EXECUTIVE DIRECTOR’S REPORT

By ALAN S. GORDON

A Tragedy In Several Acts

More than a year after the dancers of The Washington Ballet (TWB) voted to be represented by AGMA, they are still without a contract and have been locked out until at least April by a management that told them “We’d rather close down than have an AGMA contract.”

Locked in a pitched battle with the Ballet’s rabidly anti-union Board of Directors, but with the complete support of all organized labor in the Washington, D.C. area and overwhelming encouragement from the local press and public, as well as from dancers around the world, the DC Ballet dancers remain unified in their determination to secure a contract that protects them, their jobs, their safety, their health and their careers.

New Orleans Opera Plans Gala Re-Opening

by John Hanriot, Southern Area Representative

When Hurricane Katrina roared ashore over New Orleans last year, no one could have imagined the destruction that would be left in her wake. The “storm of the century” everyone had long dreaded had finally happened, and the city was stripped to its core. Initial reports said the city would not be habitable for many months if ever again. But anyone who has been to the Crescent City and met any of the proud, resourceful people who live there know that this unique city will rebuild. One such person is Chorus Delegate and Board member Julie Condy
FROM THE 
PRESIDENT
LINDA 
MAYS

Happy New Year to all and thank you for your many gestures of support and unity in regard to the locked out dancers at The Washington Ballet and our Union brothers and sisters devastated by Hurricanes Katrina and Rita.

AGMA will be celebrating its 70th Birthday this year. Our history has been like a rollercoaster ride with triumphs, such as the unionizing of all of America’s major opera and ballet companies, and challenges, such as World War II, the McCarthy Era, 9/11, lock outs, work stoppages, union busting attempts, and internal strife. As part of the current elected leadership, I am constantly in awe of the founders of AGMA, a group of prominent musical artists who had a dream of solidarity among all performers in our country. They started the process and set the standard, and we, as current and future elected leaders, owe it to them, and to ourselves, to continue to improve upon their legacy.

In 1998, a group of 30 dedicated AGMA leaders (your voice) hired a professional facilitator to guide a process of setting goals for the future of AGMA. There were many topics addressed such as contract negotiation, contract enforcement, member health/pension benefits, standardized contract provisions, member outreach, member education, political advocacy, improved professional staff, and organizing. Those courageous members, under the leadership of former AGMA President (current First Vice-President) Gerald Otte, spent an entire Memorial Day weekend immersed in AGMA’s past, present and future. From that time to this, AGMA’s Vision Statement has been:

We, the members of AGMA, envision a union that is both active and proactive, that maintains a distinguished presence within the labor and arts communities, and that earns respect through its strength and unity.

In realizing this vision we will:
1) build the union’s capability to represent the membership through effective enforcement of strong contracts;
2) "organize the unorganized" within our professions while encouraging increased involvement within AGMA; and
3) establish effective working relationships with our sister unions and other organizations that share our commitment to the arts.

AGMA has made huge strides toward attaining many goals of the Vision. Your elected and staff leadership is well aware that vigilance in protecting our hard won (and easily threatened) gains is equally as important as breaking new ground.

The bottom line here is that you, the members of AGMA, direct the goals and vision of your Union. National AGMA elections are vitally important to all of us. What is your vision for AGMA? This is your opportunity to select the leaders or become the leaders of AGMA’s future!!!
The Washington Ballet (continued from page 1)

On-going negotiations were stalled in mid-December when the dancers told management that they would no longer perform in The Nutcracker, at least until the company signed an interim agreement that would protect their jobs and protect them from an alarmingly-increasing rate of accidents and injuries. The Ballet responded by closing down its 2005 production of The Nutcracker and telling the dancers that they could not return to work. AGMA immediately responded by filing an NLRB charge against the Company, seeking an injunction to force the company to terminate the lockout. Those actions are still pending before the NLRB.

Continuing its vicious campaign against the dancers, the Ballet also contested their claims for unemployment insurance. Although AGMA's attorneys are pursuing those claims (unemployment benefits are available in a lockout) the Ballet is, in effect, trying to starve the dancers into submission as punishment for their attempt to unionize. Although the Ballet continues to refer to a "dancer's strike," the dancers were, in fact, locked out of the Warner Theater for The Nutcracker, and once again locked out of the Ballet when they attempted to return to work on December 20 and 21.

TWB Artistic Director Septime Webre told AGMA that he intended "to operate as though AGMA does not exist," a comment that was repeated verbatim by Board President Kay Kendall. In fact, the dancers steadfastly believe that the Ballet has not "fully respected our right to ask a union to bargain for us." The dancers believe that the Ballet's representatives entered into negotiations with a hostile, adversarial attitude, the purpose of which was to deny them the same respect and courtesy accorded other unionized ballet dancers everywhere. Their entire approach to negotiations appears to be part of a choreographed effort to give the appearance of bargaining in good faith while, in reality, never intending to agree to anything more than their standard way of treating the dancers — treatment which drove the dancers to unionize in the first place.

Next, as if to add insult to injury, the Ballet threw a reception for the parents of students at the Ballet's school. In turn, the dancers sent the parents an e-mail message (see box below).

Following that e-mail, many of the parents joined together to try to assist the dancers. Likewise, many AGMA members and others have made contributions to the AGMA Relief Fund on behalf of TWB dancers. As the AGMazine goes to press, more than $8,000 has been contributed to the Relief Fund on the dancers' behalf, including a contribution of $3,000 from the dancers and stage managers of the American Ballet Theater.

The dispute is not about money. Rather, it is focused on a contract with sufficient protection for health and safety issues, and a workable arbitration provision. The Washington Ballet told its dancers and AGMA that it would "rather lose millions of dollars or go out of business" than agree to the contract that the dancers are seeking. The dancers understand that the fight in which they are engaged is not only one to protect their own careers but also one to protect the welfare and safety of dancers everywhere. AGMA is committed to do everything legally available to make certain that The Washington Ballet, if it continues to exist, exists as a Union company with a contract that protects its dancers.

On behalf of AGMA's officers, staff and members, I want to acknowledge the unwavering support offered to these brave young dancers from the Metropolitan Washington Council AFL-CIO, the American Federation of Musicians Locals 161-710, the IATSE Stagehands Local 22, the IATSE Wardrobe Local 772, the Independent Artists of America, The Washington Post, The Washington Times and National Public Radio, and to Eleni Kallas for her commitment to the dancers' welfare that goes far beyond any reasonable definition of her job duties as Area Representative.

But most of all, I want to acknowledge the amazing strength and union spirit of the dancers of The Washington Ballet. In

(continues on page 5)
2006 BOARD OF GOVERNORS ELECTIONS INFORMATION

Listed below are the AGMA Board members whose terms expire this year, as well as those Board members remaining in office. See the Board Seat Vacancy Table on page 5 to determine how many seats are available in your area and category.

