



AGMAZINE

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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

A few weeks ago I was at the Warner Theater in Washington, DC to see The Washington Ballet's 2006-07 *Nutcracker*.

Exactly one year before, I was also at the Warner Theater to stand with the tough, self-empowered dancers of The Washington Ballet in the sleet and freezing rain while they picketed the 2005-06 *Nutcracker*. Locked out, their performances cancelled, their lives and careers imperiled, these brave dancers risked all simply because they wanted to unionize. The officers and staff of AGMA saw this battle as crucial to our ultimate ability to represent dancers in the United States, and we devoted all our resources in our effort to win. We were joined in that effort by other unions, local organized labor, and ballet fans, all of whom walked the picket line with our dancers.

A year later, after a contract negotiation in which both sides persevered until they reached a mutually-agreeable conclusion (after federally-mediated "therapy" sessions in which the dancers and the Ballet administration learned to symbiotically exist and prosper), and after a year of successfully working together under that AGMA contract, the dancers put on a spectacular *Nutcracker* performance. The Warner Theater was sold out, the reviews were great, and the audience, including AGMA's leadership and the ballet's management sitting together, shared the enjoyment of a healthy, growing, unionized company of superb dancers, with high morale, doing what they were born to do.

The following week I had the pleasure of seeing the San Francisco Ballet's *Nutcracker*, following a meeting with National Dance Executive Nora Heiber and Glenn McCoy (SF Ballet Executive Director) and Lesley Koenig (SF Ballet's General Manager). The dancers of the San Francisco Ballet likewise put on a spectacular performance, also for an audience that included AGMA's leadership and the Ballet's management, sharing the enjoyment of a healthy, unionized company of superb dancers, with high morale, doing what they were born to do.

It's a continuing pleasure to listen to and watch our members, and a continuing privilege to play a role in making their working lives better. On behalf of the entire AGMA staff, I wish you all a very happy New Year.

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The Washington Ballet Artistic Director Septime Webre, The Washington Ballet Board President Kay Kendall, and AGMA Executive Director Alan Gordon celebrate The Washington Ballet's 2007 *Nutcracker*.



AGMA National Dance Executive Nora Heiber and AGMA Executive Director Alan Gordon flank San Francisco Ballet General Manager Lesley Koenig and Executive Director Glenn McCoy prior to the performance of the San Francisco Ballet's 2007 *Nutcracker*.

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FROM THE PRESIDENT LINDA MAYS



Under federal law, membership in AGMA is mandatory for the vast majority of our members. An important barometer of the extent to which AGMA has become more relevant to the working lives of its members is that, now, artists are seeking to be represented by AGMA rather than seeking ways not to be represented by AGMA.

As our legal and contractual representation and the aggressiveness with which we enforce members' rights increases throughout the performing arts arena, and as our efforts become more and more newsworthy, our roster of signatories continues to grow.

Singers, dancers, actors, and staging personnel now know that AGMA is an organization that will improve the quality of their lives, so they seek AGMA representation. Their employers have come to recognize that having a unionized work force is a benefit rather than a problem.

AGMA working conditions are the envy of members in our sister unions. Our smoke and fog policy is the most protective anywhere in the world. The AGMA Health & Retirement Plans seem to be the most financially secure in the industry and the most reasonably affordable for employers. The Plans have recently initiated a trial benefit whereby qualifying AGMA Plan B participants can opt to self-pay into AGMA Plan A coverage.

AGMA staff and elected leaders are committed to negotiating these excellent conditions into every AGMA Collective Bargaining Agreement. Our Membership Department and regional staff representatives are increasingly more proactive in informing our members of the many benefits available to them. We have an energetic elected leadership that interacts with staff and members to maximize outreach initiatives.

Revenues are collected responsibly and creatively so that we are able to respond aggressively to organizing campaigns, prolonged negotiations, and arbitrations that are often costly in time and money.

An active membership bolsters our successes. The benefits you receive from working under AGMA contracts carry a reciprocal obligation: You must participate! Elections for AGMA's National Officers and Governors will be held in May, and any member who wants to serve his or her coworkers by standing for election must submit an election petition by March 1. It's easy to do. Please, think carefully about being a candidate yourself and/or encouraging others to become candidates who will continue to support the kinds of progressive initiatives that will keep AGMA on its positive path.

AGMA's 70th Anniversary year has been exciting and challenging. Keep the momentum going. Elect the best of the best!



From left: Linda Gelinas, AGMA General Counsel Bruce Simon, AGMA President Linda Mays, and Christine McMillan at a performance of *The Magic Flute* at the Metropolitan Opera.

Glycol-based Effects Out at Ballet West

by Nicholas Smith, AGMA Board Member, Member of San Francisco Area Committee and Ballet West Dancer

In the 51st running of Willam Christensen's *The Nutcracker*, Ballet West removed Glycol-based smoke and fog effects from its production. Last year, Ballet West adopted AGMA's National Policy on Smoke and Fog Effects in its first agreement with AGMA. The policy restricts smoke and fog effects to only those generated by water vapor or dry ice. The policy also requires advance notification to dancers when the company intends to use smoke and fog effects.

M. Kay Barrell joined Ballet West as Production Director twenty-two years ago. He recognized that "Glycol-based effects had already been in use when I arrived." The agreement between Ballet West and AGMA on smoke and fog also includes additional language that allows Ballet West to form a task force of dancers, company administrators, and AGMA representatives to develop effects that are safe for the dancers while maintaining maximum artistic flexibility and integrity.

Ballet West's Executive Director, Jóhann Jacobs, stated, "Ballet West is committed to the safety and welfare of our dancers." He continued to say, "Following AGMA's smoke and fog policy is the right thing to do." The dancers of Ballet West also appreciate the company's move to restrict Glycol-based effects. Principal dancer Chris Ruud, who has an asthma condition, said he has "definitely noticed a difference and can breathe [more deeply] with the absence of the Glycol-based products."

VISIT THE UNION PLUS WEBSITE

One of the benefits of being an AGMA member is automatic eligibility for Union Plus. Union Plus is a clearinghouse for benefits that are available only to union members.

