



AGMAZINE

Official Publication of the American Guild of Musical Artists
A Branch of the Associated Actors and Artistes of America • Affiliated with the AFL-CIO

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EXECUTIVE DIRECTOR'S REPORT

By ALAN S. GORDON

What's The Word?

The Washington Ballet Story

For once, I don't know the right words to use. A success, a victory, a win? Since the dictionary defines 'success' as "the achievement of something desired, planned and attempted," then clearly we can celebrate AGMA's success in achieving a first collective bargaining agreement at The Washington Ballet (TWB). Inasmuch as the definition of 'victory' is "a successful struggle against an opponent or obstacle," this first agreement is also a victory. After fourteen difficult, painful, and exhausting months, this contract is ultimately a win...obscurely defined as "reaching something with great difficulty."

Whatever we call it, the American Guild of Musical Artists, AFL-CIO, joins with the management of The Washington Ballet in announcing their first collective bargaining agreement.

On behalf of the Guild's officers, staff, and members, and on behalf of the twenty truly exceptional men and women who dance for The Washington Ballet, I extend my thanks to the people who worked tirelessly to achieve this great deal and this symbiotic agreement.

First, to Federal Mediation & Conciliation Service Commissioner Joel Schaefer, who mediated the marathon bargaining session that began at noon on a Wednesday and ended early on a Monday morning and who made it possible for the parties to reach an agreement after a contentious and difficult year of bargaining.

Second, to AGMA staff members James Fayette and Deborah Allton, who devoted their extensive knowledge of dance and dancers to this process, and to Gail Lopez-Henriquez, who represented us in the successful NLRB proceedings, in dealing with *The Nutcracker* cancellation, and in the negotiations.

Third, and most particularly, to AGMA's National Director of Organizing and Training Eleni Kallas, who devoted the past fourteen months of her life to the well-being of The Washington Ballet dancers, for her unwavering support for their concerns, and for her continuing efforts to secure for them a mutually beneficial contract.

Fourth, I have to acknowledge that this breakthrough agreement could not

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WWW.MUSICALARTISTS.ORG

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BALLOTS ARE DUE BACK AT THE NATIONAL OFFICE BY
FRIDAY, MAY 19, 2006

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FROM THE PRESIDENT LINDA MAYS



On March 11, 1936, 4:35 p.m., major performing artists joined together to form AGMA. Some of the early activists were Lawrence Tibbett (AGMA's first president), Alma Gluck, Jascha Heifetz, Gladys Swarthout, Kirsten Flagstad, Agnes de Mille, John McCormack, Rose Bampton, Risë Stevens, George Gershwin, Efrem Zimbalist, Serge Prokofiev, Lotte Lehmann, Lauritz Melchior, Ezio Pinza, Lily Pons and

many more whom Robert Merrill referred to as "people of compassion."

In 1936, a New York Times reporter noted that, "The individual artist must now defend himself, and combine with his colleagues for the protection and advancement of his work and his place in our society." Opera diva Elizabeth Hoeppele, a founding member of AGMA, was an important resource in establishing AGMA's initial goals since she was used to singing under union contracts in Germany. "First you are paid, then you perform. And if you are not paid by the end of the first act, you stop the performance" was her answer to complaints from artists who had not been paid and were expected to be "professional" and perform to save the show. AGMA quickly acted as the voice to protect artists from being stranded on tour, being forced to rehearse without pay or time limitations, from touring with meager per diem allowances, and pressure to perform while sick or injured.

In 1937, when dancers became part of AGMA, it became apparent that unsafe performance floors and inappropriate theatre temperatures were reasons for many dancer injuries. AGMA was ultimately able to set a standard of flooring specifications for all venues hosting AGMA dance companies.

For instance, "For those of us in leadership positions today, it is an awesome challenge to carry on in the footsteps of those artistic, altruistic and courageous giants who founded AGMA for us. Leaders throughout the past seven decades have fought to protect your rights, to keep you safe and to negotiate wages and working conditions commensurate with your professional standard.

Your leaders of today are continually fighting to maintain our ground, but also to move forward into new territories. Technology presents both challenges and opportunities. We are working to keep you informed, unified, and in contact with member services by using our website and the internet. We are negotiating media agreements with employers to protect you, to compensate you and to protect our art form. Physical safety and vocal protection are primary leadership goals. The expansion of health care and pension benefits in all contracts is our constant hope.

Vigilant and vigorous enforcement of contracts has led AGMA to win some groundbreaking arbitrations and National Labor Relations Board (NLRB) victories. AGMA's continuing advocacy for soloists against agent/manager abuses has resulted in AGMA initiating legal proceedings in defense of our artists. We also advocate diplomacy and cooperation whenever possible for the mutual benefit of our members and their employers.

Many ancillary benefits such as the AGMA Relief Fund, Career Transition for Dancers, Actors' Work Program and Union Plus are actively promoted by AGMA on behalf of our over 6,000 members.

The greatest triumph for today's leaders would be that AGMA leaders and members throughout the next seven decades will value AGMA's ideals and continue the mission of AGMA's founders at that historic first AGMA meeting seventy years ago.

Media Expert Joins AGMA Staff

by Alan S. Gordon, Executive Director

John Russum, former Executive Director of AFTRA's Los Angeles Local and an expert in both media agreements and union organizing, joined AGMA's professional staff on March 13, 2006.

Mr. Russum is a long-time labor leader and has previously worked for the Writers Guild West, the Air Line Pilots Association, International, and the California Nurses Association.

As release of our members' work product in all forms of media becomes a greater component of their compensation, John's extensive expertise and talent is a welcome addition to our professional staff. In addition to repre-

senting Southern California Area members, John will play a central role in national media negotiations. Currently, AGMA is negotiating media agreements with the Metropolitan Opera, New York City Opera, Los Angeles Master Chorale, San Francisco Opera, and San Francisco Ballet. Now that AGMA negotiates media release compensation for its own members, the Union can much more effectively tailor media release compensation to match the needs of both our members and their employers. John is an outstanding union lawyer and negotiator who adds immeasurably to our ability to effectively and aggressively represent

our West Coast membership.

Mr. Russum also has significant experience in union organizing. AGMA is continuously approached by groups of singers and dancers seeking representation at non-union opera and ballet companies, and John's background in sophisticated representational work will enable us to respond to these potential members faster, and with far greater effectiveness, on a national scale.

John Russum, whose title is Western Counsel, replaces Beth Millman, former Southern California Area Representative, who left AGMA to become Director of Labor Relations at CBS.

The Washington Ballet Story (continued from page 1)

possibly have been accomplished without the direct involvement of TWB Board President Kay Kendall, and The Washington Ballet's Artistic Director Septime Webre, who ultimately came to realize that it was far more beneficial to work with Eleni than to continue to fight against her.

Finally, it is crucial for all of those who believe in the mission, purpose, and spirit of the trade union movement to recognize the truly amazing spirit and grit of the twenty gifted men and women who dance for The Washington Ballet, who successfully undertook this struggle. In the face of endless aggression and a months-long work lockout, they insisted on the right to unionize thereby bettering their lives, not only for themselves and TWB, but also for the empowerment and improvement of the professional lives of dancers throughout the United States. I am proud to welcome them as members of AGMA as they join in the long tradition of unionized American performing artists. After the negotiations concluded, the dancers joined together to put on four self-created and sold-out performances at Washington's American Dance Institute, raising more than \$20,000 for the AGMA Relief Fund.

At the conclusion of the negotiations, Jason Palmquist, Executive Director of The Washington Ballet added, "It is wonderful to have an agreement in place that protects the dancers and creates an environment for them to thrive as artists, and simultaneously respects the artistic prerogatives of our institution. We look forward to coming together once again as a unified *tour de force* in our community." And Artistic Director Septime Webre said, "I am elated to be going back to work and engaging with the dancers in the making of great art. It will be meaningful to heal while dancing together and sharing our work with audiences. Today is a great day."

And it was a great day, not only for them but for all AGMA members. We devoted our resources to this effort, our staff negotiators persevered despite what seemed like impenetrable resistance, and our dancers hung together in the face of unending grief and hardship, all out of the determination that performing arts companies will either exist under AGMA contracts that protect the lives and careers of our members, or they will not exist at all.

Success, victory, a win? Whatever. The right word doesn't matter nearly as much as the right spirit.

It is each members' responsibility to give current contact information to the AGMA office, and, if applicable, to the Plan B office, the Retirement and Health office, and the Pension Plan office. See Contact List on page 23. (Federal regulations prohibit these entities from sharing your contact information with each other.)

Please see page 24 for the Notice of Change in Dues Billing

ELECTIONS 2006

Below you will find election information and short biographies of the candidates for the Board of Governors. Their nominations have been submitted either by a petition or by a nominating committee as defined by AGMA's Constitution.

CANDIDATES FOR BOARD OF GOVERNORS

01 NEW YORK AREA CHORISTERS (4 Vacancies)

Rose Anderson



A longtime member of AGMA, Rose Anderson has performed frequently as chorister and soloist in opera, oratorio, and concert. She has previously served as a member of the AGMA Board of Governors for a one-year term.

I am committed to stemming the continuing attrition of performing opportunities for professional choristers and concert singers. If chosen, I will approach contract negotiations with employers with logic, tact, and tenacity. I will be responsive to the concerns of opera chorus members. I would be honored to work for the benefit of AGMA's membership.

Glenn Bater



I've been a professional chorister for the past 35 years, and taken part in contract negotiations at the MET with the chorus negotiating and electronics committees. I am currently a member of the New York Area Committee, and the AGMA Board of Governors, where I serve on the Budget and Finance Committee. Every AGMA artist deserves a safe working environment and a strong collective bargaining agreement. We can do it together if we have the will.

Linda Doria



An active member since 1989, previously served on the Board of Directors and am presently a member of the NY Area Committee. I work as a freelance soloist, chorister and actor in the tri-state area and have worked at the Metropolitan Opera for 20 years. I am dedicated to representing the members in all their concerns and committed to helping the Union become stronger with increased membership and vital members.

David Frye



David Frye is the AGMA delegate for the Metropolitan Opera men's chorus. Active in two contract negotiations and the safety committee, he was also the Met solo artist's delegate and member of the AGMA New York Area Committee. Previously with New York City Opera. Soloist with Chicago Opera Theater, American Opera Projects, ARTEK, the Ensemble for Early Music, the MET and NYCO and PDQ Bach. Concert chorister with Musica Sacra, BAM, Folger Consort, Opera Orchestra of NY, City Center Encores. Media including Live from Lincoln Center, Great Performances, Live from the Met, and the film *Scenes from a Mall*.

