Meet your 1993 candidates for the National Office Board of Governors

Here are your candidates for National Office and for the Board of Governors. This is your opportunity to study the qualifications of those willing to represent you. They are volunteering their time for this responsibility.

In turn, it is your obligation to vote. Reliable leadership rests with a responsible membership. It’s your union, so vote and make it work.

Here’s how to make your vote count:

Be sure you are an active member in good standing with dues paid up to February 1, 1993.

Be sure you sign your name and address on the return envelope that is enclosed with the ballot.

Mail your ballot in sufficient time to reach the AGMA National office, 1727 Broadway, New York 10019 no later than May 24, 1993.

DO NOT SIGN THE BALLOT.

Signing the ballot will invalidate your vote.

Note: Present incumbents who are running for re-election are indicated by a * next to their names.

PRESIDENT
Regina Resnik

AGMA member since 1944. Honorary Life Member, still dues paying. Member, Relief Fund Advisory Board, Fourth Vice President, AGMA Board of Governors 1955 through 1961. Appeared with Metropolitan Opera from 1944 through 1983, and has sung in all the leading opera houses of the world. Opera director U.S. and abroad; producer of award-winning documentary, The Historic Ghetto of Venice. Member classes, Metropolitan Opera, Mozarteum (Salzburg), San Francisco Opera and many, many others. Has also appeared in musical theatre, Cabaret and A Little Night Music; nominated for Tony Award for Cabaret, Drama Desk Award for A Little Night Music.

"From the moment I became a member in early AGMA days, I was dedicated to the betterment of the conditions under which we worked, and was always a champion of the promotion of our performance artists in all our major and regional opera companies, and a spokesman for the American artist abroad. I have spoken for the arts in Albany and in Washington. The future of the classical performer will be my main priority as elected officer, wherever I can serve. Having also crossed over into musical theatre on Broadway in Cabaret and A Little Night Music, I have become greatly acquainted with the problems of crossover jurisdiction, and I feel I could add immeasurably to finding solutions for the possible future merger with Actors' Equity. Needless to say, one of the high points of my fifty years in the operatic world was the ceremony awarding me the Lawrence Tibbett Lifetime Achievement Award, which was held at Lincoln Center in December 1992 for the benefit of the AGMA Emergency Relief Fund."

OFFICERS

1st VICE-PRESIDENT
Gerald Otte

AGMA member since 1969. Current Board member. Current service, Chairman Policy Reform Committee, Search Committee, Computer Committee. Past delegate, Nikolais Dance Theatre. "AGMA has begun a major change in its relationship to the members. As part of that change, I will be here as your voice for the strongest, most responsive union possible."

(continued on page 3)

VOTE! VOTE! VOTE!
Where we stand on some important issues

by Sanford I. Wolff
National Executive Secretary

Herewith, an update on some rather important matters that have/are being dealt with by your staff, committees and the Board of Governors:

In early 1990, the American Council for the Arts originated a nationwide survey of Artists other than performers inquiring into the need for health and hospitalization insurance at an affordable price.

This prompted me to make a similar survey among our membership. Strikingly, but not surprisingly, both surveys resulted in the same conclusions — that Artists of all disciplines are in need of such coverage and that the coverage, when available to individuals, was too expensive.

Consequently, in the Spring of 1991, in the negotiations with six opera companies — Washington, DC; Houston; Seattle; Dallas; San Diego and Miami — for a new Master Agreement, I inserted a proposal that effective August 1993, those companies would contribute an amount equal to 5% of the contract price of each engagement of a principal Artist, under specified conditions, for the purposes of establishing and providing a health and hospitalization insurance plan for those principals who did not perform long enough at any particular opera house to gain eligibility in AGMA’s existing insurance plan.

The proposal, capsule, was to establish a plan similar to that already in existence at AFTRA and SAG for many years.

The “six” companies agreed and, subsequently, the same proposal was made part of the negotiations with those companies party to the National Opera Basic Agreement. Thomas Jamerson set forth to convince those companies of the necessity and propriety of such a plan, and to date, the following companies have agreed, along with “less six,” to contribute to the plan, as of August 1, 1993:

- Baltimore Opera
- Boston Lyric Opera
- Central City Opera
- Chautauqua Opera
- Colorado Opera Festival
- Dallas Opera
- Florentine Opera
- Greater Miami Opera
- Houston Grand Opera

Lake George Opera Festival
Lyric Opera of Kansas City
Mobile Opera Guild
New York Grand Opera
Opera Pacific (1/1995)
Piedmont Opera Theatre
Portland Opera
San Diego Opera
Seattle Opera
Toledo Opera Association
Washington Opera
Wolf Trap Foundation

Tom is to be congratulated for his success so far, and our efforts continue with companies not yet in agreement.

The membership will be informed of this ongoing basis of those companies which have agreed and those who, for financial and other reasons, have found it necessary to refuse to adopt the plan.

Other issues confronting the Policy Committee

The Policy Committee has been discussing the necessity, desirability and workability of three propositions presented to the Committee by me for consideration. In all three instances, all the other performing arts unions have long ago taken the action suggested.

One of these three matters has been forwarded to the Agenda Committee for presentation to the Board of Governors for consideration and action by Board members. It concerns an addition to the By-Laws which would give to the Board the authority to order members not to perform for employers who have refused to bargain an agreement with the Guild.

The safeguards in the Constitution would continue to be operative in any instance in which the Board would consider such an action. Sufficient notice to the members who might be affected would be required, and no such action could affect existing contracts of employment then in being.

In addition, when considering such an action, the Board would have the opportunity to investigate the circumstances in order to assure that the (continued on page 12)

A Personal Note from Sherrill Milnes

The dramatic increase in my number of performances in Europe and elsewhere overseas has made it impossible for me to participate as much as I wanted to in the business of AGMA. I had intended to be a great deal more active in the affairs of the union because I believe it is so important that soloists keep the Guild and its leaders aware of the problems of soloists as well as the problems of all members.

I am at this time regretfully withdrawing my petition for election to the Vice Presidency of the union but fully intend to become active when my workload overseas is less demanding.
ELECTION (continued)

2nd VICE-PRESIDENT

• Chester Ludgin

AGMA member 39 years. Current Second Vice President. Also member AEA, AFTRA, AGVA. Nominated for Grammy for recording of Leonard Bernstein's final opera, A Quiet Place in 1989. Co-Chairman of Executive Committee of Norman Treigle's Memorial Fund. Has appeared on roster of nearly every major musical organization in North America and many in Europe. Member, Committee IV, Small Opera Companies Committee, Search Committee. “I would again receive great satisfaction if you would allow me to continue to serve you, my valued colleagues.”