Do you need help with your taxes? Are you looking for a scholarship for yourself or your children? Do you want to find savings on just about everything from Apples (in fruit baskets from the Teleflora Flower Club) to Zebras (you can't take them home, but you can see them at Busch Gardens with discounted tickets)? All can be found through Union Plus; and that's just the beginning. You can also find Credit Counseling services; mortgage and real estate assistance; and auto, life, accident, and pet insurance.

Just type <unionplus.org> into your Web browser and click on <Show me all Union Plus Benefits>. Type in <AGMA> or choose <AGMA> from the drop down list. You will then see a list of all the discounted services and free benefits that come with being a member of AGMA.

You can even sign up for the Union Plus e-mail list and receive monthly reminders of what is available, updated, and new. Look for <Sign up for Union Plus e-mails> under the

<Benefits Quick-Find> list.

Everybody loves a bargain. Visit unionplus.org today to find yours. You'll save time, money, and the effort of going to a discount mall, not to mention that you can do it all sitting in the comfort of your own home.

Union Privilege Announces New Retirement Planning Center

Union Privilege launched their new online Retirement Planning Center on January 8 to help working families plan for the future. It provides easy-to-understand information about many of the issues surrounding retirement. It also includes practical tools to assist union members in planning their retirement. You can visit the new Web site at UnionPlusRetirement.org.

The site also provides links to official government and union retirement web sites, as well as to AFL-CIO and Alliance for Retired Americans, where users can take action to protect their retirement security.

TAX TIME IS JUST AROUND THE CORNER

Check the IRS website <http://www.irs.gov> for the latest information.

Union Privilege/Union Plus offers online tax services: <http://www.unionpriv.org/taxes>

AFCU OPENS BRANCH IN LA

Actors Federal Credit Union has announced the upcoming opening of their newest branch in Los Angeles, California! The new office will be located on the sixth floor at 5757 Wilshire Boulevard, the same building as the LA offices of AEA, SAG, AFTRA and the Actors' Fund. The new branch is expected to open in early spring of 2007.

Keep checking the Actors Federal Credit Union website www.actorsfcu.com for the opening date.

2007 BOARD OF GOVERNORS ELECTIONS INFORMATION

Listed below are the AGMA Officers and 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.

NATIONAL OFFICERS

President

Linda Mays

1st Vice President

Gerald Otte

2nd Vice President

Michael Geiger

3rd Vice President

James Odom

4th Vice President

John Coleman

5th Vice President

Colby Roberts

Treasurer

Lynn Lundgren

Recording Secretary

Mitchell Sendrowitz

01 NEW YORK AREA

Chorister Terms Expiring

Rose Anderson, Robert Maher, Joseph Turi

Remaining in Office: Glenn Bater, Timothy Breese, David Frye, Karen Grahn, Robert Kuehn, Pamela Smith, Carole Wright

Dancer Terms Expiring

Sarah Weber

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

Director/Stage Manager/Choreographer Terms Expiring

Jan Holland

Remaining in Office: Terry Ganley

Soloist Terms Expiring

Osceola Davis, Peter Kazaras, Anita Terzian

Remaining in Office: Jane Bunnell, Loretta Bybee, Patrick Carfizzi, Greer Grimsley, LeRoy Lehr, Belinda Oswald, Tony Stevenson

02 So. CALIFORNIA AREA

Chorister Terms Expiring

Tim Smith, Jennifer Wallace

Remaining in Office: Jonathan Curtsinger, Joseph DeStefano, Heidi Herzog, David Schnell

Dancer Terms Expiring

None

Remaining in Office: Peggy Hickey

Director/Stage Manager/Choreographer Terms Expiring

Lisa Kable

Remaining in Office: None

Soloist Terms Expiring

None

Remaining in Office: Michael Gallup

03 CHICAGO-MIDWEST AREA

Chorister Terms Expiring

Chuck Coyl, Lawrence Montgomery, Lorene Richardson

Remaining in Office: Matthew Carroll, Catherine V. Duke, Joseph Fosselman, Richard Livingston, Cole Seaton

Dancer Terms Expiring

None

Remaining in Office: Michael Anderson, Sara Stewart

Director/Stage Manager/Choreographer Terms Expiring

None

Remaining in Office: Margaret Stenger

Soloist Terms Expiring

None

Remaining in Office: Christopher Feigum

04 SAN FRANCISCO AREA

Chorister Terms Expiring

Julianne Booth

Remaining in Office: Sally Mouzon

Dancer Terms Expiring

None

Remaining in Office: Nicholas Smith

Soloist Terms Expiring

None

Remaining in Office: Gregory Stapp

05 NEW ORLEANS AREA

Chorister Terms Expiring

None

Remaining in Office: Julie Condy

06 PHILADELPHIA AREA

Chorister Terms Expiring

None

Remaining in Office: Maren Montalbano, Evelyn Santiago-Schulz

Soloist Terms Expiring

Sara Blann

Remaining in Office: None

07 WASH./BALTIMORE AREA

Chorister Terms Expiring

Dorothea Bodner, Timothy Kjer

Remaining in Office: David Prager, Bailey Whiteman

Dancer Terms Expiring

None

Remaining in Office: Barbara Stuckey

Director/Stage Manager/Choreographer Terms Expiring

None

Remaining in Office: Cassandra Domser

Soloist Terms Expiring

Laura Zuiderveen

Remaining in Office: Paul McIlvaine

08 PITTSBURGH AREA

Chorister Terms Expiring

None

Remaining in Office: Kellie McCurdy Ryan

09 NEW ENGLAND AREA

Chorister Terms Expiring

None

Remaining in Office: None

(continues on page 5)

Election Information (continued from page 4)

Soloist Terms Expiring
 None
 Remaining in Office: Marilyn Bulli

Dancer Terms Expiring
 Mireille Hassenboehler
 Remaining in Office: None

10 TEXAS/OKLAHOMA AREA

Chorister Terms Expiring
 None
 Remaining in Office: George Eison

Soloist Terms Expiring
 None
 Remaining in Office: Fred Craven

11 NORTHWEST AREA

Chorister Terms Expiring
 George Scott
 Remaining in Office: Maria Leatha

Dancer Terms Expiring
 None
 Remaining in Office: None

2007 BOARD SEAT VACANCY TABLE

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

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

Actors' Work Program

by Linda Mays, AGMA President

As the President of AGMA, I have met hundreds of our talented members. Whether singers, dancers, choreographers, stage managers, or stage directors, they are serious professionals constantly seeking artistic opportunities in which to ply their craft. Most members cannot consistently rely on their artistic earnings alone to pay the bills; many need to have sideline, or parallel careers. Others will find new careers at some point in their lives. The Actors' Work Program (AWP), under the umbrella of the Actors' Fund of America, is the safety net which counsels, trains, and guides our members as they turn their unique skills into gainful and rewarding sideline employment.