Board members are elected for three-year terms unless a seat needs to be filled for the unexpired remainder of a three-year term. Not all areas have vacancies or are entitled to seats in every category. The Census Table on pages 6-7 explains how the proportion of seats is determined.

01 NEW YORK AREA

Chorister Terms Expiring
Glenn Bater, Karen Grahn, Louis Perry, Pamela Smith
Remaining in Office: Timothy Breese, Robert Kuehn, Gregory Lorenz, Robert Maher, Joseph Turi, Carole Wright

Dancer Terms Expiring
William Agliata, Stephanie Godino
Remaining in Office: Seth Davis, Jonathan Pessolano

Director/Stage Manager/Choreographer Terms Expiring
None
Remaining in Office: Terry Ganley, Jan Holland

Soloist Terms Expiring
Luretta Bybee, Greer Grimsley, LeRoy Lehr, Tony Stevenson
Remaining in Office: Jane Bunnell, Patrick Carfizzi, Osceola Davis, Frances Ginsberg, Peter Kazaras, Belinda Oswald, Anita Terzian

02 So. CALIFORNIA AREA

Chorister Terms Expiring
Scott Blois
Remaining in Office: Jonathan Curtsinger, David Schnell, Tim Smith, Jennifer Wallace

Dancer Terms Expiring
None
Remaining in Office: Peggy Hickey

Director/Stage Manager/Choreographer Terms Expiring
None
Remaining in Office: Lisa Kable

Soloist Terms Expiring
Michael Gallup
Remaining in Office: None

03 CHICAGO-MIDWEST AREA

Chorister Terms Expiring
Jeanne Scherkenbach, Richard Similio
Remaining in Office: Chuck Coy, Catherine V. Duke, Joseph Fosselman, Richard Livingston, Lawrence Montgomery, Lorene Richardson

Dancer Terms Expiring
Michael Anderson
Remaining in Office: Sara Stewart

Director/Stage Manager/Choreographer Terms Expiring
None
Remaining in Office: Margaret Stenger

Soloist Terms Expiring
Christopher Feigum
Remaining in Office: Buffy Baggott

04 SAN FRANCISCO AREA

Chorister Terms Expiring
Jay Moorhead
Remaining in Office: Julianne Booth, Sally Mouzon

Dancer Terms Expiring
Courtney Wright Anderson
Remaining in Office: None

Soloist Terms Expiring
None
Remaining in Office: Gregory Stapp

05 NEW ORLEANS AREA

Chorister Terms Expiring
Julie Condy
Remaining in Office: None

06 PHILADELPHIA AREA

Chorister Terms Expiring
Stacy Karas
Remaining in Office: Evelyn Santiago-Schultz

Soloist Terms Expiring
None
Remaining in Office: Sara Blann

07 WASH./Baltimore AREA

Chorister Terms Expiring
None
Remaining in Office: Dorothy Bodner, Timothy Kjer, David Prager, Bailey Whiteman

Dancer Terms Expiring
None
Remaining in Office: Barbara Stuckey

Director/Stage Manager/Choreographer Terms Expiring
Cathryn R. Olson
Remaining in Office: None

Soloist Terms Expiring
Paul McIlvaine
Remaining in Office: Laura Zuiderveen

08 PITTSBURGH AREA

Chorister Terms Expiring
Barbara Crigler
Remaining in Office: None

Soloist Terms Expiring
None
Remaining in Office: Sara Bann

09 NEW ENGLAND AREA

Chorister Terms Expiring
None
Remaining in Office: Jason McStoots

Soloist Terms Expiring
None
Remaining in Office: Marilyn Bulli

10 TEXAS/OKLAHOMA AREA

Chorister Terms Expiring
George Eison
Remaining in Office: None

Dancer Terms Expiring
None
Remaining in Office: Mireille Hassenboehler

Soloist Terms Expiring
None
Remaining in Office: Fred Craven

11 NORTHWEST AREA

Chorister Terms Expiring
None
Remaining in Office: Maria Leatha, George Scott

Dancer Terms Expiring
None
Remaining in Office: Alexandra Dickson
The Washington Ballet (continued from page 3)

the entirety of my professional career representing workers, I have rarely if ever come across a more determined, unified, resolute and tenacious group of employees. They truly epitomize what a union is supposed to be about.

New Orleans Opera (continued from page 1)

who lost much to the storm, but like so many, Julie is working hard to get her professional and personal life back to “normal.” Maybe it is due to the rich multi-cultural background of the population and a mixture of Cajun resourcefulness that led Julie to tell me that “we do things different in ‘Nahlins’.”

When the wind stopped blowing and the waters had receded or been pumped out, the New Orleans Opera Association returned to its offices at the edge of the French Quarter and started to take inventory of the damage. The Company was to have performed Otello and The Marriage of Figaro in October and November, but it became clear immediately that it would be impossible to produce those two operas. Of equal concern was the warehouse. The New Orleans Opera owns an extensive number of opera productions and income from the rental of those productions is very important to the Company. As it turned out, the warehouse and the sets housed there did not sustain major damage. The Company will be able to honor most of its rental commitments for the season.

As the Company members returned, the question became, “What would be the proper first performance?” It has been decided that the March 4 Gala Concert, which was to have been part of the 2005–2006 season, would be a perfect choice. “Gala” indicates something special and “A Night For New Orleans” promises just that. AGMA members responded to the devastation in New Orleans with spectacular donations to the AGMA Relief Fund. As plans for the Gala are being made, AGMA members are once again stepping forward to help. Leading the list of AGMA members lending their artistry to the Gala in support of the New Orleans Opera are Placido Domingo, Denyce Graves, and Paul Groves. They will be joined on stage by the Chorus of the Opera singing selections from Tosca, Nabucco, il Trovatore, and Tannhauser. There are hopes that the event might be video taped for future broadcast over the PBS Network, but those plans have yet to be confirmed.

The theater where the company usually performs cannot be used due to flood damage to the orchestra pit and electrical equipment. As of press time they’re planning on putting on the Gala in the New Orleans Arena. Check with the Box Office at (504) 529-3000 or on their website (www.neworleansopera.org) to get tickets and to confirm the location.

The New Orleans Opera Association is planning to resume regular performances of The Barber of Seville on March 23 and 25 and Madama Butterfly on April 20 and 22.

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2006 BOARD SEAT VACANCY TABLE

This chart indicates Board seat(s) available in the following categories.