Burman Timberlake

AGMA member since 1973 (1992, Life Member). National Board of Governors since 1980. Current Committees: Policy Reform, Actors' Equity Merger, Southern California AGMA. AGMA Representative, Theatre Authority West Board. Member, SAG/AFTRA. Chairman, AGMA negotiating teams for nine contracts. Former delegate, LA Music Center Opera Chorus (joined 1985), and LA Master Chorale (joined 1972). Singers' Representative on LAMC Board of Directors. Founder and Chairman, LAMC Singers' Committee, and MCO Choristers' Committee. Founding member, four professional concert vocal ensembles. Freelance singer active in movie soundtracks, TV specials and commercials, radio broadcasts, recordings, church/synagogue soloist work, ensemble concerts, and opera. Contractor for singers. "Priorities as AGMA Second Vice President: Carefully protect the special needs of performers in AGMA's fields in proposed merger with Actors' Equity; organize singers and dancers to gain AGMA contracts with non-AGMA performing companies; improve internal AGMA communication and networking among members; provide better training and stuff support for local AGMA delegates; increase internal democracy of AGMA; promote member participation throughout country in AGMA affairs; economize to improve services without further dues increases. AGMA must protect all of its members — especially the least well-paid.”

VOTE! VOTE! VOTE!

3rd VICE-PRESIDENT

• Eugene Lawrence

AGMA member 35 years. Life Member. Chairman Emeritus, San Francisco Executive Committee. Current service, Health and Welfare Committee, Search Committee, Committee IV, AGMA/AEA Merger Committee, AGMA Representative AFTRA Board of Directors, San Francisco Labor Council, AGMA Auditions San Francisco Opera. Member, AGMA Communications Committee. Delegate, San Francisco Opera. Currently Third Vice President. "I have served the AGMA membership in many capacities over the years, including being the first National Officer (Third Vice President) to be elected from outside the New York Area, a post which I currently hold. These last two years have convinced me of the importance of having National Officers in areas other than New York exclusively. The experience I have gained and the appreciation I have for AGMA as a NATIONAL organization will be more important in the coming years as we establish our place as a strong NATIONWIDE union."

Robert Manno

AGMA member 26 years. Currently Chairman Metropolitan Opera Chorus Committee. Past delegate, Metropolitan Opera, New York City Opera. Former Third Vice President AGMA Board of Governors. "AGMA currently does not have a reputation as an innovative, strong and creative union. It appears we are governed more by ignorance, fear and division than by strength, confidence and unity. I have been puzzled by AGMA's philosophy which often seems more favorable to management than to labor. Changes in leadership, philosophy and the national structure of the union are essential if we are to seriously begin to change our union for the better.

We need:
1. A new National Executive Secretary and a new Chief House Counsel who are both innovative leaders and tough negotiators.
2. The creation of AGMA locals.
3. A constitutional amendment that freezes work dues at 2% in perpetuity.
4. An end to appearances of non-union (amateur) concert singers with our major orchestras.
5. A Work-Stoppage Fund in the event of lock-out or strike.
6. No more "confidential" Board minutes.
7. A merger with AFTRA or the AFM rather than Actors' Equity.”

4th VICE-PRESIDENT

• Barbara Bystrom

AGMA member 21 years. Current Fourth Vice President. Current service, Committee IV, Search Committee. Current delegate, Metropolitan Opera. "This is an exciting and challenging time for AGMA. Reorganization, responsive budget, better communication and professional representation for all AGMA members are ongoing goals. As a member of Committee IV and the Search Committee, I see a new awareness, concern and strength in Board members to make AGMA a truly national union. If merger with SAG is beneficial to AGMA then it has to be considered. As an officer of this union, I would pledge my ongoing involvement and support in any area that is needed.”

5th VICE-PRESIDENT

• Franco Gentilesca

AGMA member 24 years. Current Fifth Vice President. Current service, Committee IV, Search, Merger and Policy Reform Committees. Director for Connecticut Opera, Tulsa, New Jersey State, Jackson Operas and others. Assistant to Lucino Visconti, Gian-Carlo Menotti, Roman Polanski, Edinburgh Festival. Also member of AEA and SSDC. "After many years of AGMA service as a Board member, Officer and committee participant, I am all too aware we are in a challenging period of change. As my work takes me to companies around the U.S., I make an effort to gather the feelings of our National membership and make their views known at our Board meetings. The members' voices must be heard, especially as we discuss merger. In these days of declining financial support for the arts, we must strive our utmost to protect the income and employment of our membership.”

Michael Consoli

AGMA member since 1974. Current Member, AGMA Board of Governors. Current service, Committee IV. Past delegate, Washington Opera. Member of SAG, AFTRA. "During a round of golf in New Jersey, Lawrence Tibbett, Frank Chapman and Gladys Swarthout conceptualized a union for performing artists. AGMA came into existence on Thursday, March 11, 1936 at 4:35 P.M. Today, fifty-seven years later, our union faces formidable changes, including the possibility of merger. We (continued on page 4)
ELECTION (continued)

must address these changes from a position of strength. A union’s strength comes from a sound infrastructure supporting its primary mission as a creative force of collective bargaining. Reasonableness and communication are essential elements to union strength and go a long way in resolving disputes both within and outside the union. I pledge to continue to work within the organization to build a stronger, better AGMA. Your comments and concerns are welcome. If you have access to the “PRODIGY” Interactive Personal Service telecommunications network, you may message me via private electronic mail at FGK43C. Otherwise, please feel free to call me at 703-821-7778, or write to me at 1747 Westwind Way, McLean, Virginia 22102.”

TREASURER
• William Cason

AGMA member 17 years. Board member 10 years, currently Acting Treasurer. Past/present service: Committee IV member 10 years (current Chair), 1984 and 1991 Computer System Study Committees. “I have strongly supported merger of all the performing arts unions since I first ran for the Board of Governors in 1982. In the intervening decade we have found merger to be an arduous and elusive process, for a host of complex reasons. We must evaluate the benefits, and what AGMA members must give up to get them, to ensure that we emerge stronger than we are now, and are not just submerged under our larger sister unions. As an IRS Enrolled Agent with experience in the fields of accounting and taxation, I am uniquely qualified to serve AGMA as its Treasurer. As Acting Treasurer I have begun several initiatives to focus the Board’s financial responsibilities and to strengthen AGMA’s financial picture going forward. We must exercise prudence in the allocation of our resources, in order to maximize the quality of representation of our membership. Stewardship of members’ dues is the Treasurer’s primary responsibility. I need your support in pursuing these objectives.”