When asked to write about his experience with Actors' Work Program, Joseph Carman, a former AGMA dancer with the American Ballet Theatre, Joffrey Ballet, and the Metropolitan Opera Ballet, and currently a Contributing Editor for *Dance Magazine* and a writer for numerous publi-

cations, told us, "Acquiring new skills and knowing how to apply them can sometimes seem daunting. But with the right support – and that's where the Actors' Work Program comes in – finding new career opportunities and new sources of income can be accomplished step by step... The AWP is also a terrific networking organization to meet new contacts and get updates on work opportunities."

Both AGMA and the AWP strive to provide our members a dignified quality of life in the Arts. In 2006, The Actors' Work Program provided services and programs that equipped 89 AGMA members across the nation to address practical issues created by episodic and/or seasonal employment. AGMA proudly supports the work of AWP under the leadership of Katherine Schrier, Managing Director.

Help is a phone call or a click away: (212) 354-5480 or www.actorsfund.org/services/Sideline_Work_and_New_Careers/Actors_Work_Program.

BOARD OF GOVERNORS SEAT ALLOCATION FOR 2007 ELECTION

(Census Data Based on Members in Good Standing as of July 31, 2006)

YEAR TERM EXPIRES	2008 2009 2010			2008 2009 2010				
AREA	#	CHORISTERS/ACTORS		#	DANCERS			
1. NEW YORK	815	3	4	2	442	2	2	1
2. SOUTHERN CALIFORNIA	500	2	2	2	71	1	0	0
3. CHICAGO-MIDWEST	707	3	2	3	177	1	1	0
4. SAN FRANCISCO	211	1	0	1	169	0	1	1
5. NEW ORLEANS	30	0	1	0	4	0	0	0
6. PHILADELPHIA	169	1	1	0	53	1	0	0
7. WASHINGTON/BALTIMORE	379	2	0	2	84	1	0	0
8. PITTSBURGH	69	0	1	0	29	0	0	0
9. NEW ENGLAND	91	0	0	1	43	0	0	0
10. TEXAS/OKLAHOMA	80	0	1	0	57	0	0	1
11. NORTHWEST	160	1	0	1	54	0	0	0
TOTALS	3,211	13	12	12	1,183	6	4	3

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.

Lyric Opera of Chicago Chorus Holds AGMA Fundraiser

by Carolyn Berghoff, AGMA Chorister



Left to right, first photo: Principal Artist Andrea Gruber draws a winning ticket; center photo: Principal Artists and AGMA Relief Fund committee members Patricia Racette, Martha Edwards, Claudia Kerski-Nienow, David Cangelosi, Lynn Lundgren, and Carolyn Berghoff; right photo: winner and chorister Jeanne Scherkenbach.

The Chorus of the Lyric Opera of Chicago is happy to report the results of a very successful raffle to benefit the AGMA Relief Fund. With help from AGMA members, friends, and numerous donors, a grand total of \$5,000 was raised for the Fund! The organizers were Lyric choristers Lynn Lundgren, Carolyn Berghoff, and Claudia Kerski-Nienow.

The drawing for the many wonderful prizes was held on September 20, 2006. Principal artists appearing in *Turandot*, Andrea Gruber, David Cangelosi, and Patricia Racette, drew

the prizewinning tickets.

Thanks to the generous contribution of Lyric General Manager Bill Mason, the Grand Prize was a pair of main floor tickets for the Lyric Opera's 2006-07 season. Martha Edwards, thirty-nine year veteran chorister, won this great prize. All other prizes were donated or secured by AGMA members! Supplementary chorister and former Met chorister Jeanne Scherkenbach won first prize, an Acer TravelMate notebook. Second prize, a Nikon Cool Pix L4 camera, was won by a chorister's neighbor.

Third and fourth prizes were \$100 restaurant gift certificates; fifth prize a pair of Chicago Symphony Orchestra concert tickets. There was a grand bonus prize of a \$200 restaurant gift certificate, and the remaining bonus prizes included a \$100 florist certificate; a hand-made quilt by chorister Liz Taylor; jewelry by chorus soprano Janet Farr; and Starbuck and Borders gift cards. Special thanks go to Sydney Gillis, friend of bass chorister Scott Holmes, who sold over \$500 worth of raffle tickets to help us meet our \$5,000 goal.

BOARD OF GOVERNORS SEAT ALLOCATION FOR 2007 ELECTION (CONTINUED)

(Census Data Based on Members in Good Standing as of July 31, 2006)

2008 2009 2010				2008 2009 2010				2008 2009 2010 Seats				
#	SM/DIR/CHOR			#	SOLOISTS			#	TOTALS			
185	1	0	1	952	3	4	4	2,394	9	10	8	27
47	0	0	1	117	0	1	0	735	3	3	3	9
62	1	0	0	183	0	1	1	1,129	5	4	4	13
26	0	0	0	91	1	0	0	497	2	1	2	5
4	0	0	0	27	0	0	0	65	0	1	0	1
9	0	0	0	63	0	0	1	294	2	1	1	4
40	0	1	0	148	0	1	1	651	3	2	3	8
6	0	0	0	16	0	0	0	120	0	1	0	1
14	0	0	0	61	1	0	0	209	1	0	1	2
9	0	0	0	51	1	0	0	197	1	1	1	3
23	0	0	0	59	0	0	0	296	1	0	1	2
425	2	1	2	1,768	6	7	7	6,587	27	24	24	75

PAAC, Pre-AGMA Awareness Committee, Is On The Move

by Osceola Davis, PAAC Chair, Board Member, and Soloist

The Pre-AGMA Awareness Committee has been busy! Since its inception two years ago, many colleges have expressed interest in the PAAC-prepared presentation offered by AGMA, and several others have booked presentation dates. While some colleges are still finalizing their schedule for visitations, others are planning for our return. A few of these include University of the Arts, Curtis Institute of Music, Academy of Vocal Arts, The Juilliard School, New England Conservatory, and the Peabody School of Music at John Hopkins University.

