



AGMAZINE

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

June 2010

Volume 64, Number 2

EXECUTIVE DIRECTOR'S REPORT

BY ALAN S. GORDON

Don't Forget

"When some wild eight-foot tall maniac grabs your neck, backs your head against a bar room wall and looks you crooked in the eye and he asks you if you've paid your dues, well you just stare that big sucker right back in the eye and say: Yes sir, The check is in the mail."

—Kurt Russell in *Big Trouble in Little China*

In any union, as in life, you have to "pay your dues." Your dues as an AGMA member get you something unique among unions that represent performing artists.

AGMA is unique among entertainment unions for several reasons. First, unlike SAG, AFTRA or Equity, AGMA recognizes the need for performers to accept as much singing, dancing, and production work as is possible and, consequently, AGMA doesn't prohibit its members from working nonunion jobs. Second, it's the only entertainment union that, while being professionally administered, is actually run entirely by its members. Third, unlike the others, AGMA does not have nationwide votes on its collective bargaining agreements. Only those members who actually work for any particular AGMA company can vote on the ratification of contracts that affect them. Fourth, AGMA doesn't "organize" in the traditional union sense. We don't attempt to convince artists to join. Rather, when a non-member asks us why it's good to belong, we tell them to ask any AGMA member. Once an artist has worked in an AGMA house, after working nonunion, they immediately understand the kind of protections available under an AGMA contract. Finally, although it provides an exceptional, nationwide network of skilled labor attorneys and contract negotiators to protect its members' contractual and legal rights, and although it has won every battle to reclaim its appropriate jurisdiction from other unions, AGMA still has the lowest initiation fee and dues structure of any talent union.

However, despite the fact that dues are relatively low, they still must be paid. To paraphrase Franklin D. Roosevelt, dues are what we pay for the privileges of union membership in an organized society.

Your working dues are deducted by your employer, but payment of your annual \$78 Basic Dues is the personal responsibility of each member. You are billed each year for Basic Dues at the beginning of December of the preceding year. Payment is due on January 1. AGMA is obligated by the Department of Labor to suspend members once they have failed to pay their Basic Dues on time.

To avoid the unnecessary suspension of members, we nonetheless accord members a grace period of three months in which to pay those Basic Dues. We remind each member twice, by email and regular mail, that dues must be paid no later than March 31, the end of the three-month grace period. When Basic Dues are not received by March 31, the Department of Labor has instructed us to suspend non-paying members. Accordingly, the Membership Department suspends the delinquent member, notifies their employers that they are no longer in good standing, and imposes a reinstatement fee of \$250.

While \$250 is a substantial amount, timely payment of your dues is a reciprocal obligation incurred by the privileges and protections of working under an AGMA contract.

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FROM THE PRESIDENT JAMES ODOM



The Vision Thing

It has been suggested to me on several occasions that an article about my vision for AGMA's future would be a good thing. I have always agreed that it would, but there has always been some other topic that I felt would be more timely: information on the political structure of the union, benefits available to AGMA members through Union Plus, Plan B, how the Board of Governors works, individual political involvement — the list is fairly lengthy. But when the suggestion to write about “the vision thing” landed in my inbox again, right behind the reminder that my deadline for this article was fast approaching, I decided that perhaps this is the time to take up the topic.

Now, I know that some of you think that I just sit down and toss off these little articles without thinking about it. But the truth is that I usually start about three or four different articles before I finally come up with one that I can live with. I actually think about what I'm going to say, then spend some time researching the things I am going to assert as fact actually are fact, and then search for the right way to approach the topic. Obviously, sometimes I am more successful than others.

This time, I decided to go back and look at some of my old articles to see just what I have written, and how it might relate to the topic at hand. I was a little surprised to discover that I am what you could call a frequent contributor. I have been writing articles for *AGMAZINE* since 1998. My friend Sam would say that I've been writing for *AGMAZINE* for two centuries now. I would tell him that there is an enormous difference between the words “for” and “in”. Nonetheless, I went back to read some of what I have written. The reason I did this was to see what, if anything, I had written on the subject in the past. I wasn't sure that I have a great, grand plan or that I could articulate it if I do.

This is what I found. For over a decade now, I have been writing about what my vision for AGMA is. I have done that through articles on the political structure of the union, the benefits available to AGMA members through Union Plus, Plan B benefits and how to use them, how the Board of Governors works, and individual political involvement. I've done it through articles urging you to become more involved in your local areas. I've done it through articles urging you to consider serving on the Board of Governors.

My vision for AGMA is a union where all the members are enthusiastic and involved. A union in which, regardless of geographic location or working category, each member feels a connection not just to his or her local shop, but to the national organization. A union that negotiates strong contracts and then enforces them. A union whose members are educated and savvy about their rights in the workplace. A union respected by other unions for our commitment to and the commitment of our members.