Karen Grahn



AGMA member since 1988, Governor since 1996. Negotiating team member for eight New York Area Concert Singer contracts since 1995. Secretary of Membership and Member Relations Committee since 1997, and liaison from MMRC to the AGMAZINE. *"We are the Union" means that we, the members, are the ones who must stand together to work toward receiving fair wages and healthy and safe working conditions. I've seen how standing together makes a difference. Being on the Board is a way to make sure action is taken in a way that best represents the needs of all our members.*

Pamela Smith



Member of AGMA for 25 years. Over the years a singer with many AGMA signatory companies, including Musica Sacra, Music Before 1800, New York Choral Artists and Melodious Accord. Board member since 1987. Founder and chair of the Concert Singers Committee in NY. Past vice-chair of Unions for the Performing Arts and current delegate to the NY City Central Labor Council. *I hope you will support me in continuing to work for better wages, benefits, working conditions and expansion of union jurisdiction, both for NY concert singers and AGMA members nationwide. Make your voice heard — begin with a vote!*

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01 NEW YORK AREA DANCERS

(3 Vacancies)

William Agliata



William Agliata is a member of both AGMA and SAG. William has danced and choreographed in his native Italy. He moved to the United States a few years ago and realized the difficulties that dancers have in their daily life and he is committed to deal with their needs. William is currently serving on the Board of Governors.

Stephanie Godino

01 NEW YORK AREA SOLOISTS

(4 Vacancies)

Luretta Bybee

Greer Grimsley

LeRoy Lehr



Now in 15th year as Soloist at The Metropolitan Opera — Have served on the New York Area Committee, AGMA disciplinary panel, the negotiating committees at New York City Opera, the most recently-completed Met collective bargaining agreement, and the current Met media contract negotiations. As a two-term Board member and long-time AGMA member, I believe I can supply appropriate balance and perspective which only experience can provide. If elected to a third term, I pledge to take my responsibilities seriously and to endeavor to serve the best interests of AGMA members. Please vote. It's YOUR union!

Tony Stevenson



I have been a member of AGMA since 1992 when I joined the Met's Young Artist's Program after winning the National Council Auditions. Since then I have sung more than 40 roles in over 450 performances at the Met. I've also performed all over the U.S. and the world. I served on the Board of Governors last year and would like to be re-elected to take the knowledge and experience that I gained this year to better serve AGMA by protecting our members while ensuring the future of performing arts for generations to come.

02 SOUTHERN CALIFORNIA AREA CHORISTERS

(2 Vacancies)

Joseph DeStefano



Hello! I am an AGMA Delegate for San Diego Opera, representing all artists and production staff. A Member since 2003, I head-up our Contract Committee, and serve on the Southern California Area Committee. My experience as an active union member includes SEIU Locals 2028 and 1877. I have strong Southern California ties, and grew up in Orange County, graduating from Loyola Marymount and UC Irvine. I am a Planning Manager for the County of San Diego, with more than 14 years in contracts, project management, and engineering. I look forward to the opportunity to serve you on the Board of Governors.

Heidi Herzog

I am a mezzo-soprano and I have been an AGMA member since 1991. Since 1999, I have served as a Delegate for Opera Pacific. I am an elected member to the Southern California AGMA Area Committee. My contributions have included improved communications between members and management, and heavy involvement in two contract negotiations. My commitment and inten-

tions in being involved with AGMA are to create and foster clearer communications amongst the shop members and management. I truly do believe that via communication, responsibility, and disseminated information throughout AGMA shops, the artistic product or producing operas will be elevated.

02 SOUTHERN CALIFORNIA AREA SOLOISTS

(1 Vacancy)

Michael Gallup



I am honored and proud to submit my name for re-election to the AGMA Board of Governors. I have learned so much the past year and I am truly humbled to be on the Board of such a caring, dedicated and efficient organization. I have been singing professionally since 1971 and will celebrate the 20th Anniversary with the Los Angeles Opera having sung the first line in the first opera (Otello) of the first season! I hope to bring this experience to bear in my second year on the Board.

03 CHICAGO-MIDWEST AREA CHORISTERS

(2 Vacancies)

Matthew Carroll



My name is Matthew Carroll and I was recently nominated to serve on the AGMA Board of Governors. I am a third year Regular Chorister at the Lyric Opera of Chicago and as the youngest member of this ensemble, I am eager to take on the responsibilities of this position and to promote younger members to become more involved with our union. I received my Bachelor's of Music degree from Baldwin-Wallace College (Berea, OH), and hold a Masters in Music degree as well as a Specialist in Voice degree from the University of Michigan. I appreciate your vote.

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Cole Seaton



I've been a proud member of AGMA and the Chicago Symphony Chorus for the past 8 years. Although this would be my first position within the organization, I welcome the opportunity to represent the dedicated members of this growing union. It was liberating having come to Chicago from singing in Cleveland, (a non-AGMA city), where artist working conditions, rights and pay scale weren't that accommodating. I will strive for respect, quality, professionalism, better conditions and benefits for all members. Setting goals, communication and positive attitudes keep us strong and moving in the right direction!

I appreciate your consideration.

03 CHICAGO-MIDWEST AREA DANCERS

(1 Vacancy)

Michael Anderson



I have served on the AGMA Board since 1998 and during this time I have been a part of great growth within the union, serving on numerous contract negotiating committees and the Chicago-Midwest Area Committee. I currently serve on the Membership and Member Relations Committee and the Auxiliary Committee on Negotiations.

It's important to have a strong union that can represent and support its artists. I believe the Union is on the right track. In this time of economic unrest, budget cuts and erosion of benefits, now more than ever, we need a union that can help its membership.

Julianne Spratlin Kepley

03 CHICAGO-MIDWEST AREA SOLOISTS

(1 Vacancy)

Christopher Feigum



I hope to have the opportunity, as a soloist and member of the Board of Governors, to continue to keep my colleagues up to date why AGMA is relevant for us. Soloists work with numerous presenters, which can make it difficult to remain well versed in the contractual agreements AGMA has negotiated on our behalf. Many of us are unaware of what Union Plus Benefits are, what Plan B covers, and the simple means of arbitration provided by AGMA. We must realize our strength, as a collective body of artists dedicated to our art form and our organization.

04 SAN FRANCISCO AREA DANCERS

(1 Vacancy)

No Candidates

05 NEW ORLEANS AREA CHORISTERS

(1 Vacancy)

No Candidates

06 PHILADELPHIA AREA CHORISTERS

(1 Vacancy)

No Candidates

07 WASHINGTON/BALTIMORE AREA

STAGE MANAGERS/ DIRECTORS/CHOREOGRAPHERS

(1 Vacancy)

Cassandra Domser

Cassandra was first smitten with the arts during her years working for Theatre on the Hill, a small professional theatre

company where she did everything from production stage management to pig training. After receiving a BA from McDaniel College and then an MFA in stage management from Rutgers University, she moved to the Baltimore/Washington DC area. She has spent the last two seasons working as an AGMA assistant stage manager at the Baltimore Opera Company, while spending her summers as a production coordinator at Wolf Trap.

07 WASHINGTON/BALTIMORE AREA SOLOISTS

(1 Vacancy)

Paul McIlvaine



Paul has been an AGMA Member for over 15 years. Current Member of the Board of Governors. Served on the Membership & Member Relations Committee (MMRC) and currently on the Administration & Policy Committee (A&P). Served as AGMA delegate. Instrumental in establishing the Code of Professional Standards for Agents and Managers Representing AGMA Artists. "I have completed my first full term on the AGMA Board of Governors and would be pleased to represent our members by continuing our positive path through unity and common sense."

08 PITTSBURGH AREA CHORISTERS

(1 Vacancy)

No Candidates

09 NEW ENGLAND AREA

All Board positions currently filled.

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“Leading Musicians Organize To Deal Jointly With Many Problems”

The Sunday New York Times, October 4, 1936

The above headline led off *The New York Times* article about the creation of the American Guild of Musical Artists, which had come into existence as a legal entity seven months earlier at 4:35 p.m. on Thursday, March 11, 1936. The reporter, commenting on the exploitation of singers and dancers by management, noted that “An individual artist must now combine with his colleagues to defend themselves and to protect and advance their work and their place in our society.”

Among those present at AGMA’s first meeting were Lawrence Tibbitt, Alma Gluck, Charles Kullman, Helen Jepson, Jascha Heifetz, and Gladys Swarthout. These artists and others founded AGMA 70 years ago to protect not only themselves, but the interests of their less-well-known colleagues. The creation of this union arose out of their desire “to institute safeguards that would allow artists to keep more of what they earned, to protect them from unfair practices by management and by agents, to secure rehearsal compensation for choristers and soloists, and to regulate the number of performances each week.” Founded by solo singers, AGMA quickly came to also represent choristers, chorale singers, dancers and production personnel.

As AGMA celebrates this 70th milestone in its history, we need only look to the story elsewhere in *AGMAzine* about The Washington Ballet to recognize the truth of French novelist Alphonse Karr’s 1849 insight, “The more things change, the more they are the same.”

While the world, and AGMA, are vastly different now, the needs of performing artists remain the same. They want what every employee wants: a safe place in which to work; true equality of workplace opportunity based on talent; protection from arbitrary, capricious, and vindictive employer action; and the financial and professional rewards justified by their artistry.

AGMA enters the new millennium in excellent condition. It is professionally run, fiscally sound, responsive to members’



Lawrence Tibbitt, Helen Jepson and Charles Kullman rehearse with Walter Damrosch for a 1938 AGMA benefit.

needs, exceptionally skilled at negotiating and enforcing contracts that protect its members, growing every month, and a leader among other entertainment unions. It has begun to actively protect its members against abuses by agents and managers, and has become the home of the American dancer. Since its first contract with the Metropolitan Opera in 1938, its collective bargaining agreements continue to set the standard for job protection across the country, and AGMA now negotiates compensation for its own members when their work product is released in any media. Further, AGMA is a truly democratic union, with a professionally administered Relief Fund that operates cost-effectively and provides the continuing safety net that has been so crucial in recent months to our members in need of help.