PAAC's mission is to familiarize potential members with their future union, AGMA. By reaching out to students, PAAC helps to ensure that Union membership will be of no surprise



Left to right: PAAC Chair Osceola Davis; Ralph Batman, Administrator of Vocal Studies Department at Curtis Institute of Music; Board members Sara Blann and Maren Montalbano

to them upon reaching that point in their careers when joining AGMA is expected.

Programs have been presented in a combined effort by Linda Mays, Alan Gordon, and members of the committee. The latest, at the Curtis Institute of Music, was administered by PAAC Chair Osceola Davis and Philadelphia Area Board

Members Sara Blann and Maren Montalbano.

Members wishing to recommend a college for a presentation, and perhaps wishing to help with the program, may contact PAAC through the National Office. It would be wonderful for Pre-AGMA Awareness to expand to all areas of the country.



AGMA visited the University of Arts in Philadelphia, Pennsylvania in March 2006. Left to right: AGMA National Executive Director Alan Gordon; PAAC Chair, AGMA Board member, and soloist Osceola Davis; Special Counsel Gail Lopez-Henriquez; Dean of Performing Arts, College of Performing Arts Richard Lawn; and AGMA President Linda Mays



AGMA visited Juilliard's School of Music in February 2006. Shown above: New York Area Dance Executive James Fayette; Eastern Counsel Deborah Allton; Associate Director Career Development Jane Cho (center); AGMA President Linda Mays; PAAC Chair, AGMA Board member, and soloist Osceola Davis; with a group of Juilliard students

OFFICER PETITION

Nomination For NATIONAL OFFICER of AGMA

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

_____ for _____
(Name of Member) (Name of office)
of the AGMA Board of Governors.

Print Name

Signature

1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____
6.	_____	_____
7.	_____	_____
8.	_____	_____
9.	_____	_____
10.	_____	_____
11.	_____	_____
12.	_____	_____
13.	_____	_____
14.	_____	_____
15.	_____	_____
16.	_____	_____
17.	_____	_____
18.	_____	_____
19.	_____	_____
20.	_____	_____

Ten signatures* of *members in Good Standing* are required.

**THIS PETITION MUST BE FILED WITH THE NATIONAL OFFICE
IN NEW YORK BY MARCH 1, 2007.**

I, _____, agree to run for the above office 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.*

BOARD PETITION

For Nominations of Members to the AGMA Board of Governors

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

_____ as a _____

(Name of Member)

(Soloist, Stage Dir/Mgr/Choreo, Chorister/Actor, or Dancer)

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

Print Name

Signature

1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____
6.	_____	_____
7.	_____	_____
8.	_____	_____
9.	_____	_____
10.	_____	_____
11.	_____	_____
12.	_____	_____
13.	_____	_____
14.	_____	_____
15.	_____	_____
16.	_____	_____
17.	_____	_____
18.	_____	_____
19.	_____	_____
20.	_____	_____

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, 2007.**

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

PHILADELPHIA

Philadelphia Singers Hold Shop Meeting

by Maren Montalbano, Board Member

On December 9, 2006, The Philadelphia Singers shop met for a luncheon discourse on several issues with which the AGMA Delegates have been dealing. Thirty-two members were in attendance, the largest turnout in recent history.

Delegates were elected for the 2006-07 season. The shop elected Angel Oramas as the only new delegate. Angel will join re-elected delegates Maren Montalbano, Franklin Phillips, and Rob Phillips.

After the election, the meeting continued with a discussion concerning negotiations about the use of recordings with the Philadelphia Orchestra, the Bach Festival of Philadelphia, and an upcoming broadcast on WHY?

There was also discussion regarding the financial situation of The Philadelphia Singers ending with an outline of possible ways to handle the CBA's bond requirements in the future.

Since not all the singers in the shop are contracted for every performance, it has been difficult to hold a shop meeting with a true quorum. Everyone agreed that having a luncheon was a good way to increase attendance. In the future, the delegates will try to hold the annual shop meeting at a restaurant.



Left to right, first photo: Eric Werner, John Wentz, Donleroy Morales; second photo: Angel Oramas (newly elected delegate), Jan Taylor, Ken Garner; third photo: Franklin Phillips (delegate), Evelyn Santiago-Schulz (Area Chair); fourth photo: Rachel Levine, Heidi Kurtz, Fernando Mancillas

SOUTHERN CALIFORNIA

AGMA, LA Opera Settle Multiple Arbitration Claims

by John Russum, Western Counsel

As reported in the last issue of *AGMAzine*, AGMA was confronted with a host of pending arbitration claims with the Los Angeles Opera. With the assistance of an outside mediator, all claims have now been settled, resulting in an important victory for all members working at the LA Opera.

As a result of the settlement, many choristers will receive substantial backpay for overtime earned and other scheduling changes involving last season's performances of *Grendel* and *La Traviata* and this season's *Don Carlo* and *Manon*. The Company also agreed to AGMA's interpretation of the disputed overtime and scheduling language, thus protecting hard fought rights negotiated under previous AGMA contracts and avoiding future conflicts.

In addition, the settlement resolves a dispute over the

minimum chorus requirements in LA Opera's version of *L'Incoronazione di Poppea* resulting in future cash payments to the choristers affected.

Finally, under a separate settlement agreement, the parties resolved a dispute over the use of foreign artists in non-leading roles. In addition to a substantial monetary settlement, the LA Opera acknowledged a renewed commitment to hire foreign artists in non-leading roles only in those cases where "extraordinary artistic reasons" exist.

This victory is the result of countless hours of preparation over the past year by AGMA Board members and LA Opera delegates Jennifer Wallace and Tim Smith. They are to be commended for their efforts, along with the skillful advocacy of our outside labor counsel, Laura Putney.