<table>
<thead>
<tr>
<th>Area</th>
<th>Chorister/Actor</th>
<th>Dancer</th>
<th>Director/Stage Manager/Choreographer</th>
<th>Soloist</th>
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<tr>
<td>1. New York</td>
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<td>2. Southern California</td>
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<td>3. Chicago-Midwest</td>
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<td>4. San Francisco</td>
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<td>5. New Orleans</td>
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<td>6. Philadelphia</td>
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<td>7. Washington/Baltimore</td>
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<td>8. Pittsburgh</td>
<td>1</td>
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<td>9. New England</td>
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<td>10. Texas/Oklahoma</td>
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<td>11. Northwest</td>
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</tbody>
</table>

*See page 6
BOARD OF GOVERNORS SEAT ALLOCATION FOR 2006 ELECTION  
(Census Data Based on Members in Good Standing as of July 31, 2005)

<table>
<thead>
<tr>
<th>AREA</th>
<th>CHORISTERS/ACTORS</th>
<th>DANCERS</th>
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<td># 2007 2008 2009</td>
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<tr>
<td></td>
<td>2007 2008 2009</td>
<td>2007 2008 2009</td>
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<tr>
<td>1. NEW YORK</td>
<td>777 3 3 4</td>
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<td>2. SOUTHERN CALIFORNIA</td>
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<td>3. CHICAGO-MIDWEST</td>
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<td>4. SAN FRANCISCO</td>
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<td>5. NEW ORLEANS</td>
<td>32 0 0 *1</td>
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<td>6. PHILADELPHIA</td>
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<td>51 0 1 0</td>
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<tr>
<td>7. WASHINGTON/BALTIMORE</td>
<td>351 2 2 0</td>
<td>66 0 1 0</td>
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<tr>
<td>8. PITTSBURGH</td>
<td>68 0 0 1</td>
<td>26 0 0 0</td>
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<tr>
<td>9. NEW ENGLAND</td>
<td>71 1 0 0</td>
<td>33 0 0 0</td>
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<tr>
<td>10. TEXAS/OKLAHOMA</td>
<td>62 0 0 1</td>
<td>50 1 0 0</td>
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<td>11. NORTHWEST</td>
<td>135 1 1 0</td>
<td>51 1 0 0</td>
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<tr>
<td>TOTALS</td>
<td>2,957 13 13 12</td>
<td>1,017 3 6 4</td>
<td></td>
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</tbody>
</table>

The tables above and on page 7 show a distribution of the total number of seats allocated to each geographic area, to each professional category, and to each professional category within each particular geographic area. The seats are allocated according to the procedures set forth in AGMA's Constitution, including one extra seat allocated to New Orleans* as permitted for a geographic area not otherwise entitled to a seat.

AGMA EMERGENCY RELIEF FUND

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

<table>
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<th>Amount</th>
<th>Card #:</th>
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<td>Other</td>
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Check here if any of your employers offer matching contributions. (Check with your human resources department.) If so, please attach details.

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 Emergency Relief Fund) to
Susan Davison, c/o AGMA Emergency Relief Fund, 1430 Broadway, 14th Floor, New York, New York 10018
Telephone: (800) 543-2462; Fax: (212) 262-9088; E-mail: susan@musicalartists.org; Website: www.musicalartists.org
BOARD OF GOVERNORS SEAT ALLOCATION FOR 2006 ELECTION (CONTINUED)
(Census Data Based on Members in Good Standing as of July 31, 2005)

<table>
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<th>SM/DIR/CHOR</th>
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AGMA RELIEF FUND
1430 Broadway, 14th Floor
New York, New York 10018
Telephone: 212-265-3687 - Fax: 212-262-9088

2005 Holiday Message From Joseph Volpe

Dear Colleagues:

Without warning, a natural disaster, a catastrophic illness or an unforeseeable accident can crush your career. In those darkest hours, the American Guild of Musical Artists Emergency Relief Fund helps our colleagues in need. I ask for your help to continue this critical work.

Founded in 1945 by a group of renowned performers, the AGMA Relief Fund provides emergency financial help, social services assistance, and nurturing comfort for our members in times of crisis. Please join me in supporting their vision by providing the money upon which the Relief Fund depends.

We know that many of you have already made sizeable contributions this year to the Relief Fund and to other charities to help victims of the recent hurricanes and flooding...but the Relief Fund must remain available to all of AGMA's other members 365 days a year, every year, and it continuously depends upon your contributions so that it can always be ready to help those in need.

Moreover, when the Relief Fund applies for grants and corporate donations, the amount of support for our artists by artists always sends an impressive message.

So, friends, please join me in celebrating the 61 years of the AGMA Emergency Relief Fund and give generously to help save lives and protect our treasures in the artistic community.

Our colleagues in need, need us.

Joseph Volpe
# BOARD PETITION

For Nominations of Members to the AGMA Board of Governors

We, the undersigned members of AGMA, in good standing, hereby nominate

_______________________________________
(Title of Member)

_______________________________________
(Name of Member) (Soloist, Stage Dir/Mgr/Choreo, Chorister/Actor, or Dancer)

member of the AGMA Board of Governors from the __________________________ area.

<table>
<thead>
<tr>
<th>Print Name</th>
<th>Signature</th>
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Ten signatures* of members in Good Standing are required. Both signatories and nominees must be residents of the above area or in accordance to the Constitution.

THIS PETITION MUST BE FILED WITH THE NATIONAL OFFICE
IN NEW YORK BY MARCH 1, 2006.

I, ____________________________________________, agree to run for the Board of AGMA.

___________________________________________
Signature of Nominee

*Additional signatures are advised in the event that one or more may be invalid due to late payment of dues, inactive status or some other irregularity.
AREA NEWS

NORTHWEST

By Martha Schmidt, Northwest Area Representative

The Portland Opera AGMA Negotiating Committee members held their first meeting on November 12, 2005 to review the Collective Bargaining Agreement (CBA) for the coming 2006 negotiations and to talk about concerns that have arisen under the present agreement. Participating were Choristers Wade Baker, Raoul Bellis-Squires, AnDee Compton, Andre Flynn, Jennie Spada, James Terwilliger; Shop Steward Maria Leatha, and Northwest Area Representative Martha Schmidt. John Kost will also be joining the negotiating team.

Seattle Opera members, who will also be negotiating a new agreement in 2006, have had two meetings since November 30 to review the current contract. The current Negotiating Committee members for Seattle Opera are: Choristers David Bukey, Emily Clubb, Laura Eichelberger, Craig Grayson, Dana Johrson, Rick Olson, Eleanor Stallcop-Horrox, Dan Yarr; and Shop Steward George Scott, Jr. Representatives from the staging staff and dancers are also expected to join the team.

For both the Portland and Seattle Operas, Principal Singers have been and are being contacted for early input into the contract review process.

Pacific Northwest Ballet members, whose CBA expires on the same date as the Seattle Opera, started their contract review process in late January.

SOUTHERN CALIFORNIA

By Beth Millman, Southern California Area Representative

Happy New Year!

In December, the Los Angeles Opera hosted its annual company party that coincided with Los Angeles Opera's 20th Anniversary. Hosted by General Director Placido Domingo and his wife Marta, the festive party, held inside the Grand Hall, featured a delicious buffet, bar, and a terrific dance band. The party was attended by Los Angeles Opera board members, company members, and staff. Mr. Domingo made a short speech expressing his gratitude to the company and with special mention of the members who had been there for twenty years.