The state of the union is exceptional, yet it also needs to pro-actively change, every day, to maintain its ability to help members in an ever-changing employment environment.

AGMA actively interacts with the other unions that represent performing artists — SAG, AFTRA and Equity — but AGMA is unique. As we remind future members in our outreach programs, AGMA is distinct and special:

First, unlike the other unions, “To AGMA, Greetings and all our strength comes not from good wishes. Jascha Heifetz.” controlling the labor pool, but from recognizing the need to be as open and inclusive as possible. Consequently, we don’t limit our members’ work opportunities by prohibiting our members from working non-union jobs. Second, although AGMA has the lowest initiation



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10 TEXAS/OKLAHOMA AREA CHORISTERS

(1 Vacancy)

George Eison



There have been several issues where I have been very vocal regarding procedures for collection of annual dues and initiation fees. Changes are

needed, but for choristers with limited income, it becomes a burden when AGMA streamlines its processes. Time will tell how it will affect prospective AGMA choristers.

Administration & Policy Committee: I voice the difficulties & struggles associated with choristers in right-to-work states. Choristers don’t have to join AGMA. By word-of-mouth and encouragement from current AGMA members, we continue to gain new AGMA members.

If re-elected, I will continue to be a loud voice in the right-to-work states.

11 NORTHWEST AREA

All Board positions currently filled.

AREA NEWS

NEW ORLEANS

By John Hanriot, Southern Area Representative

A Night for New Orleans



New Orleans AGMA members backstage at the Gala.

Opera in North America found its voice in New Orleans. Long before there were opera companies in New York, Chicago, or San Francisco, the people of New Orleans thrilled to the sound of opera. History cannot say exactly when the first performances were given, but it can be documented that performances took place on a yearly basis in the Crescent City as early as 1796.

Last October the New Orleans Opera was preparing to open the season with *Otello*, but Hurricane Katrina roared ashore, and the voice which had its beginning in The Big Easy was silenced. However, on March 4, that voice was restored in glorious fashion with a wonderful Gala entitled *A Night for New Orleans*. The evening was not only the first performance by the New Orleans Opera since the hurricane, but it marked the opening of the New Orleans Arena, which was fully restored after suffering severe water damage.

The evening was marked by the return of Placido Domingo, who General and Artistic Director Maestro Robert Lyall dubbed the company's "most successful comprimario." Mr. Domingo made his debut with the company in 1962 as the ill-fated bridegroom, Arturo, in *Lucia di Lammermoor*. Mr. Domingo has already done a great deal to support New Orleans through fund raising for the AGMA Relief Fund, but he made himself available, in spite of heavy commitments, for the Gala.

Joining Mr. Domingo were many other AGMA stars who offered their services for this most wonderful evening: Raymond Aceto, Jeanne-Michele Charbonnet, Elizabeth Futral, Denyce Graves, Paul Groves, Nathan Gunn, Richard Leech, Daniela Mack, Anthony Michaels-Moore, Chauncey Packer, and Frederica von Stada. The evening began with the 82-voice New Orleans Opera Chorus most appropriately welcoming the audience with the "Hall of Song" chorus from *Tannhauser*. The evening continued with selections from *Carmen*, *Faust*, *Lucia*, *Tosca*, *Rigoletto*, *Il Trovatore*, *Candide*,

and *La Perichole*. The orchestra for the evening was the excellent Louisiana Philharmonic Orchestra.

The finale of the evening was the great chorus "Va, pensiero..." from *Nabucco*. This was performed to great effect by the chorus who were then joined by all of the evening's soloists to reprise the chorus in the tradition of the theater. The music was printed in the evening's program, and Maestro Lyall invited the audience to join in singing the reprise for a fitting end to a glorious evening.

New Orleans enjoys a long relationship with France, having been called at one time the "Paris of the West." This history was recalled in remarks given by General Consul Pierre Lebovic during the Gala. Lebovic also brought a proposal from the French Minister of Culture recommending a link between the New Orleans Opera and the Opera Company of Bordeaux as sister companies.

In remarks made during the evening, Marc Scorca, President of Opera America, noted that it seems the arts are peripheral to our society until times of strife and turmoil; we then look to artists and art to sustain us through adversity. With its great history and diverse music, the musicians of New Orleans will continue to do their part.

The company will continue the season with productions of *Il barbiere di Siviglia* and *Madama Butterfly*. These performances will be held in an auditorium on the campus of Tulane University while the usual venue undergoes repairs.

On a personal note, your reporter took a few hours to drive around New Orleans and witness the devastation. No television report could compare with an eye-witness view of what has happened to the city, or what the population has had to endure. Six months have passed, but the need is still great. Please do not forget the people of New Orleans, many of whom have literally lost everything they had. You are urged to continue to contribute to the AGMA Relief Fund and other charities helping the people of New Orleans.

NEW YORK



The New York Area held its annual membership meeting on January 25. Front row, left to right, Board members and soloists Jane Bunnell and Osceola Davis. Back row, left to right, AGMA Board member and soloist LeRoy Lehr, AGMA Recording Secretary, New York Area Chair and chorister Mitchell Sendrowitz, Board member and chorister Robert Kuehn.

PITTSBURGH

Thirty-one Pittsburgh Area members from Pittsburgh Opera and Pittsburgh Ballet Theatre convened for lunch on March 4 to discuss local and national issues as well as topics particular to each shop. The cross-pollination of opera, dance and production perspectives led to informative discussion in preparation for upcoming collective bargaining and to a deeper sense of community and solidarity among the members.



Lounging in front, left to right: Pittsburgh Area Chair Bill Buchanan and Pittsburgh Area Vice-Chair Carol Wolfe; first row (kneeling, left to right): Pittsburgh Opera delegate Cindy Pratt, Rick LeBeau, Veronika Schmidt, Patty Musick, Board member Barbara Crigler, Pittsburgh Ballet dancers Julia Erickson and Christopher Bandy, Pittsburgh Ballet delegates Laura Nicoll and Steve Hadala, David Martin; second row (standing, left to right): Pittsburgh Opera Production staff Eric Einhorn, Julie Barkovich and Rachel Henneber, Janice Garrone, Nancy Hanna Long, Barbara McDonough, Denise Sheffey-Powell, Pittsburgh Ballet Theatre dancers Aaron Ingley and Patricia Hachey, Kellie McCurdy Ryan, Judy Jenkins, and Lisa Brovey Kovach; back row (left to right): Pittsburgh Opera delegate Ed Moore, Vitaliy Lomakin, Peter Bianchi, Brian Barrett, Bob Simoni, and Elex Lee Vann.

SAN FRANCISCO

By Nora Heiber, National Dance Executive

AGMA professional staff and members in the San Francisco Area are busy negotiating contracts with San Francisco Opera, San Francisco Ballet, and Ballet San Jose of Silicon Valley.

Linda Bartlett and Nora Heiber began negotiating the San Francisco Opera contract in late January and will be continuing these efforts through the company's summer season. Choristers returned on March 14, 2006 to begin their work with new General Director David Gockley. In spite of what is proving to be a difficult negotiating process, Mr. Gockley has shown his commitment to working with AGMA in addressing the needs of our artists by his participation in several negotiating sessions. He was also present throughout the negotiating process of AGMA's first Electronic Media Agreement with San Francisco Opera, which was completed in March.

Ms. Bartlett and Ms. Heiber began negotiating the San Francisco Ballet (SFB) contract on March 13, 2006. Both

SFB management and AGMA were pleased to see fewer proposals from both sides than in previous negotiations, and are optimistic about the negotiation process.

Ballet San Jose of Silicon Valley negotiations began in late February and will continue on March 31, 2006. Ballet San Jose has been steadily recovering from financial difficulties since its dancers joined AGMA in 2002. AGMA continues to support Artistic Director Dennis Nahat in these efforts while, at the same time, striving to improve and strengthen a contract that serves the needs of our members.

Similarly, AGMA completed the first contract with Ballet West last year during a time of financial distress. Ms. Heiber has traveled to Salt Lake City twice in 2006 to meet with dancer representatives and members of the administrative and artistic staff of Ballet West to facilitate implementation of the new AGMA contract.

Still to come are the negotiations of the San Francisco Symphony Chorus contract, and of course, the benefits that come from the tireless work of AGMA members, leadership, and staff who continue to work on behalf of our members everywhere.

SOUTHERN CALIFORNIA

By Jennifer Wallace, Southern California Area Chair

A general meeting of the Southern California Area membership was held on Saturday, February 18, in Los Angeles. About twenty-five members attended including those that joined via teleconference from Orange County and San Diego. Our special guest speaker was Roni Blau from the Los Angeles offices of the Actors' Fund. Ms. Blau presented a report about this valuable resource available to the performing arts community. In addition to administering the AGMA Relief Fund, the Actors' Fund provides assistance, counseling, and training to performing artists from all of the 4As unions. Seminars available in Los Angeles include "First Time Home Buyers," "Getting and Keeping Health Insurance," and an "Entrepreneur's Workshop." All of these programs are open to AGMA members. For more information on what the Actor's Fund has to offer, visit their web site at www.actorsfund.org.

Members of the Southern California Area wish to bid a fond "adieu" to former Area Representative, Beth Millman. Though with AGMA for just under two years, Beth was instrumental in effecting positive change in each of the Area's shops. Her very first day on the job was spent in a contract negotiating session — she hit the ground running and never stopped! She will be missed, and she is wished the best of luck in her new position! A warm welcome is also extended to the new Southern California Area Representative and Western Counsel, Mr. John Russum. Area members are thrilled to have him on board and look forward to the leadership and knowledge he brings to the Area.

Finally, a local concert is planned for Sunday, June 25, at 4:00 p.m. in Studio City to pay tribute to the late Randall Behr. Maestro Behr was associated with the Los Angeles Opera from 1988 to 1995. During this time he served as Chorus Master, Resident Conductor, and Head of the Music Staff. He conducted performances of over twenty productions including: *Tosca*, *Elektra*, *Nixon in China*, *Madama Butterfly*, and *Die Frau ohne Schatten*. Current and former members of the Los Angeles Opera chorus will perform arias and ensembles from many of the operas Maestro Behr either prepared and/or conducted. All proceeds from this concert will go to the AGMA Relief Fund. For more information, please contact Aleta Braxton at mezzomater@aol.com.