PITTSBURGH

Pittsburgh Opera Chorus Honors Maestro Mauceri

by Bill Buchanan, Pittsburgh Area Chair

John Mauceri, Pittsburgh Opera's Music Director and principal conductor, announced his resignation in May 2006 in order to become Chancellor of the North Carolina School of the Arts. Maestro Mauceri endeared himself to the chorus of the Pittsburgh Opera with his musicianship, wit, perfectionism, patience, and genuine care for the chorus, both as individuals and as a group. He is an excellent teacher and always took time in rehearsals to place the opera in its historical context, explaining both the plot and the opera's creation as well as its relation to other compositions and artistic and cultural movements.

In order to honor Maestro Mauceri for his six years of leadership, mentoring and friendship, the Pittsburgh Opera Chorus raised funds to benefit two local cultural organizations closely associated with him. A donation was made to the Pittsburgh Cultural Trust, which manages the Benedum Center, Pittsburgh opera's main stage theatre. To commemorate this gift, a plaque was placed on a front row seat close to the podium on which Maestro Mauceri conducted some twenty operas. In addition, a donation was made to WQED-FM, Pittsburgh's classical music station, which programs Pittsburgh Opera productions and on which Maestro Mauceri made many on-air appearances. The gift will underwrite a half-day of programming on the Maestro's birthday this September.

The chorus looks forward to working with newly appointed Music Director, Antony Walker, in its upcoming productions of *The Magic Flute* and *Billy Budd*, but will miss working with John. We wish him luck in his new position and hope he will be a guest conductor for Pittsburgh Opera sometime soon.

WASHINGTON/BALTIMORE



Washington National Opera's production of **Madama Butterfly**, kneeling: Jennifer Royall Anderson, Angela Knight, Tracy Davidson O'Neill, and Tricia Lepofsky; center row: Ruth Balis-Openstone, Linda Kirk, Rebecca Ocampo, Yvette Smith, Mary Spaid, Patricia Hussey and Ameerah Muhammad; back row: Marta Kirilloff Barber, Dorothy Bodner, Sheryl Perry, Jane Ingalls, Grace Gori, Sarah Richey, and Lisa Eden



Jonathan Jordan and Maki Onuki performing in *The Washington Ballet's* production of **Nutcracker**.



Baltimore Opera Company's production of **Nabucco**: Michael Bevard, Harvey Fort, Matthew Price, John Artz and David Dimmock



Baltimore Opera Company's production of **Nabucco**, front row: Heather Lockard-Wheeler, Dyana Neal and Jennie Ritter; back row: Ros Manier, Milagros Williams, Vickie Miller, Beth Miller, Erika Juengst



W/B Area Committee, front row: Tim Kjer (Area Chair), Tricia Lepofsky (Area Vice Chair), Laura Krause, and Eleni Kallas (Mid-Atlantic Area Representative); back row: Don Schramm, Christopher Rhodovi, and Alan Reed; missing from photo: Teresa Reid, Vickie Miller, George Ingram, Jay Austin Bitner, and Lourdes Elias

SAN FRANCISCO

The Successful Negotiation of the AGMA/SFO Five-Year Contract Completes a Quartet of New Contracts in the San Francisco Area

by Nora Heiber, National Dance Executive



During the San Francisco Opera negotiations, seated, left to right, Chris Corley, Mary Finch, Carole Schaefer, Julianne Booth; standing: Kim Pross, National Dance Executive Nora Heiber, Sally Mouzon, AGMA Fifth Vice President and Area Chair Colby Roberts.

The last edition of *AGMAzine* included a detailed report of three contract negotiations that occurred during 2005-06: Ballet West, San Francisco Ballet, and Ballet San Jose of Silicon Valley. On October 30, the Board of Governors approved the ratification of a new, five-year collective bargaining agreement (CBA) between AGMA and the San Francisco Opera (SFO). Led by AGMA Fifth Vice President and Area Chair Colby Roberts, Director of Legal Affairs Linda Bartlett, and National Dance Executive Nora Heiber, the negotiating committee successfully achieved groundbreaking gains; the summary of which filled ten pages.

Generally, the percentage increases for each year of the CBA were in the 3-4% range; however, in the first year, many of the negotiated rates are dramatically higher: 11 to 41% for Principal weekly performance and rehearsal rates; up to 74% for Principal per-performance rates; 9% for Assistant Stage Manager's (ASM) weekly compensation; 6% for Chorister per-performance fees; up to 30% for choristers singing solo roles, and 36% for choristers covering solo roles; and 12% for weekly Dancers. One of the more significant accomplishments of these negotiations is the annual compensation guarantee for the regular chorus. Choristers with 15 or more years of service shall receive an additional seniority credit. Furthermore, the retirement fund contribution has been increased from 9 to 10%.

The Electronic Media Agreement (EMA) ratified in early 2006 was added to the CBA and extended for the life of the contract. The percentage increases apply to all rates for the second through fifth year of the CBA. Rates for the first year, which were previously ratified, include an Audience Development Premium (ADP) giving SFO the right to use

broadcasts in such a way as to create a larger audience base with compensation to involved members. In addition, provisions regarding educational and community outreach productions have been added to the CBA. All work for educational programs shall be paid at 40 to 60% of the applicable CBA rates.

Principal Artist Provisions

There are many gains for Principal Artists, including application of the AGMA recognition clause to Cover Artists, ensuring that all protections and provisions apply equally to Principals and their Covers. In addition, clarification was made that all provisions of the CBA apply to juvenile principal artists and juvenile principal covers (defined as artists seventeen or younger). Further, Principal Artists' photos and bios can now be included on the company's website; the

work day has been reduced from seven to six hours (with exceptions for make-up, dressing and undressing time, wig and costume fittings, and coachings); starting times, break times, meal breaks, and free days have been formally codified; performance-day rehearsal rules have been improved; per-performance Plan B contributions for Principal Artists have been increased to \$75; per diem shall now be paid in separate checks; and documentation shall be attached to each Principal Artist's contract with a detailed breakdown of per diem, non-taxable and non-commissionable income, and benefit contributions. Also included is a new provision that will facilitate AGMA's enforcement of contract restrictions regarding the engagement of foreign artists for non-leading roles.

Production Staff Provisions

New provisions for production staff members include securing staffing minimums; clarification of notification provisions; language regarding an Assistant Stage Manager functioning as a Stage Manager or Assistant Director; and an increase in turnaround time for ASMs from nine to ten hours. In addition, Assistant Stage Managers shall now be paid overtime after ten hours in a day regardless of the number of hours in a week, while overtime will still apply after sixty hours in a week; after the third year of service, each production staff member shall receive seniority pay of ten dollars per week per year of service to a maximum of fifty dollars a week; each Production Staff member who has been contracted to work for twelve weeks or more shall receive reimbursement for actual one-time relocation expenses; and meal period payments have been increased considerably from 20 to 32%.