On October 16, 2005, the Los Angeles Master Chorale (LAMC) held a benefit concert called the "Concert for Hurricane Relief." Manning the AGMA Emergency Relief Fund table at the event was LAMC Executive Director Terry Knowles, LAMC AGMA Delegate Leanna Brand, and Southern California Area Chair Jennifer Wallace. The Relief Fund's share of the proceeds was around $4,000.

Opera Pacific finished its run of Tosca, and the talk of the town was the amazing free fall performed by the stuntwoman Opera Pacific hired for Tosca's fall.

San Diego Opera negotiations are still continuing.

On a personal note, this is my last column for the AGMAzine. I want to express my gratitude to the members in the Southern California Area and across the country, and to AGMA staff with whom I have had the opportunity to work and serve. You have all given so generously of your time. It is your experience and resolve that allows AGMA to continue to grow into an even stronger Union.
WASHINGTON/BALTIMORE

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

$22,060 Raised for AGMA Relief Fund

It is with great pride that we announce the results of the Washington/Baltimore (W/B) Area AGMA Relief Fund Raffle. Thanks to the efforts and support of our members and friends, we raised $11,030 from ticket sales for the AGMA Relief Fund to help AGMA members in need.

The November 19 drawing at the conclusion of the final performance of *Porgy and Bess* at Washington National Opera (WNO) was attended by Placido Domingo, Christina Scheppelmann (WNO Director of Artistic Operations), David Foti (WNO Production Director), Tricia Lepofsky (Raffle Chair), Tim Kjer (W/B Area Chair), and Eleni Kallas (National Director of Organizing and Training and Mid-Atlantic Area AGMA Representative), as well as other AGMA celebrities and stars Angela Simpson (Serena in *Porgy and Bess*), Francesca Zambello (director of *Porgy and Bess*), Cristy Langan (stage manager for *Porgy and Bess* and Area Committee member), Kevin Short (Porgy in *Porgy and Bess*), George Ingram (Mingo in *Porgy and Bess* and Area Committee member), and Alan Reed (Undertaker in *Porgy and Bess* and Area Committee member).

All of the above drew winning tickets for the prizes listed below, but in addition to drawing a winning ticket, Placido Domingo, during a heartwarming speech about being a member of AGMA for over 40 years, announced that the funds raised by W/B raffle ticket sales WOULD BE MATCHED!!!! All are in a state of euphoria because of the generosity and support of this extraordinary artist who is also the General Director of WNO. With this news our total donation to the AGMA Relief Fund from this event will now be $22,060!!! We thank each and every member of AGMA and our friends who sold and bought tickets. Through your efforts, we were able to more than quadruple our original goal in fundraising to help ease the suffering of AGMA members in need of assistance. YOU have made us all proud, and we thank you from the bottom of our hearts. Special thanks go to our terrific raffle chair, Tricia Lepofsky, for her great work and leadership on this important project.

We indeed have much to celebrate together this year: The 50th Anniversary of Washington National Opera, and the coming together of AGMA and WNO to raise funds for this very important mission. Kudos to all for a job well done.

Winners from the Raffle are:

- Greg Drone (WNO orchestra) - Autographed CD - *The Essential Placido Domingo*
- Ben Goldstein (WNO stagehand) - Autographed photo of Franco Farina (*il Trovatore*)
- Erica McFarquhar (friend of AGMA) - Autographed photo of Franco Farina in Puccini’s home
- Jane Ingalls (WNO chorus) - Supernumerary Opportunity in WNO production
- Ogilvie (friend of AGMA) - Tour of WNO Facility
- John La Jeunesse (friend of AGMA) - Autographed Placido Domingo DVD of *Rigoletto*
- Jennifer Royall (WNO chorus) - Autographed Placido Domingo DVD of *Fedora*
- J. Bittner (WNO and Baltimore Opera chorus) - Autographed Placido Domingo CD set of *Tristan and Isolde*
- Beth Ryan (Baltimore Opera chorus) - Two tickets to each of the Spring 2007 WNO Dress Rehearsals
- Morgann Rose (Washington Ballet) - Two tickets to each of the Fall 2006 WNO Dress Rehearsals
- Rosemary Fisher (WNO chorus) - Two tickets to each of the Spring 2007 WNO Performances
- Diana Cantrelle (W/B Area singer) - Two tickets to each of the Fall 2006 WNO Performances
San Francisco

By Nora Heiber, National Dance Executive and San Francisco Area Representative

San Francisco Area Ushers in a New Year of Contract Negotiations

While 2005 ended with the ratification of Ballet West's first AGMA agreement, 2006 promises to keep AGMA very busy in the San Francisco Area with the negotiations for San Francisco Opera (SFO) beginning on January 23, Ballet San Jose on February 27, and San Francisco Ballet on March 13. AGMA has every reason to believe that the constructive and mutually beneficial relationship that has developed between AGMA and the existing managements of Ballet San Jose and San Francisco Ballet will help to facilitate a seamless and straightforward negotiating process.

Moreover, positive initial experiences with newly appointed SFO management have led to much optimism in reversing the tides of what has previously been an extremely arduous and adversarial relationship between SFO and AGMA. As one example of this, on December 8, 2005, Area Chair Colby Roberts and AGMA staff members Linda Bartlett and Nora Heiber met with SFO's new General Director David Gockley and the Opera's Executive Counsel of the Board of Directors. The AGMA representatives focused on establishing a positive working relationship with the incoming administration. Members of the Opera's Executive Counsel were impressed with the possibility of an improved relationship with AGMA and are looking forward to seeing the results of this approach in the coming contract negotiations.

These are all signs that 2006 will be a year of considerable and positive gains for our members.

To the Dancers of The Washington Ballet

It is with great pride and admiration that I extend my heartfelt appreciation to you for your tremendous courage and perseverance in the ongoing struggle to secure reasonable and safe working conditions. Your efforts at The Washington Ballet will extend and serve as an example to dancers and performing artists — union and non-union alike — all over the world for years to come. Moreover, you have helped to raise public awareness to the fact that dancing is not a hobby, but an extremely valuable livelihood involving real-life sacrifices. Please be aware that your fellow AGMA members stand beside you in this fight and are very aware of how your efforts are being made on behalf of each and every one of them.

With utmost respect,

Nora Heiber
National Dance Executive

IN SOLIDARITY

Dear Mr. Palmquist and Ms. Kendall:

On behalf of the 175 local unions of the Metropolitan Washington Council, AFL-CIO, I am writing to let you know that our 150,000 members are firmly behind the locked-out dancers of The Washington Ballet in their struggle to obtain a first contract and safe working conditions there.

We will be joining them on the picket line this evening at the Warner Theatre, alerting all of our affiliates to support this struggle, and doing whatever is necessary to ensure that these dancers are able to exercise their American right to form a union of their choosing for purposes of collective bargaining on wages, hours and working conditions.

Please sit down with your wonderful, talented dancers — the assets of The Washington Ballet — and settle an equitable agreement with them as soon as possible. During this season of compassion and caring, with so many children waiting to see your unique production, mutually satisfactory conflict resolution should be the order of the day.