RECORDING SECRETARY
• Yolanda Antoine

Active Life Member. Current Recording Secretary, Board of Governors. Past service, Merit Award Committee, Negotiating Committee for Basic Agreement, Nominating Committee. Has appeared with Connecticut Grand, New York Grand, Cincinnati, Connecticut, New York City and Metropolitan Operas; Festival de Leon, Mexico; Santiago, Chile; Caracas, Venezuela; San Antonio Opera Festival; Festival de Opera, Puerto Rico. “All unions are having extremely difficult times, also the endowments are being cut. But I will continue to strive to protect our members.”

Constance Webber

Member 29 Years. Current Board member. Current service, Committee IV. Member, Metropolitan Opera Chorus 20 years. Past service, Chorus Committee, Finance Committee. Member of AFTRA and Local 802, AFM. Currently serving as Secretary of the Metropolitan Opera Chorus, and Secretary-Treasurer of the Ladies Chorus of the Metropolitan Opera. “If I believe no elected office should go uncontested and have decided to run for Recording Secretary. I feel I qualify for this office having served as a Board member for ten years. I know the background of the many changes we have faced as I have attended many of the Board meetings. As Recording Secretary, I would continue to serve the Union as I have in the past. AGMA is your Union. Thank you for your support over the last ten years and, as Recording Secretary, I will be in a position to serve you and the Union even better.”

BOARD OF GOVERNORS
NEW YORK
SOLO SINGERS
(7 Vacancies)

Nedda Casei

AGMA President ten years, Metropolitan Opera Negotiating Committee, Soloists Committee. Chairman Board of Trustees AGMA Relief Fund, Chairman Advisory Board; AGMA/Equity Merger Committee. Involved in all AGMA activities, various other endeavors.

• Muriel Costa-Greenspon

AGMA member 33 years. Current Board member. Former Fourth Vice President. Member, AEA. Has sung with opera companies throughout the U.S. and Europe. “As life goes on I am more and more aware of the need for taking care of our own. We need to be there for each other. I would like to continue to do whatever I can to serve our members.”

Richard Crist

AGMA member 21 years. Soloist with Metropolitan, Bolshoi, San Francisco, Hamburg, Lyon, Boston, Philadelphia and Santa Fe Operas; orchestras of Philadelphia, Boston, Pittsburgh, Cleveland, St. Louis, London, Moscow and Minnesota; festivals in Edinburgh, Frankfurt, Manila, Wexford, Washington’s Kennedy Center, London’s Barbican Center and many appearances at New York’s Carnegie, Alice Tully and Avery Fisher Halls. Fast delegate for Boston and Goldovsky Opera. “Too long I have complained about the lack of strength our union has with orchestras, regional opera and recordings. So it’s time I put words into action and help fight for more benefits for us all!”

• Sandra Darling

AGMA member over 28 years. Current Board member. Current service, Soloists Committee. Past service, Agenda, Nominating Committees. Has appeared with New York City, American National, Santa Fe, Central City, Lake George and Canadian Operas; leading lady Off-Broadway; recitalist and concert soloist with Pittsburgh, Detroit, Arkansas Symphonies, numerous appearances at Carnegie, Avery Fisher and Town Halls. Toured five years with Community Concerts. “I support health insurance coverage for all working members (currently unavailable to many soloists), union merger, providing superior legal counsel in contract negotiations, and fuller disclosure of union business to members.”

• Margaret Goodman

AGMA member 32 years. Board of Governors three years. Committee IV three years. Past service: New York City Opera Negotiating Committee. Past delegate, NYC Opera. Soloist with NYC Opera, New England Opera Theater (Goldovsky), Chattanooga Opera, Turnau Opera, others. “If re-elected, my priorities will be: increased attention to the prudent use of membership dollars, support for current efforts to restructure the union to make it more responsive to all the membership, and extension of union jurisdiction to as many companies as possible throughout the country wherever feasible.”

VOTE! VOTE! VOTE!
• **Edmond Karlsrud**

AGMA member 43 years. Present member Board of Governors. Soloist, Metropolitan Opera. Current service, Committee IV, Search Committee. Former Co-Chairman, Metropolitan Opera Soloist Committee. Recording Secretary for four years. Has sung in over 1800 concerts under AGMA jurisdiction; appeared on all major TV and radio networks; opera, oratorio and symphony guest soloist. Organizer and guiding force behind concert ensembles: Karlsrud Chorale, New York Sextet, Men of Song and many others.

• **Diane Kesling**

AGMA member 18 years. Current Board member. Soloist, Metropolitan Opera 11 years. Performed with Metropolitan Opera, Teatro alla Scala, Kennedy Center, Michigan Opera, Dayton Opera, Shreveport Opera, Opera Company of Philadelphia, Knoxville, Wolf Trap, Houston, Texas Opera Theater. "The 90's are a time of great change. We, as a union, can unite to create positive change to benefit all."

• **Gale Limansky**

AGMA member 14 years. Current Board member. Has appeared with Lake George Opera Festival, Connecticut Grand Opera, Opera Orchestra of New York, Chautauqua Youth Symphony, Musica Sacra, Charleston Symphony, Concord Symphony. "As a performer the only way to grow is to be totally involved. I want to be involved in our union so I can help them know more about performers' needs and help performers learn more about the union. If we can grow and move forward together we will all be stronger."

• **John Stamford**

AGMA member 34 years. Current Board member. Past, present service, Committee "C", Nominating Committee. Currently Pension and Trustee. Appeared for 35 years as professional singer with New York City Opera, Miami Opera, Toledo Opera, Kentucky Opera; Avery Fisher Hall, Carnegie Hall, oratorio, etc. Has great interest in strengthening AGMA. Although still performing on occasion, primarily in business world as chartered life underwriter and financial consultant. Also looking and working for more service and benefits for AGMA members.

• **Kenneth Bonjukian**

AGMA member over 35 years. Current Board member. Past, current service, Chorus Committee. Past delegate, Metropolitan Opera Extra Chorus, New Jersey State Opera. Member, AEA, SAG, AFTRA. "I am no longer working at the Metropolitan Opera Company, Connecticut Grand Opera or New Jersey State Opera as singer or delegate. Due to my experiences as singer and delegate for the above companies, I feel I am able to help in many ways regarding choristers."