San Francisco Area News *(continued from page 12)*

Chorister Provisions

The size of the chorus has been increased to forty-eight tenured positions, with a minimum of twenty-two men and twenty-two women, and a new group has been created called the Preferred Extra Chorus (PEC). Members of the PEC shall be guaranteed the right of first refusal for a minimum of two productions per contract year. Any regular chorister whose age and years of service combine to eighty are eligible to join the PEC. Leave conditions regarding regular choristers on medical leave have been clarified; as have bi-weekly schedule, rehearsal cancellation, free days, consecutive work weeks, and limits on maximum rehearsal hours for stage and dress rehearsals in a day or week. In addition, a prohibition on advance rehearsals for productions scheduled for the following season has been maintained.

Dancer Provisions

Significant improvements for dancers include the increase of guaranteed positions from eight to nine, twelve weeks of guaranteed employment, and clarification of the definition of Solo Dancer: working in one production a year serves as one year of service including work as soloist and/or cover for the purposes of seniority and maintaining tenure. In addition, AGMA was

able to institute cover fees for dancers and clarified the maximum number of cover roles per production each dancer may be allowed to cover. There shall be no more per-performance contracts for dancers; all contracts requiring skilled movement, including mimes and acrobats, shall be weekly. A Resident Corps was created with a minimum of two Dancers identified by SFO as tenure-track dancers. SFO shall be required to maintain a minimum of eight tenured spots, replacing vacancies with one of the two designated members of the Resident Corps. Auditions will now be held in October when all the dancers are likely to be on contract, and notice of available work for the following season shall be given earlier in the year. Additional provisions have established appropriate rehearsal time and breaks on set with required attire and props, and further advance notice of free days with compensation for work on a free day.

Clearly, AGMA has made incredible gains for our members in the San Francisco Area. Such accomplishments can only be a reflection of strong leadership, experienced and dedicated staff, determined and passionate members, and each company's growing understanding and respect of the value and needs of our members. We are extremely proud of what we have attained and look forward to enjoying the fruits of our labor.

San Francisco Ballet



AGMA National Dance Executive Nora Heiber with San Francisco Ballet dancers Garen Scribner (left) and Quinn Wharton (right)



San Francisco Ballet's Principal Dancer Muriel Maffre and AGMA National Dance Executive Nora Heiber

PLEASE HELP US FIND THESE MEMBERS!!!

AGMA is experiencing difficulty in locating the individuals listed below. These members may be entitled to grievance settlement awards relating to their work with **San Francisco Opera**.

Yuri Alexandrov

Elizabeth Barton

Christine Donelson

Mira Ebert

Time is crucial! AGMA must receive any information no later than March 16, 2007.

If you can assist the Union in reaching these individuals, please contact Nora Heiber in our San Francisco office: (415) 552-2800; or nheber@earthlink.net.

Please be aware that it is your responsibility as a member to keep AGMA informed of your current contact information.

Lyric Opera of Chicago Chorister Heads Off to Iraq

by James Odom, AGMA Third Vice President and Area Chair



Ron receives the official "Enjoy Your Vacation in Iraq" goodie bag from the Iraqi Bureau of Tourism.

Shortly after the first of the year, AGMA member and Lyric Opera of Chicago Chorister Ron Watkins received notice that his Marine Reserve Unit was being called up for active duty in Iraq. After additional training at Camp Lejeune, he will be serving as a chaplain's assistant/bodyguard with the Second Medical Division. Ron's colleagues at Lyric hosted a dinner in his honor on January 9.



Ron hanging with the guys.

The Chicago-Midwest Area Membership Meeting will be held on **Sunday, February 25**, at The Exchequer Restaurant, 226 S. Wabash in Chicago. The meeting will begin with a social half-hour at 6:00 p.m. followed by a buffet dinner and the business meeting. Members planning to attend dinner should make reservations before February 19.

To make reservations or get more information, contact Area Chair Jimmy Odom by phone at (773) 271-0902 or by email at jodom@musicalartists.org. Members of the Chicago-Midwest Area outside the Chicago metropolitan area who are interested in setting up a teleconference to the meeting should contact Jimmy.

Bake Sale at the Metropolitan Opera

by Linda Mays, AGMA Relief Fund Chair



Left to right: Laura Fries, Pamela Smith and Barbara Curran

During the December 9 Metropolitan Opera performances of *Idomeneo* and *La Boheme*, the Chorus Ladies' lounge was the site of a festive and profitable second annual bake sale to benefit the AGMA Relief Fund.

Laura Fries and April Haines

conceived of the idea and enlisted Met soloist Paul Plishka; Met Stage Director Gina Lapinski; and Regular, Extra, and Retired Choristers (Marsha Andrews, Kent Cottam, Ross and Nancy Crollius, Aixa Cruz-Falu, Meredith Derr, Karen Dixon, Maria Donaldi, Laura Fries, Connie Green, David Lowe, Craig Montgomery, Rose Nencheck, Anne Nonnemacher, Jean Rawn, Deborah Saverance, Carolyn Sielski, Lynn Taylor, Theresa Teng, Jane Thorngren, Dennis Williams); as well as AGMA concert chorister Robert Kuehn and IATSE Local #764 dresser Martine Ogawa to bake luscious creations.

Barbara Curran, a member of the United Federation of Teachers; AGMA Board of Governors members Rose Anderson, Robert Kuehn, and Pamela Smith; AGMA members Linda Doria, Suzanne Falletti, Jane Thorngren and Dennis Williams; and future AGMA soloist Evan Tintle were the sales team.



Suzanne Falletti



Left to right: Evan Tintle, Pamela Smith, Robert Kuehn, AGMA President Linda Mays, Linda Doria and Rose Anderson

On behalf of the AGMA Relief Fund Trustees and Honorary Trustees, many, many thanks go to Laura Fries and April Haines and to all the bread, cookie, candy, pie, cake, and dumpling procurers who provided the delicious treats. A silent auction also added to the excitement and profits. Thanks also go to those who bought and enjoyed the goodies; \$1,400.00 was raised to help AGMA members through the Relief Fund.