Sincerely,

Joslyn N. Williams, President
Metropolitan Washington Council, AFL-CIO
1925 K Street NW, Suite 410
Washington, DC 20006
(202) 756-4150
When Louisiana native and Los Angeles Opera Chorister Natalie Beck saw the devastation of Hurricane Katrina, she knew there had to be something she could do. Why not invite a New Orleans chorister to come to Los Angeles and work at the Los Angeles Opera? With the support of her Los Angeles Opera colleagues, AGMA President Linda Mays, Southern California Area Chair Jennifer Wallace, and the staff at the Los Angeles Opera, Loyola University student Justin Hopkins arrived in Los Angeles on October 15, 2005.

Los Angeles Chorus Master Bill Vendice called New Orleans Opera Chorus Master and Loyola University Opera Music Director Carol Rausch to ask her to recommend a few of her singers who might be interested in coming to Los Angeles. As fate would have it, Justin was the first name on the list. When Los Angeles Opera Manager of Chorus and Dancers Bill Williams called Justin to see if he was interested in working for Los Angeles Opera, Justin immediately said yes.

From the time Justin received the call to come to Los Angeles, he had under a week to prepare to move west. Justin had transferred to Canisius College in Buffalo, New York, for the semester since Loyola University, which is in New Orleans, had to close for the fall semester due to the hurricane (it will be reopening for students in January 2006).

A senior at Loyola University in New Orleans, twenty-one year old Justin is a music major with a focus on vocal performance. Justin started singing at a young age. “I started singing with my Mom’s sorority choir at eight years old. Afterwards, I joined the Philadelphia Boy’s Choir,” he said.

A bass-baritone, Justin got the opportunity to work as a chorister in Los Angeles Opera’s Parsifal. He was immediately impressed by “how quickly the Opera chorus became my family.” “They were so warm and welcoming,” he said.

Due to the incredible generosity of AGMA President Linda Mays, who personally covered the cost of Justin’s ticket, Justin flew to Los Angeles at no expense. The generosity did not stop there.

Southern California Area Chair Jennifer Wallace helped coordinate the whole trip for Justin and picked him up at the airport upon his arrival. Los Angeles Chorister Christie Lawrence and her husband Lorien provided a room for Justin in their home and Los Angeles Chorister Donna Covert provided a car for Justin, a must in a city such as Los Angeles. Los Angeles Opera Chorister Marjorie Curtisinger invited Justin to stay at her father’s home, distinguished Opera Director, Matthew Farruggio, for a month while her father was in San Francisco. Justin said, “It was the first time I lived on my own. It was an honor because of who he [Matthew Farruggio] is and to have his place.”

While in Los Angeles, Justin was able to reunite with his friend and mentor Sarah Jane McMahon. A previous Resident Artist at Los Angeles Opera, and a graduate of Loyola University in New Orleans and the Yale School of Music, Sarah Jane appeared as one of the Flower Maidens in Parsifal. Justin said, “She is somebody, as long as I have known her, that I have looked up to as a person and as a professional. It is also an honor to be in the same production as her and with someone with such a bright career ahead.”

While at Los Angeles Opera, Justin also got to meet General Director Placido Domingo who performed the role of Parsifal. “Being able to meet and work with Placido Domingo, Conductor Kent Nagano and Chorus Master Bill Vendice, three of the finest musicians I have ever worked with, [was] inspiring and one of my greatest honors,” he stated.

Justin also had lots of fun in Los Angeles. “I loved LA. I loved the weather and the people could not be more friendly and welcoming,” he said.

When asked about how he feels about AGMA, which was responsible along with the Los Angeles Opera for getting him out west, he said, “AGMA is a shining example of what a Union should be.” He was impressed by “the way they care about people that are in the Union.”

As for what else he got out of the experience in Los Angeles, he replied, “I was able to sing for the faculty at both USC and UCLA. I was invited back to do a recital on January 15, 2006 for a commemorative concert for Dr. Martin Luther King sponsored by the Alpha Kappa Alpha and Delta Sigma Theta Sororities.” He will also be back in Los Angeles on February 12, 2006 to perform as a soloist with the Southeast Symphony, a community based orchestra in Los Angeles.

Justin will be returning to New Orleans in January to finish his last semester and graduate in May. “I had taken lots of hours prior to my Senior year and because of my workload, I will be able to graduate on time,” Justin said. Justin plans to go to graduate school and has already applied to two schools for a Masters of Music: the Yale School of Music and The Curtis Institute in Philadelphia.

“I am grateful for the experience, and I will always be indebted to the members’ generosity. I am so proud to be a member of AGMA and look forward to being able to give back many of the wonderful gifts that I have received through this experience,” Justin stated.
A (Small) Testimonial
by Jimmy Odum, 3rd Vice-President and Chicago-Midwest Area Chair

It was definitely one of those "Oh, crap! What am I going to do now?" moments. It was 1:00 a.m. on Saturday morning. I had just finished a performance of Carmen, stopped at the Deluxe Diner for a little nosh on the way home, and was now checking e-mail. And there it was, an e-mail from my cousin Charlotte. Charlotte is from the Carmac side of the family, and normally only writes me to remind me of obscure family obligations — usually when it's too late for me to do anything about it. This was no exception.

The e-mail read, "It occurred to me that no one had thought to tell you about Aunt Mary's birthday party. Because it's her ninetieth, there's going to be a big gathering in the church social hall. It's tomorrow (Saturday) and is going to start about 1:00. I know that you probably won't be able to come, but I thought you might like to send a card or something." Well no, I wasn't going to be able to travel the fifteen hundred miles home in twelve hours and still be back in time for my rehearsal at three the next afternoon. I know some of you are thinking, "Hello! Why not just send an e-card?" While Aunt Mary is quite progressive in some areas, she has always thought that computers were not going to really catch on so she never bothered.

I had to do something. After all, Aunt Mary has always taken credit for my going into "show business". She was a chorus girl with Mary Martin at Casa Manana in 1936, during the big Texas Independence Centennial. She had planned to run away to New York, according to family legend, to become a Ziegfeld girl, but the practical end of the Follies and the beginning of World War II intervened, and she went to the South Pacific to serve as an army nurse. (Sound familiar? Here's another fun fact. James Michener was also a family friend. Out of respect to our family tradition of not letting the truth stand in the way of a good story, we never tried to verify Aunt Mary's claims that she was the inspiration for both the source material and performances of Nellie Forbush. But I digress.) When, nearly fifty years after Aunt Mary, I made my debut as a (child) gypsy chorister at Casa Manana, she looked at it as my merely following in her footsteps into the family business.

Obviously, there was only one thing to do. Fire up the web browser and take myself to www.unionplus.com. I quickly navigated to the AGMA members' benefits section, and in much less time than it has taken you to read this, I had ordered a dozen yellow roses to be delivered to the party. I was able to pay for the roses with my Union Plus credit card. And I was able to afford the roses because of the discount that AGMA members receive from Union Plus.