Randall Behr



Aleta Braxton and Area Chair Jennifer Wallace in costume for Los Angeles Opera's production of Figaro.

WASHINGTON/BALTIMORE

By Eleni Kallas, National Director of Organizing and Training and Mid-Atlantic Area Representative

The month of March in Washington, DC was one of great historical significance. First, AGMA announced the birth of a new signatory with the culmination of an agreement reached with The Washington Ballet and second the Washington National Opera celebrated its 50th Anniversary with a Golden Gala Concert.

THE WASHINGTON BALLET

After months of negotiations and a lockout which left the dancers of The Washington Ballet without income for two-and-a-half months, Management finally agreed to the involvement of a federal mediator. The mediation lasted five days, and after more than sixty hours, an agreement was



Washington Ballet Dancers' benefit, back row, left to right: Chip Coleman, Morgann Rose, Luis Torres, Sona Kharatian, Jonathan Jordan, Michael Bjerknes, Jason Hartley, Runqiao Du, Michele Jimenez, Boyko Dossev and Brianne Bland; front row, left to right: Elizabeth Gaither, Laura Urgelles and Erin Mahoney-Du.

reached just before midnight on March 6. The negotiating committee was strong and ever present throughout the mediation process determined to represent themselves and their colleagues. Kudos to all of them for a job well done: Luis Torres, Chip Coleman, Elizabeth Gaither, Jonathan Jordan, Sona Kharatian, Runqiao Du, Erin Mahoney-Du, Laura Urgelles, and Jason Hartley.

Members of The Washington Ballet performed a benefit production entitled *Gotta Dance* with performances held on March 9 through March 11 to raise funds for the AGMA Relief Fund to help support the dancers through this difficult time. The dancers were able to raise over twenty thousand dollars. Ballerina Michele Jimenez organized the event with the generous support of Michael Bjerknes, Executive Director of American Dance Institute in Rockville, MD, who provided the dancers with free class and performance venues. Michael Bjerknes is no stranger to AGMA. As a former principal dancer with the Joffrey Ballet and a soloist with the Houston Ballet, he served as an AGMA delegate in both companies.

His generosity and support throughout this time sustained these courageous artists. The eleven dancers who performed to the choreography of Michael Bjerknes, Jason Hartley, Rudolph Kharatian, and Jared Nelson were: Erin Mahoney-Du, Runqiao Du, Morgann Rose, Elizabeth Gaither, Chip Coleman, Laura Urgelles, Jonathan Jordan, Jason Hartley, Sona Kharatian, Luis Torres, and Boyko Dossev. A special thanks goes to Joslyn Williams, president of the Metropolitan Washington Labor Council, AFL-CIO, for promoting and attending the event. Members of AGMA staff; Mary Day (Founder of The Washington Ballet); Management; numerous members of the Ballet Board; and representatives from other local unions and American Rights at Work also attended the benefit to lend their support.

On February 27 and on March 20, dancers from The Washington Ballet and AGMA's Mid-Atlantic Area Representative Eleni Kallas attended meetings of the Metropolitan Washington Council AFL-CIO in Washington, DC. At the February meeting, the dancers were recognized for their solidarity and courage with a standing ovation and given encouragement to continue their quest for a Union contract. At the March meeting, the dancers were congratulated for their success in reaching their goal and for the strides they made for the labor movement itself in DC, especially regarding health and safety in the workplace.



AFL-CIO Banquet, Senator Paul Sarbanes (Maryland) and AGMA Mid-Atlantic Representative Eleni Kallas

At the 29th Anniversary Awards Dinner of the Metropolitan Washington Council, AFL-CIO, on March 25, where Senator Paul Sarbanes (Maryland) and Washington, DC Mayor Anthony Williams were honored for their commitment to the labor movement, AGMA was recognized for its excellent work in procuring a Union contract for the dancers of the Washington Ballet (see photo). Slides of the dancers on the picket lines and at their benefit performance were displayed on the huge video screen throughout the evening.

50 GOLDEN YEARS FOR WASHINGTON NATIONAL OPERA

In a spectacular Golden Gala Concert on March 19, Washington National Opera (WNO) celebrated its 50th anniversary.

The evening included a stellar list of soloists. Among those

(continues on page 14)

Members of The Washington Ballet Celebrate a New AGMA Contract



Negotiating Committee holding strong during mediation: left to right, back row: Chip Coleman, AGMA Mid-Atlantic Area Representative Eleni Kallas, Sona Kharatian, Jonathan Jordan, and Runqiao Du; middle row: Jason Hartley, Laura Urgelles, Erin Mahoney-Du, front row: Elizabeth Gaither and Luis Torres



Contract completed: left to right, back row: AGMA New York Area Dance Executive James Fayette, Chip Coleman, Luis Torres, Runqiao Du; middle row: Jason Hartley, AGMA Mid-Atlantic Area Representative Eleni Kallas, Erin Mahoney-Du, Jonathan Jordan, and Sona Kharatian; front row: Laura Urgelles, AGMA Special Counsel Gail Lopez-Henriquez, and Elizabeth Gaither



AGMA and The Washington Ballet: left to right, back row: delegate Elizabeth Gaither, Artistic Director Septime Webre, Washington Ballet Board President Kay Kendall, delegate Luis Torres, AGMA Mid-Atlantic Area Representative Eleni Kallas, Washington Ballet Executive Director Jason Palmquist; front row: Chip Coleman, Laura Urgelles, and Washington Ballet Associate Artistic Director Jeff Edwards



At the Metropolitan Washington Labor Council, AFL-CIO, meeting: left to right, back row: Luis Torres, Laura Urgelles, Brianne Bland, Chip Coleman, Jonathan Jordan, Production Stage Manager Ed Cucurello, Erin Mahoney-Du, Runqiao Du, Jason Hartley, and Boyko Dossev; front row: Sona Kharatian, Washington Ballet founder Mary Day, Elizabeth Gaither, and Marcelo Martinez



After the Metropolitan Washington Labor Council, AFL-CIO, meeting: Runqiao Du, Chip Coleman and Erin Mahoney-Du point to a sign that reads: "I thank God every single day for my Union job."

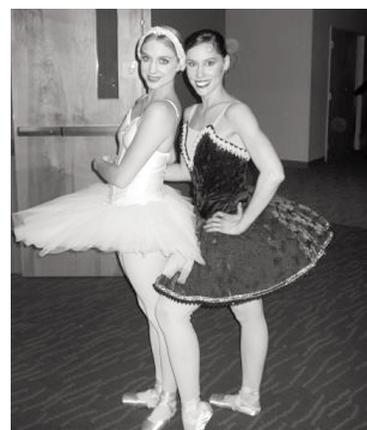


The Gotta Dance benefit production: choreographed by American Dance Institute Executive Director Michael Bjerknes with his daughter

and Show off Their Talents in a Performance Benefiting the Dancers



In rehearsal: left photo, back, left to right: Runqiao Du, Sona Kharatian, Boyko Dossev; front: Jason Hartley; center photo: Morgann Rose; right photo: Chip Coleman and Elizabeth Gaither.



Backstage: left to right, back row: Sona Kharatian, Eleni Kallas (AGMA Mid-Atlantic Area Representative), Chip Coleman, Jason Hartley, Runqiao Du, and Boyko Dossev; middle row: Ann Hoffman (National Writer's Union), Joslyn Williams (Washington Labor Council President), Kathleen McKirchy (Director, Community Services Washington Labor Council), and Elaine Newmann (National Capitol Area Union Retirees); front row: Jonathan Jordan, Laura Urgelles, Elizabeth Gaither, Luis Torres, and Morgann Rose

Elizabeth Gaither and Laura Urgelles



Luis Torres and Elizabeth Gaither



Sona Kharatian and Jonathan Jordan



Runqiao Du and Erin Mahoney-Du



Brianne Bland and AGMA Special Counsel Gail Lopez-Henriquez



Marcelo Martinez, ballerina and benefit organizer Michele Jimenez, and AGMA New York Area Dance Executive James Fayette

Washington/Baltimore Area News (continued from page 11)

who performed were: Carlos Alvarez, Marc Barrard, Kristin Chenoweth, Juan Diego Florez, Elizabeth Futral, Paul Groves, Alan Held, Anja Kampe, John Matz, Anna Netrebko, Samuel Ramey, Trevor Scheunemann and Vadim Repin (violin). Members of the Domingo-Cafritz Young Artists Program also participated in the program. The first half of the program ended



Placido Domingo, Kristin Chenoweth and Trevor Scheunemann at Washington National Opera's 50th Anniversary Concert

with the 'Ecco il mondo' and chorus from *Mefistofeles*. Sixty-six AGMA choristers, who donated a portion of their services for the production, filled the opera house with Boito's devilish tones along with Samuel Ramey performing one of his signature roles. The donation

of services by the choristers was recognized both in the program and at the concert by Michael Sonnenreich, President of the Board. Throughout the evening, the history of the company was depicted on screen with scenes from the past narrated by WNO chorister Alan Reed.

Marvin Hamlisch composed *The Audition*, a short one act opera for the concert which was a tale of passion and anxiety as a coloratura and baritone prepare for their audition with Placido Domingo. In the opera, the anxiety leading up to the audition was only to be outdone by the entrance of Domingo on a lit red carpet unfurled for his arrival in cape and top hat. During the audition, in which both artists, portrayed by Kristin Chenoweth and Trevor Scheunemann, are hired, the couple decide to get married. They ask Domingo if he could perform the wedding ritual and of course this multitalented megastar

obliges, but states that witnesses will be needed. At that point the chorus enters donned in costumes from numerous productions produced by WNO along with the star witnesses that only Washington, DC could produce. Yes, three U.S. Supreme Court justices appeared onstage in their robes: Ruth Bader Ginsberg, Antonin Scalia, and Stephen G. Breyer.

The program ended with the ensemble from Act II of *La Rondine*, complete with gold streamers, gold confetti, and fireworks. It was indeed a fine night to celebrate the coming of age of WNO from 1956 when the original announcement of the company, then known as the Opera Society of Washington, proclaimed that it was "not a fly by night group but apparently the first step in building a resident company in the nation's capital. If it is the success it should be, we may yet see a local operatic organization which can favorably be compared with any in the world." General Director Placido Domingo, who has recently extended his contract through 2011, asked those present in the audience who may be here for the 100th anniversary celebration to "tell everyone how much we love this company."