AGMA RELIEF FUND

**1430 Broadway, 14th Floor
New York, New York 10018**

Telephone: 212-265-3687 - Fax: 212-262-9088

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Patricia Racette

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*In Memoriam

Administered by The
Actors' Fund of America

2006 Holiday Message From Patricia Racette

Dear Colleagues and Friends:

I hope this message finds its way to you, knowing that your mailbox is jam-packed during this holiday season! The only reason to send this letter to you is that you, like me, are an artist, or perhaps you are someone who is deeply moved by or involved with the performing arts. Either way, I as both a performer and an Honorary Trustee, am personally urging you to donate generously to the AGMA Emergency Relief Fund.

*A life in the arts is an irresistible passion, most often including huge life sacrifices on the 'life part' of the artist. Even the most successful career can be interrupted by an injury, natural disaster, illness or other tragedy which results in a career hiatus from which there is no recovery – unless there is an emergency intervention. The AGMA Relief Fund can provide just that. In the aftermath of the Gulf State hurricanes, the Relief Fund assisted AGMA members in the interim as they waited for government aid to arrive. Other scenarios allow us to help members recovering from an illness by covering health care premiums and prescription drug costs when there is an extended period between employment opportunities. Recently we assisted AGMA dancers who were locked out of their **Nutcracker** seasonal employment and faced a very uncertain financial future.*

Beyond these situations we are also able to assist our colleagues who face unexpected crises towards the end of their careers. No one anticipates this predicament in his or her life, but countless cases prove that it does indeed happen. The AGMA Relief Fund is able to offer resources which provide not only financial aid but also, and perhaps more importantly, professional counseling and social services to forge a new and alternative life path which carves out a more secure future.

***We need your help to continue providing essential aid to our members in need!** Many donation options await you: simply send a check or charge your donation to Visa or MasterCard. You can also follow the example of past donors who have creatively found innovative ways of combining gift giving with donating. We have enclosed examples of some personalized donations which can be adapted to any season and any occasion. Let us help you give uniquely significant gifts throughout the year, each of which provides assistance and also builds awareness for our vital cause.*

Donating to the AGMA Relief Fund is just one way of saying a compassionate "Thank You!" to the members in need, whether they be our colleagues, our idols, or our friends. Please join me in not only celebrating the treasures of our respective art forms but also in making sure that the artists who realize them can have security in times of need. I profoundly thank you and wish you a happy holiday season.

Sincerely,

TRUSTEES

- | | | | |
|-------------------|-------------------|---------------|--------------------------------|
| Linda Mays, Chair | Daniel Duell | Lynn Lundgren | Lorraine Keane (alternate) |
| Abba Bogin | Alan Gordon, Esq. | Bette McGee | Dolores Mari-Galdi (alternate) |
| Bruce Donnell | Candace Itow | Paul Sackett | Colby Roberts (alternate) |

AGMA RELIEF FUND DONATION FORM, PLEASE SEND TO:

Susan Davison, c/o AGMA Relief Fund; 1430 Broadway, 14th Floor, New York, NY 10018; (800) 543-2462

*Make checks payable to the **AGMA 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: _____

E-mail: _____

In memory of: _____ In honor of: _____

Name of person to receive acknowledgment letter: _____

Address: _____

The Al Hirschfeld Free Health Clinic is Open to all AGMA Members

The Al Hirschfeld Clinic of The Actors Fund offers a full-range of medical services for all AGMA members and entertainment professionals who are under- and uninsured at no cost to the patient.

It is located on the fourth floor of The Aurora Residence at 475 West 57th Street, (212) 489-1939.

NATIONAL DANCER FORUM

A National Dancer Forum has been created on the Internet where AGMA dancers around the country may now discuss shared interests in a safe, accessible, and easy to use manner. If you are interested in participating, please contact National Dance Executive Nora Heiber by e-mail, nheiber@earthlink.net, or by phone, (415) 552-2800, or New York Dance Executive James Fayette by e-mail, James@musicalartists.org.

Actors' Fund Programs

JOBS IN HOSPITALITY & TOURISM

New York's growing hospitality and tourism industry has created new job opportunities such as tour guides, destination management representatives and other customer service workers. Hear from AWP members who have turned their love of NYC into satisfying sideline/parallel work.

Date: Wed., February 21, 2007

Time: 5:30 – 7:00 p.m.

Where: Actors' Equity Building
165 West 46th St.,
Council Room, 14th Fl.

GETTING AND KEEPING HEALTH INSURANCE

Explore options for obtaining health insurance in the New York City metro area and finding affordable health care when uninsured. Includes a Q&A session. There is no reservation or pre-registration required.

Dates: Tuesdays, 5:30 – 6:30 p.m.

Where: 729 Seventh Ave., 10th Floor

Info: (212) 221-7300 ext. 166

HOUSING SEMINAR

Review long term options to obtaining affordable rental housing: 80/20 housing, tenants' rights information and more. This one-time seminar is presented often throughout the year. Reservations not necessary.

Dates: Monday, February 26 and
Friday, March 2

Time: 5:30 – 7:00 p.m.

Where: The Actors' Fund
729 Seventh Ave., 10th Fl.

MEMBERSHIP DEPARTMENT NEWS

HAVE YOU RECENTLY MOVED?