Floral discounts (always a handy thing to have) are not the only benefit available to AGMA members through Union Plus. There's the aforementioned Union Plus credit card with the AGMA logo right on it. There are low cost loans available for houses, cars and education. There are discounts on any number of products from health clubs to cell phones. And it's not all about discounts. There are scholarships for your continuing education, and for your kids. There are travel services for that dream vacation you're going to take just as soon as there's a break in your schedule. And there are tax services, credit counseling, and legal resources. (Let's hope you don't need all three of those last things at the same time. Or you may really need those travel services.) All available through your AGMA membership and Union Plus.

Hop on your virtual surfboard and catch the wave to www.unionplus.com. There's something for everyone there. Oh, and yes, Aunt Mary's flowers arrived right on time. If you order before noon, they guarantee same day delivery.

The Board of Governors expresses profound thanks to the following people for their expertise, diligence, and vision in the initiation, preparation, and execution of various membership referenda, and the voluminous follow-up necessary to complete the "October 2005 revised" version of the AGMA Constitution and By-Laws.

Elected AGMA Leadership
Gerald Otte, Lorene Richardson, Mitchell Sendrowitz, and Burman Timberlake

AGMA Staff
Alan S. Gordon, Gerry Angel, Denise Baker, Susan Davison, Garrett Dodge, Elizabeth Drorbaugh, and Candace Itow

Their leadership in this long-term, difficult project has resulted in an updated version of the Constitution which is now available. Contact Susan Davison at the AGMA National Office (by email: susan@musicalartists.org, or by telephone: (800) 543-2462, x420 if you would like to receive a copy of the revised AGMA Constitution and By-Laws.
Tales from The Nutcracker
by Jenifer Ringer, New York City Ballet Principal Dancer

During the Christmas season we all hear music from The Nutcracker played repeatedly over department store sound systems; for many of you, the music brings happy visions of candy canes and sugar plums. However, for those of us who actually perform The Nutcracker every year, often up to 48 times in one month, the visions conjured by Tchaikovsky's energetic music are more along the lines of swollen feet, tender muscles, and achingly over-worked smiles.

I have performed in New York City Ballet's version of The Nutcracker for fifteen years, starting with the Maid in the Party Scene and progressing up to the Sugar Plum Fairy. It is a truly magical production, and one in which I feel honored to dance. My experiences have varied along with my parts: I remember getting paper snow in my eyes and hearing the occasional nail fall from the heavens while dancing as a snowflake. I recall the sweet expressions on the young angels' faces as they saw me as the Sugar Plum Fairy for the first time and asked to hold my wand. But I do have one memory that stands out from all the rest: Like many holiday stories, it involves children and sweets — too many sweets.

The New York City Ballet uses scores of children from the School of American Ballet in their production of The Nutcracker. One little boy gets to be the star of the show: the Nutcracker Prince. He, along with the other children, dresses in the basement of the theater, where, I assume, there is much consumption of sugar, sneezing upon one another, running around, and screaming. Perhaps there is the occasional child doing his homework. Needless to say, events conspired one December evening to bring about a Nutcracker Prince with an upset stomach. During the party scene, the very professional little boy calmly walked to the back of the stage, vomited on the fake carpet surrounding the Christmas tree, and then resumed his part as if nothing had happened.

Let me give a brief note about this fake carpet. Its purpose is to cover up the large hole that the bulk of our Christmas tree resides in during the Party Scene. During the transition into the Battle Scene, the carpet is removed and the Christmas tree grows to an enormous height as the trap door slowly rises until it is level with the rest of the stage. It is one of the most impressive moments of the ballet.

Anyway, back to the story and the vomit on the carpet.

Thank goodness I was no longer performing the part of the Maid. She was sent out with a mop to clean up the mess — I wonder if she received hazard pay. We all applauded her sacrifice and the spectacular job she did of mopping until the fake carpet was whisked away during the transition scene; some of the Prince's forcefully rejected sweets had found their way down the hole to the trap door and had returned to the surface. There was now a slick blob right on center stage.

That night, I was performing as a Snow Flake and I remember how we all stared at the glistening pool on the stage trying to fix its location in our brains. Unfortunately, the paper snow then started to fall and we realized with dismay that it would blanket the stage before we had even started to dance. Our fears proved true: within seconds, the puddle was completely obscured by innocent white stage snow.

My first entrance involved running lightly and beautifully, like the first flurry of a snow storm, in a semi-circle from the back wing to the front. I marked where I thought the danger was, planned my path, and set out with a dreamy expression on my face. Suddenly my feet were in the air, somehow parallel with my head. I had a moment of surprise and then landed hard on my hip, right in the mess. The sound of my fall made an especially loud thud because I had landed square on the hollow trap door. The audience gasped, the magic of the snow scene ruined. Trying not to think what I was lying in, I picked myself up and continued on my way. It turns out that I was simply the first of many. Just before I exited the stage, I heard a small squeak and then another echoing thump, followed by a groan from the audience. Another Snow Flake down.

Well, the rest of the dance is a blur for me, punctuated by intermittent thuds and girls whispering breathlessly to each other, "Who fell that time?" During the climax of the scene, where we all run in a small circle like a giant snowball, I remember one girl trying to get up from the floor but her feet were just scrabbling uselessly in the slippery goop like a hamster in a wheel. If I counted correctly, at least eight of us went completely to the floor, with numerous slippings and slidings in between.

I can not imagine what the audience thought. But there must be a large group of people for whom the sound of The Nutcracker music brings forth confusing memories of delicate ballerinas skidding across the stage on their rears.
A Leap Forward for Professional Dancers
by James Fayette, New York Area Dance Executive and Nora Heiber, National Dance Executive

The benefits of being an AGMA member and working for an AGMA company are many, and the Union is now expanding its protective role in two new ways. Nora Heiber, the National Dance Executive, and James Fayette, the New York Area Dance Executive, have joined forces with two organizations which work to support dancers throughout and after their careers. The Taskforce on Dancer Wellness and Career Transition for Dancers are now working closely with AGMA to ensure the fulfillment of their common mission: to make the lives and careers of dancers better.

Taskforce on Dancer Wellness
AGMA has created an alliance with the Taskforce on Dancer Wellness — a collection of prominent dance medical specialists asked to find a way to decrease the number and severity of injuries to dancers. This request came from a collection of dance company managers brought together through the Dance/USA organization, which in turn invited AGMA to participate after learning about AGMA’s ongoing interests in increasing preventative care for dancers nationally. The debate and discussion that ensued resulted in the development of a screening process that will not only educate the dance community and help prevent injury, but also ensure a dancer’s overall general health.

The Taskforce then invited AGMA into the process to help fine-tune its efforts toward best satisfying dancer needs and interests. Ms. Heiber and Mr. Fayette presented AGMA’s recommendations and concerns and gave the Taskforce the confidence to expand their mission and facilitate the implementation of its ideas in all dance companies. The group also came to the realization that this is just the first step in a broader program that will implement protective standards for all professional companies. These standards will challenge the current thinking that risking health and injury is acceptable for professional dancers.