• **Diana Crouthamel**

AGMA member 18 years. Past service, Philadelphia Area Committee, Chorus Committee. "I am a Metropolitan Opera chorister. I wish to reform AGMA and return control of AGMA to its members. I also serve on the Board of Directors of the New York Local of AFTRA, and I will work to expedite merger of all performing arts unions for our mutual benefit. Help me to help you."

• **Elinor Ross**

AGMA member 34 years. Current Board member. Leading soprano with Metropolitan Opera, Chicago, San Francisco, Vienna Staatsoper, La Scala, La Fenice, Bologna, Teatro Colon, Bolshoi Operas, plus major South American, Asian, U.S. and European opera companies; master classes, NYU. Many major symphony orchestras, worldwide. "In the 1990's we must work toward greater respect, better working conditions and a steady income for all our AGMA membership."

• **Marilyn Armstrong**

AGMA member 20 years. Current Board member. Current service, Chairperson Health and Safety Committee. Past delegate, New York City Opera. "During the past two years AGMA has grown and stretched out to help members in new and diverse ways. As a member of the Board of Governors, I want to continue to promote further growth, consolidation, and communication with all members, thus making AGMA a viable entity in times of economic uncertainty."

**STAGE DIRECTORS/STAGE MANAGERS**

(1 Vacancy)

David Pfeiffer

AGMA member 11 years. New York City Opera staging staff ten years. Stage Director L’Opera de Montreal, Opera Company of Philadelphia, Opera Pacific, Indianapolis, Memphs, Columbus, Madison Operas. Past service, New York City Opera Negotiating Committee. "I have felt the impact of two work stoppages at New York City Opera. I also am aware of a need for health insurance, as well as some sort of general pension for all. I will work to pass the planned merger with AEA as I feel this will help bring about a better working environment and greater strength for all."

**CHORISTS**

(8 Vacancies)

• **Suzanne Derelian**

AGMA member over 25 years. Current Board member. Current service, Chorus Committee. Past service, Co-Chairman Metropolitan Opera Chorus Negotiating Committee. Past service, Metropolitan Opera Chorus Negotiating Committee, Electronics Committee, Grievance Committee. Past delegate, Metropolitan Opera Ladies Chorus, Met Chorister in 25th season. Performed with The Concert Choir, Schola Cantorum, other ensembles. Soloist, many concert, oratorio groups in Midwest and on East Coast; toured with Goldovsky Opera. "If elected I will do my best to represent all members of AGMA."

(continued on page 6)
ELECTION (continued)

• Kenn Dovel
AGMA member 27 years. Current Board member. Current service, Committee IV. Past delegate, New York City Opera. Chorus contractor, Opera Classics of New Jersey. ‘I wish to continue serving on Committee IV, working along with the other committees to make AGMA a stronger, more efficient union for its members and to continue to develop more performing opportunities for free-lance opera choristers.’

Karim Grant
AGMA member since 1977. Member, SAG and AEA. ‘I have extensive experience performing in opera, musical comedy, oratorio and drama, both as soloist and chorist, and I am deeply committed to my union and to the goal of working toward equitable employment conditions and opportunities for my fellow performers. I feel I can readily understand their needs, because I have worked with them on many occasions and shared their experiences. I will dedicate my energies to be of greater assistance to my union and my fellow performers.’

• Harriet Greene
AGMA member over 30 years. Past service, New York City Opera Negotiating Committee, Health and Safety Committee. Current service, Small Opera Companies Committee, Agenda Committee (as needed). ‘The communication between AGMA and its members nationwide is so essential to the successful functioning of our union, is indeed improving greatly. I would like to see the National Basic Agreement put into effect more widely, and health and welfare protections for all our members supported and enforced.’

• Marilyn Pelletier
Life Member. Current Board member. Current service, Committee II, Concert Singers Negotiating, Policy Reform, Agenda Committees. ‘AGMA, I believe, is getting more in touch with itself. More members are becoming interested and involved because they want to make a difference. Members from outside New York are regularly in contact with New York members and the AGMA staff by phone, by attendance at Board meetings, or by teleconference hookup. These are exciting times of growth and change. If re-elected, I will continue to represent all of our members to the best of my ability. Concert singers, raise your voices.’

• Tom Tomosov
AGMA member 14 years. Current Board member. Current service, Small Opera Companies Committee, Computer, Search, Policy Reform Committees, Committee IV. Current delegate, Metropolitan Opera Extra Chorus. Past delegate, New York City Opera Associate Chorus. ‘As an active and ‘vocal’ member of the Board of Governors, I have worked diligently to assist my colleagues in their relations with AGMA or their employers. I would like to continue to serve in this capacity.’

Kenneth Young
AGMA member 13 years. Former Board member. Past service, Policy Reform Committee, Committee IV, Search Committee. Current delegate, Metropolitan Opera Chorus. ‘The need for a strong union ready to support its membership has never been greater. AGMA has made the commitment to reform itself so as to better meet the current and future needs of its membership. Real change has already happened. Much more still needs to be done. If elected to serve again, I will continue *...to promulgate and carry into effect such policies as will secure united action of all members ... for the common good...’

*AGMA agreement

DANCERS
(1 Vacancy)

Vince Collins
(No statement or photo available at press time.)

SOUTHERN CALIFORNIA AREA SOLO SINGERS
(2 Vacancies)

• Beverly Robinson
AGMA member 39 years. Life Member. Member, AFTRA, AEA, SAG. In charge of all entertainment for Blood Bank. Member, Local Executive Committee. Past service, delegate Palm Springs Opera. Appearances with Los Angeles Civic Light, New York City, San Francisco Opera Companies; Greek Theatre productions. Soloist, Los Angeles Philharmonic; Roger Wagner Chorale. Professional whistler on commercials and for Disney Studio. ‘I feel my experience as chorister, soloist and teacher gives me an accurate understanding of the needs of the professional singer in a strong union.’

(Since there is no other candidate, the other vacancy will be filled by Write-In vote)

CHORISTERS
(1 Vacancy)

• Jonathan Curtzinger
AGMA member 20 years. Current Board member. Current service, Southern California Executive Committee, Los Angeles Music Center Opera Choristers Committee. Past service, Los Angeles Music Center Opera Negotiating Committee. Past delegate, Norman Luboff Choir, Los Angeles Music Center Opera. ‘I would like to see more AGMA members taking an active part and showing interest in union affairs. Their union is changing; perhaps that could help!’