BALTIMORE OPERA COMPANY NEGOTIATIONS AND AUDITIONS

Negotiations for a successor agreement with Baltimore Opera Company (BOC) will take place this summer. Anyone who wishes to participate on the negotiation committee, or who has concerns should contact the Area Chair, Tim Kjer at tker@comcast.net or the Mid-Atlantic Area Representative, Eleni Kallas at AGMADC@comcast.net.

Chorus auditions for singers not currently on the roster will be held on May 12 (4-8 p.m.) and May 13 (2-6 p.m.) for the 2006-07 Season. Productions next season include *L'assedio di Corinto* by Rossini, *Nabucco* by Verdi, *Prodana nevesta* by Smetana, and *Tosca* by Puccini. Auditions are by appointment only. Please call (410) 625-1600, x306. Audition requirements are posted both on the AGMA website at www.musicalartists.org and AGMA's audition Hotline (800) 543-2462.

70th Anniversary (continued from page 7)

fees and dues of any talent union, we provide the most extensive net of contractual, legal, and membership services with a team of contract negotiators and lawyers who are unmatched in their abilities. Third, unlike other unions, we've developed other sources of revenue and haven't had to raise our dues to support our greatly expanded work on members' behalf. Unlike other unions, our Health Plan has not had to cut benefits to participants. Fourth, and most significant, AGMA is the only entertainment union that, while being professionally administered, is truly run entirely by its members, locally and nationally.

Our mission today remains identical to that of our founders: We negotiate, administer, and enforce contracts on behalf of our

members. We protect the legal, civil, and artistic rights of our members wherever they need protection. We ensure that our collective bargaining agreements provide for health insurance, pension coverage, and protection against unreasonable working conditions and unsafe work places.

We celebrate our 70th anniversary continuing to work toward the goals set long ago. As the 1936 *Times* article concluded, "Nothing would be more gratifying to the community than the spectacle of a band of distinguished performers gathered together, not only for the purposes of economic justice and organization, but also with the intention of making the profession the sanctuary of those who cherish and serve ideals."

SUPER FOODS: SUPER BODIES

By Joy Bauer, MS, RD, CDN

As a nutrition resource, it's my pleasure to present a few foods you shouldn't live without. Bon Appétit!

Blueberries

We've always known that these delicious little berries are rich in healthy compounds like Vitamin C and fiber. In fact, one cup provides approximately 20 percent of your recommended, daily intake of Vitamin C and 3.5 grams of fiber — and all for only 80 calories. If you need another reason to pop them in your mouth, the United States Department of Agriculture now reports blueberries may also be used as a cholesterol-lowering weapon. That's because blueberries contain antioxidants called phytosterols, which have been shown to decrease the amount of circulating lipids (bad-cholesterol) in the bloodstream. It's all good!

Creative ways to add blueberries to your diet:

- Toss on a salad
- Sprinkle on oatmeal
- Mix in pancake batter
- Add to fruit smoothies
- Use to layer a yogurt parfait

Chili Peppers

The "hot" ingredient in peppers, called capsaicin, is known for its anti-oxidative and anti-inflammatory effects. This is good news for dancers, especially if you can withstand the heat, since peppers can help alleviate muscle soreness, stiffness, and other aches and pains! What's more, capsaicin has also recently been found to exhibit anti-cancer activity.

When buying and preparing peppers, remember that capsaicin is most prevalent in the seeds and fleshy parts, and the hotter the pepper, the bigger the disease fighting punch. So, go for habañero and jalapenos when you're feeling brave.

Creative ways to add chili peppers to your diet:

- Add a few sliced chili peppers to a vegetable stir-fry for an added kick
- Add sliced jalapenos to tuna salad
- Toss into tomato sauce
- Chop and add to guacamole

Low-fat and Non-fat Yogurt

We all know that yogurt is loaded with calcium, which is great for your bones, but did you also know that calcium helps muscles contract more efficiently... and manages your blood pressure? Plus, yogurt is one of the few foods to naturally contain probiotics in the form of acidophilus — that's "healthy bacteria" that aids in digestion, helps prevent H-pylori (the bacteria that causes most ulcers), and helps manage diarrhea. Many people also believe probiotics can boost immunities and keep you healthier.

Creative ways to add yogurt to your diet:

- Yogurt-spinach dip
- Yogurt-fruit smoothies
- Apple slices dipped in non-fat, vanilla yogurt
- Straight out of the container

Tomatoes

Rich in Vitamin C, potassium and the antioxidant lycopene — which gives them

their red color — tomatoes have been shown to protect against prostate cancer. But keep in mind that cooking the tomato makes it easier to absorb lycopene, so your best bets are roasted tomatoes, marinara sauce and other cooked tomato products (for example, soups and chili).

Creative ways to add tomatoes to your diet:

- Roast whole tomatoes in the oven (add some olive oil and a drop of salt)
- Add stewed tomatoes to vegetarian chili
- Make a whole wheat pita pizza (with marinara sauce and part skim cheese)
- Enjoy minestrone, vegetable and tomato soup
- Whole wheat pasta with marinara sauce

Wild Salmon

Loaded with Omega-3 fatty acid, multiple studies have shown that the oil in fish can lower triglycerides, help thin the blood, and act as an anti-inflammatory agent in the body. Once again, this will help alleviate the aches and pains dancers commonly experience. All types of salmon — farm bred and wild — provide Omega-3s, but it is better to opt for "wild" salmon since it is thought that farm bred varieties contain greater quantities of PCBs and dioxins. Rule of thumb: If it's Alaskan, it's wild. (In fact, it's illegal to farm salmon in Alaska.)

Creative ways to add salmon to your diet:

- Use canned Alaskan salmon to make salmon salad (instead of tuna)
- Order salmon teriyaki at your next Japanese outing

- Scramble up eggs whites, "wild" lox and onions

Nuts and Peanut Butter

They're portable, yummy, loaded with heart healthy fat and protein, and a perfect combination for stabilizing blood sugar levels and lowering glycemic load (the rate at which your blood sugar spikes). While it's true they're calorically dense, studies show that nuts help with weight control. Peanut butter and nuts, when eaten in moderation, can curb cravings and leave you feeling fuller longer. Calorie facts: two 'level' tablespoons of peanut butter provide 195 calories, while a 1/4 cup of peanuts provides 180 calories. Watch your portions and reap the benefits!

Creative ways to add nuts to your diet:

- Spread sliced apples or banana with 2 tablespoons peanut butter
- Mix 1 tablespoon peanut butter mixed in plain oatmeal
- Toss a handful of peanuts in a salad
- Spread peanut butter on celery sticks
- Spread 2 tablespoons peanut butter thinly spread on toasted whole grain waffles

Recognized as a leading authority on nutrition, Joy Bauer appears regularly on nationally syndicated television programs and has been featured in several fitness and fashion publications. She is a contributing editor and columnist for Self magazine and the author of several bestselling books including The Complete Idiot's Guide to Total Nutrition. Joy is a nutritionist for the New York City Ballet. Visit her website at www.joybauernutrition.com

AGMA Procedure on Dues Objections

This is a formal notice, required by law, for all members, new members, joining members, and all other persons working under, or being hired to work under a collective bargaining agreement between AGMA, the American Guild of Musical Artists, AFL-CIO, and an opera, ballet, dance programming, concert, or other company producing operatic music, dance, concerts, or other types of productions. This notice covers all such singers, dancers, stage and production personnel, choreographers, and others rendering services to or employed by such opera, ballet, dance, concert, or other companies producing operatic music, dance programming, concerts, or other types of productions.

The following notice and the procedures related thereto were developed in response to the holdings in a U.S. Supreme Court case known as *Communication Workers of America v. Beck*, relating to the expenditure of dues income for non-representational purposes.

All persons working under an AGMA collective bargaining agreement containing a union security clause are required, as a condition of employment, to pay dues and initiation fees to AGMA. Employees have the right to decide whether they wish to be members of AGMA. Employees who decide not to join AGMA remain obligated, under the union security clause, to pay an agency fee to AGMA equal to regular AGMA dues.

Employees who are not members of AGMA, but who pay dues to AGMA pursuant to a union security clause of a collective bargaining agreement, have the legal right to object to supporting certain activities which are not related to collective bargaining, contract administration, or grievance adjustment (representational activities) and may obtain a reduction in their dues and initiation fee.

Employees who choose not to become AGMA members and object to paying full dues should be aware that by electing not to become full members, they forfeit the right to enjoy a number of benefits available to members only. Among the benefits available only to full AGMA members are the AGMA Relief Fund; Union Privilege, insurance, health, and loan benefits; the right to attend and participate in Union meetings; the right to run for Union office and to nominate and vote for candidates for Union office; the right to participate in contract ratification and strike votes; the right to participate in development and formulation of Union policies; and the right to participate in the formulation of Union collective bargaining demands.

Audited financial statements are prepared for AGMA which calculate the percentage of expenditures made for representational and non-representational activities. While the exact amount varies slightly each year, approximately 99% of the expenditures each year are for representational activities. Non-members may object to payment of that portion of AGMA dues which are spent on non-representational activities. These include expenditures such as community service and charitable contributions; lobbying; legislative efforts and political activities; members-only benefits; and litigation which is

not germane to collective bargaining, contract administration or grievance adjustment. Non-members are legally obligated to pay for expenses connected with representational activities, which include negotiations with employers; enforcing collective bargaining agreements; meetings with employer representatives; member and staff committee meetings concerned with matters relating to employment practices and/or collective bargaining provisions; discussion of work-related issues with employers; handling employees' work-related problems through grievance and arbitration procedures, before administrative agencies or in informal meetings; and union administration, litigation, publications, and professional services relating to any of the above.

We believe that without the concerted political activity of the union movement, the great social legislation of this century such as the Social Security Act, the Family and Medical Leave Act, minimum wage laws and the Occupational Safety and Health Act would never have become law. This remains truer than ever today. In our opinion, community service, legislative activity, lobbying, political activities, and litigation related to broader issues of concern to Union members as citizens are critically necessary for the improvement of working conditions of all members we represent. It is for this reason that we believe that it is essential for AGMA to support such activities which benefit all working people in the United States.

You have the right to decide whether to be a part of this important effort.

AGMA's procedure regarding non-member dues-payers and their right to seek a partial reduction of their dues and initiation fees has been developed in response to decisions of the United States Supreme Court.