If you change your mailing address, it is important that you notify AGMA's Membership Department in writing. **Additionally, AGMA's Retirement Plan and Health Fund Plans must also be notified separately.**

IN MEMORIAM

*Robert Altman
Todd Bolender
Betty Comden*
Barbara Dumas*

*Stacey Frederick
Jozsef Gregor
Susan Guzzetta
Robert McFerrin, Sr.*

*Jane Sullivan
Edward C. Trimarco
Silvio Varviso*
Richard Vernon*

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

AGMA Audited Financials

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, 2005 and 2004, 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, 2005 and 2004 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, 2005 and 2004			2005	2004
	2005	2004		
Assets:				
Cash and short-term investments (Note 2):				
Operating accounts	\$1,065,948	\$945,889		
Money market funds	2,266,191	2,111,157		
Certificates of deposit	<u>\$639,183</u>	<u>\$566,634</u>		
Total cash and short-term investments	<u>\$3,971,322</u>	<u>\$3,623,680</u>		
Receivables:				
Dues less: allowance for doubtful doubtful accounts of \$1,530,002 at December 31, 2004	325,538	503,165		
Other	<u>16,545</u>	<u>11,962</u>		
Total receivables	<u>342,083</u>	<u>515,127</u>		
Other assets:				
Cash - security deposits (Note 6)	91,010	89,514		
Prepaid expenses	32,306	16,826		
Security deposit	<u>400</u>	<u>400</u>		
Total other assets	<u>123,716</u>	<u>106,740</u>		
			Net property assets (Notes 2 and 4)	103,129 121,307
			Total assets	<u>\$4,540,250</u> <u>\$4,366,854</u>
			Liabilities and net assets:	
			Accounts payable and accrued expenses	\$538,063 \$516,313
			Security deposits (Note 6)	<u>91,141</u> <u>89,646</u>
			Total liabilities	<u>629,204</u> <u>605,959</u>
			Commitment and contingency (Note 5)	
			Net assets - unrestricted	<u>3,911,046</u> <u>3,760,895</u>
			Total liabilities and net assets	<u>\$4,540,250</u> <u>\$4,366,854</u>
			Statements of Activities	
			For the years ended December 31, 2005 and 2004	
			2005	2004
			Revenue:	
			Working dues	\$2,336,924 \$2,293,632
			Basic dues	526,589 517,612
			Initiation fees	260,933 310,427
			Reinstatement fees	<u>19,938</u> <u>27,648</u>
			Total from membership	3,144,384 3,149,319

(continues on page 18)

AGMA Audited Financials (continued from page 17)

	2005	2004
Visa fees	366,008	294,250
Interest	75,610	33,172
Other	<u>32,752</u>	<u>33,393</u>
Total revenue	<u>3,618,754</u>	<u>3,510,134</u>
Expenses (Note 8):		
Program services:		
Member services	2,296,985	1,956,165
Supporting activities:		
Administration expenses	<u>1,171,618</u>	<u>1,143,346</u>
Total expenses	<u>3,468,603</u>	<u>3,099,511</u>
Change in net assets	150,151	410,623
Net assets:		
Beginning of year	<u>3,760,895</u>	<u>3,350,272</u>
End of year - unrestricted	<u>\$3,911,046</u>	<u>\$3,760,895</u>

Statements of Cash Flows

For the years ended December 31, 2005 and 2004

	2005	2004
Cash flows from operating activities:		
Change in net assets	\$150,151	\$410,623
Adjustments to reconcile change in net assets to net cash provided by operating activities:		
Depreciation and amortization	46,902	44,826
Changes in operating assets and liabilities:		
Decrease (increase) in dues receivable	177,627	(125,309)
(Increase) decrease in other receivable	(4,583)	39,584
(Increase) decrease in prepaid expenses	(15,480)	469
(Increase) decrease in cash - security deposits	(1,496)	14,156
Increase in accounts payable and accrued expenses	21,750	56,757
Increase (decrease) in security deposit payable	<u>1,495</u>	<u>(24,021)</u>
Net cash provided by operating activities	<u>376,366</u>	<u>417,085</u>

	2005	2004
Cash flows from investing activities:		
Purchase of property assets	<u>(28,724)</u>	<u>(10,407)</u>
Net cash (used in) investing activities	<u>(28,724)</u>	<u>(10,407)</u>
Net increase in cash and short-term investments	347,642	406,678
Cash and short-term investments, beginning of year	<u>3,623,680</u>	<u>3,217,002</u>
Cash and short-term investments, end of year	<u>\$3,971,322</u>	<u>\$3,623,680</u>

Notes to Financial Statements
December 31, 2005 and 2004

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 revenue 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,

(continues on page 19)

(continued from page 18)

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, 2005 and 2004:

	2005	2004
Furniture and fixtures	\$90,083	\$89,722
Computer equipment	302,776	274,413
Leasehold improvements	<u>6,839</u>	<u>6,839</u>
	399,698	370,974
Less: accumulated depreciation and amortization	<u>296,569</u>	<u>249,667</u>
Net property assets	<u>\$103,129</u>	<u>\$121,307</u>

Depreciation and amortization expense amounted to \$46,902 and \$44,826 for the years ended December 31, 2005 and 2004, 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:

Years Ending December 31,	Amount
2006	\$245,910
2007	258,791
2008	259,962
2009	259,962
2010	259,962
Thereafter	<u>281,626</u>
Total	<u>\$1,566,213</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 \$276,381 and \$271,565 for the years ended December 31, 2005 and 2004, 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 \$12,355 and \$11,169 for the years ended December 31, 2005 and 2004, 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.

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 and the Plan was terminated in August 2005.

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, 2005 and 2004 is as follows:

	2005	2004
Interest cost on projected benefit obligation	\$22,239	\$23,347
Expected return on assets	(12,235)	(11,544)
Net amortization and actuarial loss	<u>7,488</u>	<u>6,779</u>
Total expense charge for the period	<u>\$17,492</u>	<u>\$18,582</u>

The following table indicates the Plan's funded status as of December 31, 2005 and 2004:

	2005	2004
Fair value of plan assets	\$345	\$240,602
Benefit obligation	—	416,960
Funded status	<u>\$345</u>	<u>\$(176,358)</u>
Pension liability	<u>\$ -</u>	<u>\$(5,006)</u>

Information on benefit costs:

Benefits paid	\$374,444	\$17,877
Employer contribution	118,676	25,657
Actual return on plan assets	16,624	5,745

Weighted average assumptions:

Discount rate	5.75%	6.00%
Expected return on plan assets	5.00%	5.00%

Note 8 - Functional Classification of Expenses: In the accompanying statements 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

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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. Expenses for the years ended December 31, 2005 and 2004 were \$101,249 and \$92,812, respectively.

* * * **REMINDER** * * *

**Officer and Board of Governor Petitions are due
in the National Office by March 1, 2007.**

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

Actors Federal Credit Union	(212) 869-8926	www.actorsfcu.com
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
The Actors' Work Program (www.actorsfund.org/services/Sideline_Work_and_New_Careers/Actors_Work_Program)		
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
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