(No photo available at press time)

DANCERS
(1 Vacancy)

• Lola Montes
AGMA Life Member. Current Board member. Current service, Southern California Executive Committee. Past service, nominating and liaison committees with Los Angeles dance companies. Member, SAG, AFTRA, AEA. Founder and Artistic Director of Lola Montes and Her Spanish Dancers. ‘My goal is to see more dancers in Southern California join AGMA.’

(continued on page 8)
Happy 102nd Birthday Eugene Birlenbach
Ein Wunderschönes Hohes Alter

On Saturday, March 13, 1993, AGMA member Eugene Birlenbach celebrated his 102nd birthday with energy and enthusiasm that was an inspiration to those who visited with him where he resides at the home of his warm and caring friend, Johanna Shroock, in Old Westbury, Long Island.

Mr. Birlenbach's passion for music has not dimmed nor has his phenomenal memory of the many great artists and events that have enriched his century of dedication to opera. These remembrances are highlighted by his many years with the Metropolitan Opera following his debut in 1923.

AGMA takes great pride in having Eugene Birlenbach as a member and as a colleague. Bravo and höchste Gratulationen to a man who has the strength and will to enjoy life to the fullest.

Anyone wishing to send Mr. Birlenbach a note or card may do so in care of AGMA, 1727 Broadway, New York, NY 10019, attention Eugene Birlenbach.

Nedda Casei (r) and Floran Yagoda celebrating at Mr. Birlenbach's wild 102nd birthday party. Celebrating with them were Paul Sackett, Alan Olsen and Katherine Leonard.

AGMA Considers a Rule Number One

In order to enhance AGMA's organizational efforts with non-union companies, the AGMA Board of Governors is currently considering the following resolution which, upon adoption, would become part of the By-Laws of the AGMA Constitution.

"Upon the issuance of an order by the Board of Governors, no member of AGMA may work for an employer who has refused to bargain in good faith with AGMA."

This proposed resolution is intended to apply only in instances where AGMA has made every effort to arrive at an agreement, and having met with total refusal from such employer, the AGMA Board of Governors would, in such instance, consider and thereafter issue an order to the membership not to work for such an employer until an agreement is reached.

In considering this resolution, the Board of Governors at its meeting of March 19, 1993 was extremely sensitive to the feelings of the membership on so basic an issue, and therefore, voted to table further consideration until its meeting of May 10, 1993 by which time the members are urged to express their thoughts and concerns directly to the AGMA Board of Governors by writing to the Board, c/o AGMA National Office, 1727 Broadway, New York, NY 10019.

It is vital to the continuing development of AGMA as a democratic organization that you, the member, take the opportunity to express yourself on such issues.

A letter concerning this matter is being sent to each delegate and representative for posting on bulletin boards.

Remember you must address your comments to the AGMA Board of Governors in time to be received by May 10, 1993.

Study of Merger Plan Continues

On March 23, and 24, 1993, the AGMA members of the AGMA-AEA Merger Discussion Committee met in New York to discuss and consider the amended plan of merger prepared by the staffs of both unions.

The amended plan had been forwarded to the committee members several weeks before the meeting and in addition to the members in New York, several committee members from as far away as California participated by teleconference.

The purpose of the meeting was to agree upon a proposal which could be submitted for approval to AGMA's Board of Governors and to AEA's National Council. If and when accepted by both these bodies, the proposition would then be put to the members of both unions.

Many changes were discussed and staff was directed to redraft the plan in accordance with amendments agreed upon by the committee members participating, and resubmit the amended draft to committee members nationwide.

Because the discussions were lengthy and complex, the amended draft will be scrutinized by committee before it is made public or communicated to our opposite members at Actors' Equity.

In order for any plan of merger to be effective, 70% of the AGMA members, and 60% of the AEA members voting on the plan must vote in the affirmative.

Duration of Extended Unemployment Benefits Changes

Three times Congress proposed, and former President Bush signed, legislation to extend the term of unemployment insurance benefits. Under the provisions of the Federal Emergency Unemployment Compensation (EUC) legislation enacted last July, unemployed persons who exhaust their regular 26 weeks of unemployment benefits after July 12 are entitled to 20 weeks of extended benefits.

When the legislation passed, New Yorkers qualified for 26 weeks of EUC benefits. However, the legislation included a provision that can reduce or increase the duration under which recipients of individual states can receive EUC benefits based on the national and state unemployment rates. Claimants who received EUC benefits under the original program enacted in November, 1991 are not eligible to receive additional EUC benefits under the program that was enacted earlier this month. The Labor Department will notify claimants who are eligible to apply for extended benefits and tell them the duration of benefits available when they exhaust their regular benefits.

Bequests May be Made to AGMA Emergency Relief Fund

The AGMA Emergency Relief Fund recently has been named in the wills of some of our members. Bequests of this nature are a humanitarian way in which to provide critical support to the Relief Fund's efforts in these difficult economic times. If properly considered and written, the bequest can be tax-deductible from an estate and, at the same time, may be utilized to honor the memory of a loved one or an AGMA member who has been active with the Fund.

Our counsel, Mortimer Becker, Esq., is pleased to offer his services, free of charge, in advising and preparing a will or other document that can be used to make bequests to the AGMA Relief Fund. Mr. Becker may be reached at (212) 541-7070.
AGMA member 24 years. Current Board member. Current service, Chicago Area Executive Committee, edit and prepare Chicago AGMA Newsletter. Past delegate, Chicago Opera Theatre (Solo Singer). Member, Chicago Symphony Chorus, Grant Park Symphony Chorus. Soloist with Chicago Symphony, Music of the Baroque, Florentine Opera, The Opera Factory, Chicago Opera Theatre. “To improve communication between management and solo artists, I will endeavor to make colleagues aware of the terms of the national basic agreement and their rights with respect to those terms.”

**STAGE DIRECTORS/STAGE MANAGERS**

(1 Vacancy)

- **Blythe De Blasis**

(No statement or photo available at press time.)

John W. Coleman

AGMA member three years. Current Lyric Opera of Chicago and Opera Theatre of St. Louis Stage Manager. “Securing basic benefits such as health and pension coverage for all members is essential. We must also continue to push for arts education so that we have an audience tomorrow.”

(No photo available at press time.)

**CHORISTERS**

(9 Vacancies)

- **Carolyn Berghoff**


- **Martha Edwards**

AGMA member since 1968. Current Board member. Current service, Chicago Executive Committee. Past service, Lyric Opera Negotiating Committee. Past delegate, Lyric Opera of Chicago. 24 seasons as member of Lyric Opera of Chicago Chorus. “We are on the threshold of change within our organization, the performing arts in general, and the whole nation. Now, more than ever before, we must work together to define our goals and assure a strong voice in shaping our future.”