Ms. Heiber and Mr. Fayette are proud to be a part of the incredible work being accomplished by the Taskforce and look forward to a continuing relationship with a group that is passionate about making dancers’ lives better.

Career Transition for Dancers
AGMA has rejuvenated its involvement with Career Transition for Dancers (CTFD), which celebrated its 20th anniversary at a recent Gala (see photos below). This organization is an effective resource to help dancers get through that tough transition from professional dancer to second career. With career counseling and scholarships, CTFD helps a dancer step off the stage for the last time.

CTFD is always working to find new ways to help dancers in transition, and it has invited AGMA to play a greater part in that effort. AGMA has always been involved with CTFD but has now expanded its participation. The Union’s National Executive Director, Alan S. Gordon, sits on the National Advisory Board, and Ms. Heiber and Mr. Fayette now sit on the Executive Council of CTFD’s Board of Directors. Ms. Heiber and Mr. Fayette are very interested in CTFD’s mission and are looking forward to finding new ways to help dancers prepare for their futures.

With this increased involvement in both the Taskforce and CTFD, AGMA is ensuring that dancers are always protected, both while they are dancing and after their last curtain call.
Metropolitan Opera Bake Sale

by Linda Mays, AGMA President

During the December Metropolitan Opera broadcast of Carmen, the Chorus Ladies' lounge was the site of a tremendously festive and profitable bake sale to benefit the AGMA Relief Fund. Laura Fries conceived of the idea and enlisted other Met Choristers (Rebecca Carvin, Ross Crolius, Roger Crouthamel, Garth Dawson, Karen Dixon, Connie Green, Lee Hamilton, David Lowe, Linda Mays, Anne Nonnemacher, Jean Rawn, Irwin Reese, Deborah Saverance, Carolyn Sielski, Lynne Taylor, Theresa Teng, and Dennis Williams), Stage Managers (Terry Ganley and Scott Moon), a Stage Director (Gina Lapinski) as well as two IATSE Local #764 dressers (Karen Barbano and Martine Ogawa) to bake luscious creations. Barbara Curran, a member of the United Federation of Teachers, and Olivia Falletti, a member of the Metropolitan Opera Children's Chorus, were the backup sales team while Laura was on stage.

On behalf of the AGMA Relief Fund Trustees and Honorary Trustees, many, many thanks to Laura Fries and to all of the bread, cookie, brownie, pie and cake bakers, candy makers, and dumpling procurers who provided all of the delicious treats. Thanks also go to those who bought and enjoyed the goodies; $1,000.00 was raised to help AGMA members through the Relief Fund.

Congratulations!

eBay Auction

by Linda Mays, AGMA President

Metropolitan Opera General Manager Joseph Volpe has distinguished himself as a great asset to the AGMA Relief Fund while serving as one of its new Honorary Trustees. Not only was Mr. Volpe the Honorary Chairman of the 2005 Holiday Fundraising Drive (see letter on page 7), but he also provided a priceless offering for an exciting eBay auction: two seats in the General Manager's private box for the New Year's Eve "special" performance of Die Fledermaus, and an invitation to Mr. and Mrs. Volpe's private party immediately following the performance. This unique and extremely generous prize was won by none other than AGMA's Executive Director, Alan S. Gordon. Metropolitan Opera Chorister Marty Singleton was the skillful "auctioneer."
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**SITTING PRETTY?**

By Marika Molnar

Here is some sound advice for those of you who are striving to be fit and want strong abdominals: Do not cross your legs when you sit! Research studies have shown that your oblique abdominals, the ones that you use when you do diagonal-type exercises for your abdomen, completely shut down when you cross your legs.

The habit of crossing your legs when you sit is a very difficult one to break. Besides inhibiting the activity of your abdominals, it also reduces the blood flow to your lower legs and feet and compromises the health of your low back due to the side bending and rotation that accompanies this position. It gets worse if you linger in that position for a long time.

Awareness of the problem is the first step in correcting it. Every time you catch yourself in the familiar pose, just uncross your legs. Sit comfortably on both sit bones (the ischial tuberosities), preferably with your feet on the floor and not dangling, as dangling will tip your pelvis forward and cause further compression on your spine. Maintain the natural curves of your spine and do not slouch or jut your head forward. Pay attention to your alignment from the front to the back of your body and sit in a firm, supportive chair whenever you can to reduce the stresses on your lumbar spine.

Whenever you must sit for long periods of time, be sure to get up often and walk around a bit to get your blood circulating. Use a timer to remind yourself to get up every hour, especially if you often get so involved when sitting that you forget about time — for instance, while you are at the computer.

Marika Molnar is a physical therapist with the New York City Ballet.
AGMA Relief Fund Audited Financials

The audited AGMA Relief Fund financials for fiscal years October 1, 2003 — September 30, 2004 are printed below.

INDEPENDENT AUDITOR’S REPORT

Board of Trustees
AGMA Relief Fund

We have audited the accompanying statements of financial position of the AGMA Relief Fund (the “Fund”) as of September 30, 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 Fund’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 audit 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 AGMA Relief Fund as of September 30, 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.

Our audits were made for the purpose of forming an opinion on the basic financial statements taken as a whole.

Buchbinder Tunick & Company LLP

AGMA Relief Fund
Statements of Financial Position
September 30, 2004 and 2003

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<td>Common stock</td>
<td>247,217</td>
</tr>
<tr>
<td>Total assets</td>
<td>$786,463</td>
</tr>
</tbody>
</table>

Liabilities and net assets:

<table>
<thead>
<tr>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable</td>
<td>$24,462</td>
</tr>
<tr>
<td>Net assets - unrestricted</td>
<td>762,001</td>
</tr>
<tr>
<td>Total liabilities and net assets</td>
<td>$786,463</td>
</tr>
</tbody>
</table>

Statements of Activities
For the year ended September 30, 2004
(with comparative totals for 2003)

<table>
<thead>
<tr>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenues:</td>
<td></td>
</tr>
<tr>
<td>Contributions (Note 1):</td>
<td></td>
</tr>
<tr>
<td>Theatre Authority, Inc.</td>
<td>$ 7,875</td>
</tr>
<tr>
<td>Corporations and foundations</td>
<td>15,000</td>
</tr>
<tr>
<td>Special events</td>
<td>26,746</td>
</tr>
<tr>
<td>Other</td>
<td>16,620</td>
</tr>
<tr>
<td>Total revenues</td>
<td>$762,001</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expenses (Note 5):</td>
<td></td>
</tr>
<tr>
<td>Assistance through Actors' Fund</td>
<td>29,976</td>
</tr>
<tr>
<td>Fundraising</td>
<td>908</td>
</tr>
<tr>
<td>Total expenses</td>
<td>88,897</td>
</tr>
</tbody>
</table>