Pursuant to AGMA's procedure, there is an annual period for a non-member to indicate an objection to AGMA's expenditures. Objections filed within thirty days of your receipt of this notice will be effective immediately. If you choose to object at a later time, an objection may be filed in the thirty days following your resignation from membership or in the objection period. The objection period is from June 1 through June 30. Non-members who express their objection within that period will have their dues (and, if applicable, initiation fees) reduced for the 12 months beginning August 1 and running through July 31. AGMA estimates that any such reduction will be less than 1% of total dues and fees otherwise due.

The AGMA objection procedure works as follows:

Dues and initiation fees payable by objectors will be based on AGMA's expenditures for those activities it undertakes to advance the employment-related interests of the employees it represents, described above as representational activities. Non-members who object to payment of full dues will receive an explanation of the basis for their reduced dues/fees. That explanation will include a list of the major categories of expenditures for activities deemed to be both "representational" and "non-rep-

(continues on page 17)

BURNOUT: THE PROBLEM WITH HARD WORK

By Linda Hamilton, Ph.D.

In dance, hard work is the name of the game — from extra technique classes in ballet, modern, and jazz, to supplemental training at the gym. While advanced training is crucial to improve technically, I often worry that dancers go overboard in their zeal to provide themselves with the broadest and most intense exercises possible. Constant training, without sufficient downtime, can cause burnout, leading to problems like mood changes, respiratory infections, a loss of technique, and injuries! The question is: How much is too much?

Unfortunately, the push to exceed personal limits is ingrained in dancers of all ages, regardless of the toll. In a study conducted by the Harkness Center for Dance Injuries, seventy-nine percent of 500 injuries happened at the end of the day, after five or more hours of work. When the authors analyzed all factors, fatigue was the number one indicator.

While it's no surprise that exhaustion is related to burning out, tired dancers have less wiggle room than other athletes when it comes to preventing overload. Unlike sports, the dance profession doesn't embrace the idea of "periodization," where hard workouts alternate with easier routines that have rest built into them. Instead, dancers are expected to work out 100 percent every day, no matter what, potentially exacerbating symptoms of burnout like mental and physical fatigue, decreased levels of achievement, and work-related injuries.

For overachievers whose performance is suffering, the answer seems counterintuitive — do less! Burned-out dancers need to let themselves back off without labeling themselves as "lazy."

Many of my clients struggle with striking a balance between hard work and healthy pacing. Still, every time dancers listen to how they feel, they flourish. Here's what you can do. Make one day a week a personal day for relaxation and enjoyment. Twelve to twenty-four hours of little or no physical activity helps your body recover from intense exercise, leading to improvements in strength, power, flexibility, and endurance. Next, be careful about working through serious illness or chronic injuries. A "no pain, no gain" attitude can hurt if taken to extremes. Exercising at the gym can also be risky, so check with a dance medicine specialist about the best workouts for your body. To reduce stress, add weekly regenerative sessions to your routine, such as saunas, massage, meditation, or counseling. Get plenty of sleep and maintain a balanced diet. Last, but not least, dancers can devote more time to conditioning exercises, stretching and a set warm-up rather than adding extra classes. Remember, hard work is designed to help you progress — not regress! It's okay to give yourself a break!

Dr. Hamilton is Dance Magazine senior advising editor and columnist, a clinical psychologist, and former professional dancer with the New York City Ballet

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Dues Objections (continued from page 16)

representational," and an accountant's report verifying the breakdown of these "representational" and "non-representational" expenditures. Objectors have the option of challenging AGMA's verified calculation of the reduced dues/fees before an impartial arbitrator appointed by the American Arbitration Association, and a portion of the objector's dues/fees reflecting sums reasonably in dispute will be held in escrow pending the arbitrator's decision. Details concerning the arbitration process will be provided to any objectors who challenge the dues/fees.

Non-members who have objected to payment of full dues will

be required to pay that percentage spent on representational activities and will have their dues reduced by the amount spent on non-representational activities. They will not receive any members-only benefits or privileges.

Objections should be directed to the AGMA Membership Department Supervisor, 1430 Broadway, New York, New York 10018. All objections must contain the objector's current home or mailing address. The reduced dues/fees of objectors will be calculated and reflected in the dues/fees bills. Individuals desiring to retain "objector" status must renew their objections during each annual objection period.

IN MEMORIAM

Andrew Black

*Tom Blandford**

Piero Cappuccilli

Alfred Crum

*Matthew Farruggio***

*Martin Feinstein**

Herta Glaz

Wendy Hoffman

Frank Little

*Frank Merklng**

Anna Moffo

Benjamin Matthews

James Pierce

Moira Shearer

Ludovic Spiess

Hugh Thompson

Suzanne Wilkie

Rebecca Wright

**Indicates a distinguished individual in a related profession.*

***Donations can be made to the AGMA Relief Fund.*

BY-LAW CHANGE

Amendments to AGMA By-Law Article VII, Sections 2 and 3 ARTICLE VII: INITIATION FEE AND DUES

(January 21, 1992, amended)
(December 5, 2005, amended)
(February 13, 2006, amended)
(March 13, 2006, amended)

Section 2: Delinquencies. Failure of any member to pay the Guild any dues owing to it on the due date shall make the person so failing a delinquent member and should said delinquency continue for a period of ninety (90) days, the Board shall **declare that member is suspended**. In case of such suspension, notice need not be given as required in Article V of the By-Laws. **However, prior to suspension** for the above reason, the Board shall cause notice of its intended action to be given to the member at least ten (10) days before such action is taken. In such case, if the delinquent member shall remit the dues which have been unpaid, the Board may take such action regarding the **suspension** of said member as it may consider just and proper. Except as herein stated, no further notice need be given any delinquent member.

Suspension either under Article V or under this Article shall not relieve a member of any obligation to the Guild.

Section 3: Dues and Initiation Fee. The dues and initiation fee for all AGMA members shall be assessed as follows:

INITIATION FEE:

- (a) The Initiation Fee is \$500.00.
- (b) Partial Initiation Fee — In the event the initial contractual fee is less than \$2,000.00, the **new member** may pay the Initiation Fee in installments (partial payments equal to twelve and one-half percent (12½%) of AGMA contractual gross compensation) over a period not to exceed 36 months.

Should the new member's compensation under AGMA contract(s) exceed \$2,000.00 prior to the end of the thirty-six (36) month period, the balance of the initiation fee shall be due by the end of the contractual period in which \$2,000.00 is exceeded.

Should a new member fail to complete payment of the initiation fee within the thirty-six (36) month period, the Board shall declare such person to be expelled and all monies paid toward the initiation fee shall be forfeit. However, prior to expulsion for the above reason, the Board shall cause notice of its intended action to be given not less than thirty (30) days before such action is taken. Should such a person reapply for membership, the initiation fee shall be due in full at the time of application, in addition to whatever monies (initiation fee and dues, both Basic and Working) were owed to AGMA at the time of expulsion.

DUES:

- (a) Basic Dues: **\$78.00 to be billed annually and payable by January 1st.**
- (b) Working Dues ("The Check-Off System") 2% of the first \$100,000.00 of annual gross AGMA income, payable as earned. All members working under AGMA Collective Bargaining Agreements, which provide for a dues deduction ("Check-Off") will have such dues deducted from their compensation and remitted by the Employer to AGMA on a regular basis.

Except that with respect to the concert field only, soloist singers, and dancers, may, in the computation of their working dues payable with respect to their concert activities, exclude from their income the amounts paid for the solo artist's transportation, the accompanist's transportation and the accompanist's fees and, in the case of pianists only, the cost of transportation of piano or pianos with respect to the concert appearance in question. The gross concert income less the above deductions plus gross income from all other activities under the jurisdiction of AGMA, shall then become the gross income upon which working dues shall be computed.

For purposes of computing working dues there shall be included in the member's annual gross AGMA income all compensation paid to such member's personal service or "loan-out" corporation.

AGMA Emergency Relief Fund

by AGMA President and Relief Fund Chair Linda Mays

The following quotes, scenarios, and statistics are just a sampling of the many powerful ways in which our compassionate donors and grateful members maintain a balance in our passionate, yet often fragile performing lives.

"The funds from the AGMA Relief Fund came at the right time. Due to Katrina I lost all of my employment and my home in New Orleans. The AGMA funds enabled me to have a little liquid money for immediate needs while waiting for assistance from FEMA and the Red Cross."

"We received the checks and turned them in to our landlord...we will be returning to work on March 27th, so things are finally worked out."

"Thank you so much for all your help during this difficult time [three month Washington Ballet lockout]."

"I needed financial assistance because I had exhausted my savings and all other financial resources... Illness was the proverbial last straw that brought me eventually to the breaking point... [A year and a half after intake into the AGMA Relief Fund and Actors' Fund system] I have resumed my career and am singing a leading Verdi role in a major opera house in Europe."

Hurricane Katrina caused the cancellation of the New Orleans Opera's Fall 2005 Season. As a result, one member was unable to pay his October rent because of the significant loss of income. The AGMA Relief Fund was able to help him through this crisis.

Another member underwent surgery and was unable to work for three months. Through the intake process of the Relief Fund, it was determined that he was eligible for assistance which enabled him to maintain his health coverage and

to work with a social worker who negotiated reduced medical co-payments.

In 2005, the AGMA Relief Fund assisted thirty-six AGMA members in exigent circumstances with grants totaling \$31,540. An additional 129 AGMA members were also eligible for assistance through other charitable organizations. The screening/evaluation process for AGMA member assistance (intake) and a sophisticated network of social services and financial resources is professionally administered by the Actors' Fund of America.

"I am writing to formally thank you, the AGMA Relief Fund and the Actors' Fund, for assisting me in my time of need. May you know that I am forever grateful for the generosity that was bestowed upon me."

To our members,

Make that important call when you need us and encourage other members in need to seek our aid and comfort.

To our donors,

On behalf of the AGMA Relief Fund Trustees, Honorary Trustees and our assisted members, we thank you and urge you to please continue to give generously to the AGMA Relief Fund. It is an opportunity to help an artistic colleague, "someone you know."



Board member Julie Condy outside her back door after Hurricane Katrina. The waterline is visible on the house.