(No photo available at press time.)

- **Scott Holmes**

AGMA member 22 years. Current Board member. Current service, Chicago Executive Committee. Past service, Lyric Opera Negotiating Committee. Past delegate, Lyric Opera of Chicago. “With the implementation of the phone hookup at Board meetings, the term ‘national Board member’ has taken on a new meaning and new, increased responsibilities re participation in national and local decision making. The next year or two will be years of transition for AGMA because of merger and its consequences; also with the possibility of changes at Lyric Opera of Chicago re full-time pay for full-time commitment, leadership, insight and input will be needed from Board members as well as the elected Negotiating Committee.”

Melissa Lentz

AGMA member since 1982. “This is a particularly exciting time to be an AGMA member in Chicago. Members are coming together in an unparalleled fashion, discussing union matters on a daily basis as we realize that one member’s concern concerns us all. It is my conviction that to address our members’ needs, to strengthen our union as a whole, it is essential to promote awareness of the issues confronting us as a professional body, making dialogue with management an easier and more productive process when the need arises. It would be an exciting challenge and an honor to represent my fellow union members.”

- **Bette McGee**

AGMA member since 1962. Current Board member. Current service, Chairman of Chicago Executive Committee, AGMA/Actors’ Equity Merger Committee, Search Committee. Past service, Negotiating and By-Laws Committee Lyric Opera of Chicago. Current delegate, Lyric Opera of Chicago. “This is an exciting time for AGMA. Many changes are being contemplated. Wise choices must be made for our union to proceed in the best ways possible. The teleconferencing of Board meetings provides opportunity for direct involvement. More regions must be added to encourage ‘live’ participation from more of our members nationwide. We must seek to understand and support each other. Our strength is in coming together with determination to become united in spirit and purpose.”

Robert J. Prindle

AGMA member 18 years. Current Board member. Current service, Policy Reform Committee, Negotiation Committee Lyric Opera of Chicago. Current assistant delegate Lyric Opera of Chicago. “Chicago’s contribution to AGMA’s future has improved dramatically in the past few years. Chicagoans serve on national committees — Policy Reform, Executive Search and Equity Merger being the most prominent. We participate in the newly teleconferenced Board meetings. Vote carefully for people who will be active and involved in bettering your future!”

- **Lorene Richardson**

AGMA member 30 years. Current Board member. Past service, Chicago Executive Committee, Chicago Symphony Chorus Negotiating Committee. “My commitment to improving the lot of professional ensemble singers continues. I believe that better communication and cooperation among all performers in the fine arts is essential to the well-being of everyone. The need for union members to stand together has not been more crucial since the early days of unionism. Our very existence as a union is at stake and I am prepared to ‘go to the mat’ for its life and health because I think we can and will overcome the present climate.”

Robert Saper

AGMA member 17 years. “Although I have not chosen to run for the Board of Governors before, I have always been very supportive of the union. In my 17 years of membership I have only missed two annual meetings. Now I would like to participate in a more active way.”

(No photo available at press time.)

- **Cathy Weingart-Ryan**

AGMA member 14 years. Current Board member. Current member, Chicago Symphony Chorus Negotiating Committee. Current delegate, Chicago Symphony Chorus. “We will continue to foster the growth of productive working relationships between companies and their management teams, always striving in the best interests of the individual AGMA member.”
SAN FRANCISCO AREA
SOLO SINGERS
(2 Vacancies)

• John MacAllister

AGMA member 23 years. Current Board member. Has appeared with San Francisco Opera, SFO Symphony, San Jose Symphony Opera, Oakland Symphony, Sacramento Opera, LACLOA, appointments with Affiliate Artists. Member, AEA. "I would very much like to continue serving you and the Union on the National Board. I have followed closely the many changes and problems faced by our membership in the last few years, and know very well the difficulties of maintaining a career in these tough times. I hope that my experience, and continued involvement in AGMA affairs, will be of help to others, both in the Bay Area and across the nation."

• Ruth Ann Swenson

Current Board member. Has appeared as soloist with Metropolitan Opera, San Francisco, Chicago Lyric, Bastille, Hamburg State, Canadian Opera Companies and many others.

STAGE DIRECTORS/
STAGE MANAGERS
(1 Vacancy)

Sandra Sachwitz Bernhard

Has directed for San Francisco Opera, Miami Opera, Virginia Opera, Chautauqua Opera. Has also worked as dramatic coach at Merola Opera Program/San Francisco Opera, Chautauqua Opera, Louisiana State University, Miami Young Artist Program, and Utah Young Artist Program. Has written educational opera shows for in-school opera programs, as well as short theatre works with music. Currently collaborating with Michael Ching in developing a new opera, CUE 67. Staff Assistant Director with San Francisco Opera.

Be sure to mail your ballot in sufficient time to reach the AGMA National office by May 24, 1993 at 9:30 a.m.

CHORISTERS
(1 Vacancy)

Raymond Murcell

AGMA member since 1959. Past service, Contract Committee San Francisco Opera, Nominating Committee. Member, San Francisco Opera. "I would work for the continued growth and strengthening of AGMA as a national organization as part of our strong West Coast team. Singers who choose opera, chorus or concert stage need strong representation and recognition of their art. I will work to this end for all my AGMA colleagues."

Robert Presley

AGMA member since 1990. "Although having never served as an AGMA delegate, I feel honored having been nominated. I believe we are first and foremost artists, and the strength of AGMA should be applied towards allowing us the room to be creative. As we enter a new era in our nation, let's continue to build that strength, so that not only ourselves, but future artists may benefit from it."

Sue Ellen Scheppke

AGMA member ten years. Past member, San Francisco Opera Chorus Contract Committee. Past Secretary of San Francisco Executive Committee. "With the recession lingering, performing arts groups are slashing budgets and asking workers to take pay freezes or cuts. Some belt-tightening is inevitable, and even necessary. But performers cannot carry on our backs the main burden, for it is we who make 'magic' happen every night on stage! I've been proud to 'wear the union label' for nine seasons at the San Francisco Opera. We must all give our full support to AGMA, so that it remains strong and can even grow in these hard times."

(No photo available at press time.)

DANCERS
(2 Vacancies)

Danny Furlong

(No statement or photo available at press time.)