Net assets:

<table>
<thead>
<tr>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of year</td>
<td>730,940</td>
</tr>
<tr>
<td>End of year</td>
<td>$762,001</td>
</tr>
</tbody>
</table>

AGMA Relief Fund
Statements of Cash Flows
For the years ended September 30, 2004 and 2003

<table>
<thead>
<tr>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash flows from operating activities:</td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>$31,061</td>
</tr>
</tbody>
</table>

(continues on page 19)
Adjustments to reconcile change in net assets to net cash provided by (used in) operating activities:

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Appreciation) in fair value of investments</td>
<td>(28,788)</td>
<td>(29,413)</td>
</tr>
<tr>
<td>Loss (gain) on sale of investments</td>
<td>10,918</td>
<td>(731)</td>
</tr>
<tr>
<td>Changes in operating assets and liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Increase) in interest receivable</td>
<td>(1,208)</td>
<td>(463)</td>
</tr>
<tr>
<td>Decrease in due from Actors' Fund</td>
<td>15,837</td>
<td></td>
</tr>
<tr>
<td>(Decrease) increase in accounts payable</td>
<td>(33,068)</td>
<td>17,213</td>
</tr>
<tr>
<td>Net cash (used in) provided by operating activities</td>
<td>(21,085)</td>
<td>18,121</td>
</tr>
</tbody>
</table>

Cash flows from investing activities:

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proceeds from redemption of U.S. government and governmental agency investments</td>
<td>78,647</td>
<td>75,005</td>
</tr>
<tr>
<td>(Purchase) of U.S. government and governmental agency investments</td>
<td>(125,260)</td>
<td>(55,258)</td>
</tr>
<tr>
<td>(Purchase) of corporate bonds</td>
<td>(50,437)</td>
<td>-</td>
</tr>
<tr>
<td>Proceeds from sale of common stock</td>
<td>74,037</td>
<td>-</td>
</tr>
<tr>
<td>(Purchase) of common stock</td>
<td>(86,466)</td>
<td>-</td>
</tr>
<tr>
<td>Net cash (used in) provided by investing activities</td>
<td>(109,479)</td>
<td>19,747</td>
</tr>
</tbody>
</table>

Net (decrease) in cash and cash equivalents:

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>(130,564)</td>
<td>37,868</td>
<td></td>
</tr>
</tbody>
</table>

Cash and cash equivalents, beginning of year:

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>185,188</td>
<td></td>
<td>147,320</td>
</tr>
</tbody>
</table>

Cash and cash equivalents, end of year:

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>$54,624</td>
<td></td>
<td>$185,188</td>
</tr>
</tbody>
</table>

Notes to Financial Statements — September 30, 2004 and 2003

Note 1 - General: The AGMA Relief Fund (the "Fund") was formed by resolution of the American Guild of Musical Artists ("AGMA"), Board of Governors to provide assistance to members who are needy, aged or infirm, or unable to meet their basic financial obligations.

During 2003, the Board of Trustees entered into an agreement with the Actors' Fund of America to administer benefits of the Fund.

Funding: Theatre Authority, Inc. and Theatre Authority West, Inc. are nonprofit charitable organizations administering and regulating the free appearances of performers and providing assistance to members of the theatrical community. Theatre Authority, Inc. and Theatre Authority West, Inc. contribute to the emergency relief trust funds of the performing unions, to be used for member services and financial assistance to benefit needy, sick and indigent performers.

Note 2 - Significant Accounting Policies

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

Use of Estimates in the Preparation of Financial Statements: 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.

Cash Equivalents: Highly liquid investments (invested with high quality banks) with an original maturity of three months or less are included in cash and cash equivalents.

Valuation of Investments: Investments in U.S. government and governmental agencies, corporate bonds and common stock are stated at fair value, as determined by quoted market prices.

Note 3 - Concentration of Credit Risk: Financial instruments that subject the Fund to concentrations of credit risk include cash and cash equivalents. The Fund maintains accounts at high quality financial institutions. While the Fund 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 Fund has not experienced any losses on such accounts.

Note 4 - Functional Classification of Expenses: In the accompanying statements of activities, expenses have been reported by their natural 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. The following is a summary of expenses by functional classification:

<table>
<thead>
<tr>
<th>Description</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program services</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial assistance</td>
<td>$ 30,039</td>
<td>$ 43,049</td>
</tr>
<tr>
<td>Supporting activities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General and administrative expenses</td>
<td>57,950</td>
<td>57,574</td>
</tr>
<tr>
<td>Fundraising</td>
<td>908</td>
<td>1,146</td>
</tr>
<tr>
<td></td>
<td>$88,987</td>
<td>$101,769</td>
</tr>
</tbody>
</table>

Note 5 - Tax Status: The Fund is exempt from federal income tax under the provisions of Section 501(c)(3) of the Internal Revenue Code.

In Memoriam

Fernando Bujones
Arthur Cosenza
Muriel Costa-Greenspon
Enrico DiGiuseppe

Kristian Fredrikson*
James King
Edna Lind
Birgit Nilsson

Sybil Shearer*
Dorothy Traub
Deon van der Walt

*Indicates a distinguished individual in a related profession.
AGMA Negotiators Perform for Their Boss

By Alan Gordon, National Executive Director

Four members of the AGMA Negotiating Committee at the Metropolitan Opera performed for retiring General Manager Joseph Volpe at an award ceremony sponsored by LandmarkWest!, a not-for-profit New York community group that works to get landmark law protection for buildings in New York. Arlene Simon, wife of AGMA General Counsel Bruce Simon and president of LandmarkWest!, requested a musical offering to honor Volpe for his central role in Lincoln Center of "Blue Moon" and "Goodnight Preservation. Tom Brokaw presided Sweetheart, Goodnight." over the gathering.

Volpe, who is retiring in June of 2006, was at one time a doo-wop singer and as a tribute to that part of his life, Met Negotiating Committee members Rob Maher, David Frye, Charlotte Philley, and Gloria Watson entertained the guests with doo-wop versions of "Blue Moon" and "Goodnight Preservation. Tom Brokaw presided Sweetheart, Goodnight."

By Linda Mays, AGMA President

The Philadelphia Area AGMA Relief Fund Katrina Benefit Concert, "Helping Through Harmony" was a brilliant and ambitious venture which was both artistically and financially successful. The Philadelphia AGMA Board members and local elected leaders planned, produced and performed. They also enlisted the artistic aid of soloist Barbara Dever, members of the Philadelphia Singers, the Opera Company of Philadelphia, and other area singers and dancers to present a beautiful and moving tribute to our members in the Gulf States. It was an honor to be a member of the audience.

AGMA By-law Amendment Regarding Basic Dues

At its meeting of December 5, 2005, the Board of Governors voted that the collection of basic dues be changed from a semiannual ($39.00) billing to an annual ($78.00) billing.

Please keep checking AGMAzine and our website, www.musicalartists.org for updated information.