AGMA EMERGENCY RELIEF FUND

My contribution to the AGMA Relief Fund is (contributions \$25 and over may be charged to your Visa or MasterCard):

\$500 _____ \$100 _____ \$50 _____ \$25 _____ \$15 _____ Other _____

Card #: _____ - _____ - _____ - _____ Exp. Date: ____ / ____ Bank V Code: _____
(last 3 digits on back of card)

Name: _____

Address: _____ Address: _____

E-mail: _____ Phone #: _____

In memory of: _____ In honor of: _____

Occasion (if applicable): _____

Please check this box if you would like an acknowledgement to be sent:

Name of person to receive acknowledgment: _____

Address: _____

*Please return this form with your check (payable to **AGMA Relief Fund**) to Susan Davison, c/o AGMA Relief Fund, 1430 Broadway, 14th Floor, New York, New York 10018; Phone: (800) 543-2462; Fax: (212) 262-9088; E-mail: susan@musicalartists.org; Website: www.musicalartists.org*

AGMA Financials

The audited AGMA financials for fiscal years as of December 1, 2004 and 2003 are printed below.

INDEPENDENT AUDITOR'S REPORT

Board of Governors
American Guild of Musical Artists

We have audited the accompanying statements of financial position of the American Guild of Musical Artists (the "Guild") as of December 31, 2004 and 2003, and the related statements of activities, and cash flows for the years then ended. These financial statements are the responsibility of the Guild's management. Our responsibility is to express an opinion on these financial statements based on our audits.

We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audits to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the American Guild of Musical Artists as of December 31, 2004 and 2003 and the changes in its net assets and its cash flows for the years then ended in conformity with accounting principles generally accepted in the United States of America.

BUCHBINDER TUNICK & COMPANY LLP

American Guild of Musical Artists Statements of Financial Position

December 31, 2004 and 2003

	<u>2004</u>	<u>2003</u>
Total net assets	3,760,895	3,350,272
Total liabilities and net assets	\$ 4,366,854	\$ 3,923,495

Statements of Activities

For the years ended December 31, 2004 and 2003

	<u>2004</u>	<u>2003</u>		<u>2004</u>	<u>2003</u>
Assets:					
Cash and short-term investments (Note 2):					
Operating accounts	\$ 945,889	\$ 811,056	Revenues:		
Money market funds	2,111,157	1,845,959	Working dues	\$ 2,293,632	\$ 2,237,817
Certificates of deposit	<u>566,634</u>	<u>559,987</u>	Basic dues	517,612	468,224
Total cash and short-term investments	<u>3,623,680</u>	<u>3,217,002</u>	Initiation fees	310,427	48,049
			Reinstatement fees	<u>27,648</u>	<u>2,343</u>
Receivables:			Total from membership	3,149,319	2,756,433
Dues less: allowance for doubtful accounts of			Visa fees	294,250	293,000
\$1,530,002 at December 31, 2004 and 2003	503,165	377,856	Interest	33,172	32,583
Other	<u>11,962</u>	<u>51,546</u>	Other	<u>33,393</u>	<u>26,447</u>
Total receivables	<u>515,127</u>	<u>429,402</u>	Total revenues	<u>3,510,134</u>	<u>3,108,463</u>
Other assets:			Expenses (Note 8):		
Cash - security deposits (Note 6)	89,514	103,670	Program services:		
Prepaid expenses	16,826	17,295	Member services	1,956,165	1,783,236
Security deposit	<u>400</u>	<u>400</u>	Supporting activities:		
Total other assets	<u>106,740</u>	<u>121,365</u>	Administration expenses	<u>1,143,346</u>	<u>917,362</u>
Net property assets (Notes 2 and 4)	<u>121,307</u>	<u>155,726</u>	Total expenses	<u>3,099,511</u>	<u>2,700,598</u>
Total assets	<u>\$ 4,366,854</u>	<u>\$ 3,923,495</u>	Change in net assets	410,623	407,865
Liabilities and net assets:			Net assets:		
Accounts payable and accrued expenses	\$ 516,313	\$ 459,556	Beginning of year	3,350,272	2,942,407
Security deposits (Note 6)	<u>89,646</u>	<u>113,667</u>	End of year - unrestricted	<u>\$ 3,760,895</u>	<u>\$ 3,350,272</u>
Total liabilities	<u>605,959</u>	<u>573,223</u>			
Commitment and contingency (Note 5)					
Net assets - unrestricted	<u>3,760,895</u>	<u>3,350,272</u>			

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Statements of Cash Flows

For the years ended December 31, 2004 and 2003

	<u>2004</u>	<u>2003</u>
Cash flows from operating activities:		
Change in net assets	\$ 410,623	\$ 407,865
Adjustments to reconcile change in net assets to net cash provided by operating activities:		
Depreciation and amortization	44,826	39,542
(Recovery of) dues receivable doubtful of collection	-	\$ (167,214)
Changes in operating assets and liabilities:		
(Increase) decrease in dues receivable	\$ (125,309)	\$ 304,416
Decrease (increase) in other receivable	39,584	(29,374)
Decrease in prepaid expenses	469	21,903
Decrease in security deposit	14,156	9,636
Increase in accounts payable and accrued expenses	56,757	46,265
(Decrease) increase in security deposit payable	\$ (24,021)	361
Net cash provided by operating activities	<u>417,085</u>	<u>633,400</u>
Cash flows from investing activities:		
Purchase of property assets	\$ (10,407)	\$ (25,086)
Net cash (used in) investing activities	\$ (10,407)	\$ (25,086)
Net increase in cash and short-term investments	406,678	608,314
Cash and short-term investments, beginning of year	<u>3,217,002</u>	<u>2,608,688</u>
Cash and short-term investments, end of year	<u>\$ 3,623,680</u>	<u>\$ 3,217,002</u>

Notes to Financial Statements

December 31, 2004 and 2003

Note 1 - General: The American Guild of Musical Artists (the "Guild") is a union of performers in the opera, dance, oratorio, concert and recital fields. The Guild is a branch of the Associated Actors and Artistes of America. The Guild, along with the artists' managers/agents, markets legally binding contracts between artists and their employers. These are known as Basic Agreements, which among other provisions, may establish minimum compensation, limit rehearsal hours, specify the number of performers, provide for overtime compensation, sick leave, and appropriate travel conditions, and require employers to post security deposits as guarantees that they will abide by the terms of the Basic Agreements.

Note 2 - Significant Accounting Policies

Basis of Accounting: The accompanying financial statements have been prepared on the accrual basis of accounting.

Use of Estimates: The preparation of financial statements in conformity with accounting principles generally accepted in the United States of America requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from those estimates.

Valuation of Investments: Investments in money market funds and certificates of

deposit are stated at cost, which approximates fair value.

Depreciation: Property assets are depreciated by the straight-line method, at rates calculated to amortize the cost of the assets over their respective estimated useful lives.

Note 3 - Concentration of Credit Risk: Financial instruments that subject the Guild to concentrations of credit risk include cash and short-term investments and dues receivable. While the Guild attempts to limit any financial exposure by maintaining accounts at high quality financial institutions, its deposit balances may, at times, exceed federally insured limits. The Guild has not experienced any losses on such accounts. Dues receivable represent amounts due to the Guild from various employers and members. Any concentration of credit risk related to such receivables is subject to each employer's financial condition.

Note 4 - Property Assets: Property assets, at cost, consist of the following at December 31, 2004 and 2003:

	<u>2004</u>	<u>2003</u>
Furniture and fixtures	\$ 89,722	\$ 89,722
Computer equipment	274,413	264,006
Leasehold improvements	<u>6,839</u>	<u>6,839</u>
	370,974	360,567
Less: accumulated depreciation and amortization	<u>249,667</u>	<u>204,841</u>
Net property assets	<u>\$ 121,307</u>	<u>\$ 155,726</u>

Depreciation and amortization expense amounted to \$44,826 and \$39,542 for the years ended December 31, 2004 and 2003, respectively.

Note 5 - Commitment and Contingency:

Commitment: The Guild rents office space at 1430 Broadway, New York, New York. The noncancelable operating lease expires on January 31, 2012. The future minimum annual rental is as follows:

<u>Years Ending December 31,</u>	<u>Amount</u>
2005	\$ 245,910
2006	245,910
2007	258,791
2008	259,962
2009	259,962
Thereafter	<u>541,588</u>
	<u>\$1,812,123</u>

The lease includes escalation clauses for real estate taxes, porters' wages, and utility costs and requires minimum coverage for general liability and property. Rent expense was \$271,565 and \$266,406 for the years ended December 31, 2004 and 2003, respectively.

The Guild also rents office space at 459 Fulton Street, San Francisco, California. The noncancelable operating lease expires on February 14, 2008. Rent expense was \$11,169 and \$10,671 for the years ended December 31, 2004 and 2003, respectively.

Contingency: The Guild has issued a \$43,000 irrevocable stand-by letter of credit drawn on a J.P. Morgan bank in favor of the landlord. The letter of credit is in lieu of a cash security deposit. The bank has collateralized a \$44,000 certificate of deposit in regard to this letter of credit.

Note 6 - Security Deposits: Security deposits consist of cash and certificates of deposit which are in the joint names of the Guild and the respective employer.

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Note 7 - Pension Plan for Employees: The Guild participates in the American Guild of Musical Artists Staff Pension Plan (the "Plan"), a defined benefit pension plan covering substantially all of its employees. Benefit accruals were frozen effective May 15, 2002.

The Plan provides 100% vesting after seven years of service and provides the following types of pension benefits: normal, early retirement, late retirement, and death.

Each type of pension has specific eligibility requirements as to age and years of service. The amount of the monthly benefit is determined in accordance with the provisions of the Plan. The Plan provides that the employer shall contribute an amount, actuarially determined, necessary to provide the benefits specified by the Plan for the eligible participants.