NEW ORLEANS AREA
SOLO SINGERS
(1 Vacancy)

• Mary S. Bertucci

AGMA member 36 years. Current Board member. Current service, Negotiating Committee delegate, New Orleans Opera. "Striving for new AGMA members despite the competition inherent in a right-to-work state. Working with National to help establish a stronger local union between our members and management is a challenge. Professionalism, contentment, and satisfaction are a result of a good solid contract, cooperation and a thorough understanding by all parties. I will make every effort to see this become a reality. Thanks for your vote of confidence."

CHORISTERS
(2 Vacancies)

• Sally Fischer

AGMA member 28 years. Current Board member. Past service, Contract Committee New Orleans Opera. Past delegate, New Orleans Opera, Chorister with New Orleans Opera since 1964. Teacher, voice and piano. Director of choral groups. "Having had the opportunity to serve on the Board of Governors for the past six years, I have gained a stronger understanding of our union. I will continue to work for the improvement of chorus conditions and the strengthening of membership involvement."

• Karen Kalin

AGMA member 36 years. Current Board member. Current service, Negotiating Committee, New Orleans Opera. Past service, Local Executive Committee. "I will always work for and believe in people of..." (continued on page 10)
ELECTION (continued)

integrity, honesty, sincerity and compassion can come to an intelligent agreement that works for the betterment of all concerned."

PHILADELPHIA SOLO SINGERS
(1 Vacancy)

• Kenneth Garner

AGMA member 15 years. Current Board member. Current service, Search Committee, Co-Chairman Philadelphia Executive Committee. Past delegate, The Philadelphia Singers, Opera Company of Philadelphia. "As Executive Director of CHORUS AMERICA, the welfare of the concert choral singer is foremost in my concerns."

• Jan Taylor


• Elizabeth Walker

AGMA member since 1979. Current Board member. Past service, Local Executive Committee. Past delegate, The Philadelphia Singers, Opera Company of Philadelphia, Head Librarian, Curtis Institute of Music. "In difficult economic times for the arts, active, committed leadership is essential to work for fair treatment of all AGMA members."

CHORISTERS
(3 Vacancies)

Catherine Clark Goldenbaum

(No statement or photo available at press time.)

Jane Peterson Jennings

AGMA member 12 years. Current service, Philadelphia Executive Committee. Former Board member. Past service, Negotiating Committee Opera Company of Philadelphia. Current delegate, Opera Company of Philadelphia. "I am committed to serving AGMA and its members. I will continue to work for more and expanded professional opportunities, fairness in the workplace, and greater respect for AGMA members as artists."

Michael Sheridan

AGMA member since 1982. Former Board member. Current service, National Basic Dance Agreement Negotiation Committee (1993), Dancers Fund. Past service, Pennsylvania and Milwaukee Ballet Negotiation Committee, National Basic Dance Agreement Negotiation Committee (1990). Current delegate, Pennsylvania Ballet; past delegate, Pennsylvania and Milwaukee Ballet. "As acting as a liaison, AGMA can help to strengthen the artistic relationship between dancers and management. Therefore it is important for dancers to show support for their union, so more importantly AGMA can demonstrate full support for its members."

Karen Richter

AGMA member nine years. "I am cognizant of the needs and interests of my potential constituents — the professional choristers — from my experiences as a member of The Philadelphia Singers and Opera Company of Philadelphia chorus. In my work as the Development Director of CHORUS AMERICA, I support and advocate choral music on a daily basis."

(Department not available at press time.)

WASHINGTON/BALTIMORE AREA
SOLO SINGERS
(1 Vacancy)

• Joan Morton

AGMA member 25 years. Current Board member. Past service, Washington/Baltimore Executive Committee, Contract Negotiations Committees. Past delegate, Washington Opera, Wolf Trap Opera, Kennedy Center, Washington Concert Opera. "As a representative on the Board of Governors, I have deemed it a duty to attend Local Executive Committee meetings as well as represent the membership at meetings in New York, I believe my calm, unruffled demeanor and management experience are an asset when negotiating contracts or resolving problems. AGMA needs to set the stage for an exciting Century 21; I'd like to continue to assist with some forward-looking Washington/Baltimore sponsored ideas."

STAGE DIRECTORS/STAGE MANAGERS
(1 Vacancy)

Paul J. Duff

AGMA member two years. "Having been directly involved with the Stage Management staff at the Washington Opera finally becoming AGMA, it is important for the Stage Managers to become more directly involved with AGMA to help to work towards building a stronger union."

CHORISTERS
(2 Vacancies)

• James A. Hampton

AGMA member five years. Current Board member. Current service, Washington/Baltimore Executive Committee. Past service, Negotiating Committees for Washington Opera/Baltimore Opera, Labor/Management Grievance Committees. Current delegate, Washington Opera. Past delegate, Baltimore Opera. "I am looking forward to continuing the work which we have been doing in the Washington/Baltimore Shop. I will continue to make myself available to our members; to make their needs top priority; and to foster good will with our sister unions and our employers."

(Since there is no other candidate, the other vacancy will be filled by Write-In Vote.)

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PITTSBURGH AREA CHORISTERS
(1 Vacancy)

• Erma Thurston
AGMA member 12 years. Current Board member. Current service, Pittsburgh Executive Committee. Past service, Negotiating Committee, Contract Negotiating Committee. Current delegate, Pittsburgh Opera. "I would like to bring to the Pittsburgh Area a sane and rational approach to decision-making. Free and unhindered dialogue by all will prevent the dominance of a few and will advance the democratic process of deciding issues and solving problems by consensus."

DANCERS
(1 Vacancy)

Holly Baroway
AGMA member since 1985. Current service, Pittsburgh Executive Committee. Past service, two Negotiating Committees. Past delegate, Pittsburgh Ballet Theatre. "I look forward to educating area members as to their rights and privileges as AGMA members and continue to make Pittsburgh an influential force of AGMA."

NEW ENGLAND AREA CHORISTERS
(1 Vacancy)

• Geraldine Barretto
AGMA member 35 years. Current Board member. Current service, local AGMA Negotiating Committee for Boston companies, Committee IV. Past service, New England Executive Committee. Past delegate, Opera Company of Boston, Boston Lyric Opera, Providence Opera Theatre, Artists Internationale, American National Company. "Due to economic problems existing in the arts today, it's necessary that Board members be well acquainted with the artistic climate in their areas. Since I am a Board member, active in the union and performing organizations, I feel I have the necessary experience to assist our members during these difficult times."

(No photo available at press time.)

Angelina Lakis
(No statement or photo available at press time.)