A summary of the components of net periodic pension cost for the years ended December 31, 2004 and 2003 are as follows:

	<u>2004</u>	<u>2003</u>
Service cost - benefits earned during the period	\$ -	\$ -
Interest cost on projected benefit obligation	23,347	20,965
Expected return on assets	(11,544)	(16,730)
Net amortization and actuarial loss	<u>6,779</u>	<u>3,378</u>
Total expenses charge for the period	<u>\$ 18,582</u>	<u>\$ 8,113</u>

The following table indicates the Plan's funded status as of December 31, 2004 and 2003:

	<u>2004</u>	<u>2003</u>
Fair value of plan assets	\$ 240,602	\$ 227,077
Benefit obligation	<u>416,960</u>	<u>362,180</u>
Funded status	<u>\$ (176,358)</u>	<u>\$ (135,103)</u>
Pension liability	<u>\$ (5,006)</u>	<u>\$ (12,081)</u>

Information on benefit costs:

Benefits paid	\$ 17,877	\$ 10,878
Employer contribution	25,657	30,795
Actual return on plan assets	5,745	9,858
Weighted average assumptions:		
Discount rate	6.00%	6.00%
Expected return on plan assets	5.00%	8.00%

Note 8 - Functional Classification of Expenses: In the accompanying statement of activities, expenses have been reported by their functional classification, a method of grouping expenses according to the purpose for which they were incurred. The primary functional classifications are program services and supporting activities. Program services are the activities that result in services being provided to members that fulfill the purposes or mission for which the organization exists. Supporting activities are all activities of an organization other than program services.

Note 9 - Related Party Transactions: The Guild is related to various employee benefit plans established to provide benefits to the Guild's members and/or employees.

Note 10 - Tax Status: The Guild is exempt from federal income tax under the provisions of Section 501(c)(5) of the Internal Revenue Code.

Note 11 - Retirement Plan: The Guild sponsors a retirement plan covering substantially all employees pursuant to Section 401(k) of the Internal Revenue Code. Employee contributions are voluntary and the Guild contributes on behalf of eligible employees. Expense for the years ended December 31, 2004 and 2003 was \$89,147 and \$78,118, respectively.

OPINION - EDITORIAL

Be Part of the Labor Community

by Caroline Moores, Production Stage Manager for Lyric Opera of Chicago

Until I read the January issue of *AGMAZINE*, I didn't know that AGMA has a mission statement that includes the promise to "maintain a distinguished presence in the Labor community." As we all know, AGMA is part of the larger labor movement through its affiliation to the AFL-CIO. The AFL-CIO has a number of state and local organizations where the representatives of many different unions, including representatives of AGMA, come together on a regular basis to work on problems of mutual concern. Some AGMA Areas have affiliated with local central labor bodies, but what can we do, as the individual members of the Union, to carry out this part of our mission statement? Simple! Get involved, take action!

How do you know where your involvement and energies will make a difference and create a distinguished presence? There are lots of ways, but here are a few that work for me. At the AFL-CIO website, <http://aflcio.org>, you can sign up for periodic newsletters and important updates via email from the Working Families E-Activist Network. You'll get news about campaigns and mobilization efforts at local, state, national, and international levels. You can join "Jobs with Justice," <http://jwj.org>, a coalition of labor and community groups with local organizations in most urban areas. You can subscribe to the weekly newspaper *The People's Weekly World* which prints news about issues that have an impact on union members. You could also marry a union organizer (which is what I've done), but that might not work for everyone.

And then take action! Go walk the picket line with workers from other unions. Sign e-petitions in support of other union members' rights. For example, here in Chicago, the hotel and restaurant workers at the Congress Plaza Hotel have been on strike, and maintaining a picket line, for almost three years. They are thrilled when members of other unions come walk the line with them (even when my husband walks the line and plays his bagpipes). When you show up, let them know that a member of AGMA supports them in their struggle. Don't shop at stores you know to be anti-union. Don't buy grapes from California when you know the pickers are on strike. Buy union-made goods whenever possible.

The solidarity you express as an individual union member by your personal involvement helps to strengthen AGMA and our sister unions in the AFL-CIO. Go on, maintain AGMA's distinguished presence in the Labor community.

CONTACT LIST OF ASSISTANCE, MEMBER-ONLY SERVICES, AND DISCOUNTS

Actors Federal Credit Union	(212) 869-8926	www.actorsfcu.com
The Actors' Work Program		www.actorsfund.org/actors/human/work.html
The Actors' Work Program - New York	(212) 354-5480	blevinso@actorsfund.org
The Actors' Work Program - Chicago	(312) 372-0989	dtowne@actorsfund.org
The Actors' Work Program - Los Angeles	(323) 933-9244, ext. 50	ltrotter@actorsfund.org
The Actors' Fund		www.actorsfund.org
The Actors' Fund - East Coast	(212) 221-7300 (800) 221-7303	seligson@actorsfund.org
The Actors' Fund - Midwest	(312) 372-0989 (800) 221-7303	dtowne@actorsfund.org
The Actors' Fund - West Coast	(323) 933-9244 (800) 221-7303	intakela@actorsfund.org
AGMA Relief Fund - Donations	(800) 543-AGMA (2462)	susan@musicalartists.org
AGMA Relief Fund - Intake East	(212) 221-7300 or (800) 221-7303	
AGMA Relief Fund - Intake Midwest	(312) 372-0989 or (800) 221-7303	
AGMA Relief Fund - Intake West	(323) 933-9244 or (800) 221-7303	
AGMA Retirement & Health (Plan A, AGMA Retirement Plan and AGMA Health Plan)	(212) 765-3664	www.agmaretirement-health.org agmaretirement_health@yahoo.com
AGMA Health Plan B ("Administrative Services Only")	(866) 263-1185	www.asonet.com
Artists' Health Insurance Resource Center - NY	(212) 221-7300, ext. 165	www.ahirc.org
Artists' Health Insurance Resource Center - LA	(323) 933-9244, ext. 32	AHIRC@actorsfund.org
Career Transition for Dancers - Outside of New York and Los Angeles	(800) 581-CTFD (2833)	www.careertransition.org
Career Transition for Dancers - New York	(212) 764-0172	info@careertransition.org
Career Transition for Dancers - Los Angeles	(323) 549-6660	info-la@careertransition.org
TEIGIT (The Entertainment Industry Group Insurance Trust)	(800) 886-7504	www.teigit.com teigit@teigit.com
Union Privilege/Union Plus	(800) 452-9425 (202) 293-5330	www.unionplus.org

Health Insurance Expert at New York Area Meeting

By Jane Bunnell, AGMA Board Member and Soloist

The New York Area's January meeting featured a presentation by Jim Brown of The Actors' Fund. Mr. Brown gave a very informative look at health care and insurance coverage — as a national issue, as a Union issue, and as a personal issue. We all need to be covered in some way, and AGMA is continually striving to find coverage for our members and/or money for medical expenses. There are many options, and at this meeting Mr. Brown helped explain different plans, health savings accounts, and the pros and cons of the various possibilities. As part of the Actors' Fund's free services to industry professionals, Mr. Brown has offered to talk to any of our members about

their healthcare coverage (or lack thereof) and give guidance in this quest. It is a most frustrating task, but don't give up! Help is available at www.ahirc.org — this website offers plans in every state. Mr. Brown's phone number is (212) 221-7301 ext. 166 and his email is jbrown@actorsfund.org. Please avail yourself and tell your friends of this opportunity.



Jim Brown and AGMA President Linda Mays

VISIT US ON THE WEB: WWW.MUSICALARTISTS.ORG

May Day is Labor's Day – And it All Started in Chicago. . .

by Caroline Moores, Production Stage Manager for Lyric Opera of Chicago, and Tim Yeager, Financial Secretary of the UAW Local 2320 (National Organization of Legal Service Workers)

If you happen to be in the Chicago area on May 1, come to the 2nd annual May Day rally held by the Chicago Federation of Labor. The rally will begin at 4:30 p.m. at the site of the original Haymarket rally, on Des Plaines between Lake and Randolph Streets (just west of the Loop). There will be music and speakers, including guests from unions around the world. All are welcome!

The photo is of me and my husband Tim attending the 1st annual May Day rally on May 1, 2005 (yes, Tim is a lot taller than I am, and, yes, it was unseasonably cold that day).

If you're traveling outside the U.S. in May and are in a major European, Asian, Latin American, or African city on May 1, look for massive parades and rallies composed of mostly union members, red banners, and merrymaking.

What you perhaps don't realize is that these May 1 demonstrations and rallies originated in Chicago in 1886. The Knights of Labor and the new American Federation of Labor (AFL) called for nationwide demonstrations to be held on May 1, 1886, in support of the demand for an eight-hour work day. The largest demonstration on that day took place in Chicago with over 80,000 people marching down Michigan Avenue. In the days that followed, Chicago police attempted to break up a rally of a few hundred workers in Haymarket Square. Several people were killed and eight labor leaders were put on trial. Five were executed and are now known as "The Haymarket Martyrs." In July of 1889, a delegate from the AFL attending an international labor conference in Paris, urged that May 1 of each year be celebrated as a day of labor solidarity. The proposal was adopted. With the exception of the United States, workers throughout the world consider May 1st to be their Labor Day.

When you're in the Chicago area, go and visit the site of the Haymarket rally and see the monument by Chicago artist Mary Brogger. Unveiled by Mayor Daly and union leaders on September 14, 2004, the bronze sculpture echoes the speakers' wagon on which the labor leaders stood in Haymarket Square to champion the eight-hour day. It is meant to symbolize both the assembly at Haymarket and free speech. You should also visit the Martyrs Monument in Forest Home Cemetery (just south of the Eisenhower Expressway on Des Plaines St. in Forest Park, Illinois).

For more information on the history and significance of May Day, visit the websites of the Illinois Labor History Society <http://www.kentlaw.edu.ilhs> and the "Haymarket Drama" at <http://www.chicagohistory.org/dramas/overview/over.htm>.



Tim Yeager and Caroline Moores at Chicago's First Annual May Day rally on May 1, 2005

NOTICE OF CHANGE IN DUES BILLING

Due to Department of Labor regulations, AGMA will be making a change in the Basic Dues billing schedule. As of January 1, 2007, AGMA's Basic Dues of \$78 will be due annually on or before January first of each year. The Membership Department will continue to bill you, but it remains each member's responsibility to pay their annual dues on time, whether or not they receive their bill.

REMINDER: If you become delinquent (90 days past due date) in your payment of dues, you will automatically be suspended and will then incur a reinstatement fee of \$250.00 in addition to all other dues and late fees owed before you are once again in good standing. Members in the process of joining AGMA who have not paid their initiation fee once they have grossed \$2,000.00 in AGMA earnings and/or have exceeded the 36 month period to complete full payment of their initiation fee will be expelled and forfeit any monies previously paid. Working under an AGMA contract is a reciprocal privilege that depends upon timely payment of your dues obligations to remain in good standing.

In 2006, you will still receive a dues bill in July for the second part of that year. Your 2007 annual bill will be pro-rated accordingly. (see page 18)