TEXAS AREA DANCERS
(2 Vacancies)

• Sean Kelly
AGMA member since 1985. Current Board member. Current delegate, Houston Ballet. "Being a union representative of Houston Ballet, I feel I have a good understanding of AGMA's rules and those of the National Basic Agreement. As a Texas representative of the Board of Governors, I would like to inform my fellow AGMA members and encourage more involvement from them. With more awareness, participation, and input from all of our creative artists, we can't help but strengthen and improve our union."

(No photo available at press time.)

(Northwest Area Solo Singers
(1 Vacancy)

• Shirley Harned
AGMA member since 1968. Current Board member. "As an active member of Equity as well as AGMA, I am in a unique position, able to act as a facilitator in the Northwest Region as the two unions face national merger."

CHORISTERS
(3 Vacancies)

Susan Dorn
AGMA member 14 years. Past service, Portland Opera Executive Committee and Negotiation Team. Current delegate, Portland Opera. "I believe in upholding the rights of vocal artists, and as such believe in what AGMA means to the working conditions and pay equity of singers in the U.S. As AGMA becomes more attentive to the needs of its members in small and mid-size companies, these artists must have a greater voice in the management of our union."

Monte Jacobson
AGMA member 28 years. Current Board member. Current service, Northwest Executive Committee, Contract Negotiating Committee Seattle Opera. Past service, Local Advisory Committee, Soprano Section Leader (10 years). Current delegate, Seattle Opera. "I feel my long and varied experience with the union helps me to represent Northwest AGMA choristers to continue to receive the professional recognition they deserve. Many major and vital questions will be facing our union during the upcoming merger negotiations, and I want to use my experience to assure our Northwest choristers' desires and needs are well represented."

Celia Bernens Kerr
AGMA member nine years. "Though I have not yet served on any committees or as an AGMA delegate, I have faithfully attended our local AGMA meetings over the past six years. I feel a strong desire to work for our Northwest members, to unify our membership's goals and help present them to AGMA National. This is a time of growth and transition for our union. I look forward to participating in it!"

DANCERS
(1 Vacancy)

• Theresa Goetz
AGMA member seven years. Current Board member. Current service, Negotiating Committee Pacific Northwest Ballet. Past Service, Dancer Committee Pacific Northwest Ballet. Current delegate, Pacific Northwest Ballet. "It is my hope that by serving on the Board of Governors I can be a voice for my fellow dancers and union members here in the Pacific Northwest. I feel I can use my experience as an AGMA delegate and member of the Negotiating Committee to strengthen the connection between New York and the Northwest."

VOTE! VOTE! VOTE!

Be sure to mail your ballot in sufficient time to reach the AGMA National office by May 24, 1993 at 9:30 a.m.
situation is one in which such action would be proper and of benefit to the members. Hasty judgment would be avoided and prevented.

The second matter under consideration by the Committee concerns a rule which would prohibit a member from working with an Agent/Manager who has not been franchised by the Guild and has not executed the documents designed to protect members.

In addition, a request received from a franchised Agent/Manager has been forwarded to me to the Committee. The request provides that if a substantial bond is put in place with the Guild by the Agent/Manager, that the latter be permitted to collect his commission directly from the employer, if any, and only if the member so authorizes in writing filed with AGMA.

Both of these discussions are in early stages and the Policy Committee is not prepared as yet to make a recommendation to the Board.

You are urged and invited to relay any concerns or suggestions you have concerning these three recommendations either directly to members of the Board or through me to the Board.

San Francisco Opera contract

On "another front", I accompanied Alexander Dubé in the closing sessions of bargaining with San Francisco Ballet.

Alex is to be congratulated for the contract he and the Dancers' Committee achieved, and mention must be made of the significant assistance of Ann Sebastian, our San Francisco Representative.

Management demanded a freeze in wages. Although a freeze was granted, a freeze conditioned on all other unions similarly agreeing, it was a freeze in name only because all of the dancers employed will receive increases ranging from $39 per week to $81 per week in accordance with seniority and more importantly, the guarantee of 40 weeks of employment was preserved.

The pension contribution and vacation pay were doubled in the second year of the agreement and the severance pay provision was amended to include payment of Exit Pay when the dancer resigns.

A provision unique to this contract is the agreement to apply cost of living increases to overscale Artists as defined in the contract, during the second year.

Ann Sebastian rounded out and completed negotiations on behalf of the Stage Managers, Assistant Stage Managers and Character Dancers.

All in all, in San Francisco, a dismal first effort by management was turned into an agreement of which Alex, Ann, the delegates Kristine Peary and David Holmes, the Dancers' Committee and AGMA can be proud.

Dispute at Lincoln Center

Alan Olsen had to interrupt his initial bargaining efforts at the Metropolitan Opera to organize an informational picketing and leafletting demonstration at the State Theatre in Lincoln Center.

Organizing a demonstration of this nature is no simple task. Deadlines, police regulations and New York's worst winter in at least a decade combined to test Alan's organizational skills, but he succeeded in achieving a public awareness of our position concerning the use of recorded voices in performances written for singers.

Despite all efforts on AGMA's part to avoid a dispute, the Bavarian National Ballet performed Stravinsky's LES NOCES to recorded music during its series of performances at Lincoln Center's New York State Theatre. We pointed out to the Bavarian National Ballet that there were sufficient AGMA Choristers and Soloists in the New York Area who had previously performed the work and were available to fulfill the requirements of the Stravinsky score. AGMA further assured the Bavarian Ballet management that it was anxious to reach an amicable resolution suggesting a number of alternative compromises. The Bavarian Ballet, nevertheless, remained intransigent and AGMA brought this issue to the public's attention at Lincoln Center at each of the four performances between February 25 and March 4 at which LES NOCES was presented.

The AGMA members who braved the terrible weather demonstrated their resolve and sent a strong message to visiting companies that such conduct will not be condoned by the AGMA membership.

A few of the many members and staff, including AGMA President Nedda Casei, who participated in the four-day picketing of the Bavarian National Ballet at Lincoln Center.

Deceased

Thomas H. Adair
Diana Adams
Joel Armstrong
Gino Bechi
Mario Berini
Enid Britten
Patricia Brooks
James M. Burgess
Russell Chambers
Julie Chappuis
Dan Costa
Warren Ellsworth
Ethel Evans
Louis Falco
Irene R. Jacoby
Jeffrey Jones
Robert W. Larkin*
Karl Laufkötter
Arta Martinez
James McCallum*
Edward Myers
Rudolf Nureyev
Elinor Parker
John Parry
Tom Peterman
Michel Renault
Marko Rothmüller
Italo Tajo
Cynthia Wood
Earl Wrightson

* Distinguished individual in related profession.