Simple goals, but goals that require constant attention, and can always be improved upon.

And if AGMA should achieve world domination in the process? Well, that's not really part of my plan, but...

Executive Director's Report (continued from page 1)

Other than a long absence from the United States, there is no reasonable excuse for being more than three months late and ignoring three separate notices. It is each member's personal responsibility to ensure that we have their current postal and email address.

Those members who are no longer working in AGMA-covered categories and who do not plan to return to work in AGMA-covered categories are eligible for Honorable Withdrawal status and should contact AGMA's Membership Department to make the appropriate arrangements.

Just one of the "privileges and protections" of working under an AGMA contract is access to a professional staff unequaled among entertainment unions, so please remember that AGMA's staff, contract negotiators and attorneys are available to help you at any time with any work-related question, problem or issue. Please call or email us; our conversation will be entirely confidential.

Comparing Apples

The headline story in a recent *Equity News* detailed a budget deficit at Actors' Equity of a staggering \$1.9 million.

At AGMA, there is no deficit.

AGMA's staff has a fiduciary responsibility to protect its members' assets, and we fulfill that duty with the utmost continuing care. AGMA's Director of Operations, Gerry Angel (assisted by Denise Baker and AGMA's staff accountant Mayuri Mody), works closely with our inside financial advisors

(Tepper and Company) and our outside auditors (Buchbinder Tunick & Company), and with AGMA's Treasurer Ray Menard, to assure that every dollar of AGMA's resources is spent efficiently and properly.

First, members' dues money is spent only for collective bargaining, contract enforcement and membership services, never on political contributions. Second, the staff continuously works toward finding non-dues sources of revenue to bolster our treasury and our ability to maintain and improve member services. Third, we take advantage of every money-saving opportunity, from the simplest (using coupons to buy office supplies) to the most sophisticated (leveraging the downturn in city-wide office rents to extend our lease at a substantially lower annual rate). Fourth, we have an unequalled system of checks and balances whereby every AGMA expenditure is reviewed no less than five times: by Gerry Angel, Mayuri Mody, AGMA officers who sign checks, by our internal consultants, and again in our annual audit.

Finally, although we don't "organize" in the traditional union sense, we do continuously work toward expanding AGMA's sphere of jurisdiction and its dues income by representing artists on Broadway and in other venues and by recapturing AGMA's jurisdiction where, in the past, it had slipped away to other unions. Most recently, AGMA's efforts led to the 4As awarding jurisdiction to us over "Come Fly Away."

Your staff undertakes its duty to protect your union's assets as a daily obligation and, unlike Equity, our finances are in exceptional shape.

AGMA Relief Fund

by Linda Mays, AGMA Relief Fund, Chair of Development

Calling all donors!

To express overwhelming appreciation for your support, we will be publishing an authorized list of AGMA Relief Fund donors in a future issue of *AGMAZine*. If you have not yet made your 2010 contribution, there is still time to make the list. (See donation form below.)

On behalf of those AGMA members helped by your generosity, thank you.

DONATION FORM — Please send to: Susan Davison, c/o AGMA Relief Fund; 1430 Broadway, 14th Floor, New York, NY 10018;

(800) 543-2462; Fax: (212) 262-9088; Email: susan@musicalartists.org; *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: _____

Check this box if you do not want to be listed in AGMA publications

2010 BOARD OF GOVERNORS ELECTIONS

TOTAL NUMBER OF ENVELOPES MAILED: 5,612

TOTAL ENVELOPES RECEIVED: 886 TOTAL INVALID ENVELOPES: 16

2010 BOARD OF GOVERNORS ELECTION RESULTS

01 NEW YORK AREA

CHORISTERS/ACTORS (2 VACANCIES)

Ed Harrison	129
Renee Jarvis	124
Richard Guido	120
Brian Baldwin	53
Write-in votes	7

DANCERS (2 VACANCIES)

Christine McMillan	219
To be determined	
Write-in votes	17

SOLOISTS (3 VACANCIES)

Craig Montgomery	212
James Morris	203
Osceola Davis	202
Write-in votes	2

STAGE MGRS./DIRS./CHOR. (1 VACANCY)

Eric Einhorn	226
Write-in votes	3

02 So. CALIFORNIA AREA

CHORISTERS/ACTORS (1 VACANCY)

Jennifer Wallace	54
Scott Blois	44

STAGE MGRS./DIRS./CHOR. (1 VACANCY)

Lisa Kable	90
Write-in votes	2

03 CHICAGO/MIDWEST AREA

CHORISTERS/ACTORS (4 VACANCIES)

Michael Cavaliere	123
Cole Seaton	122
Charles (Chuck) Coyl	119
Anthony Lynch	119
Write-in votes	2

DANCERS (1 VACANCY)

Todd Rhoades	128
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SOLOISTS (1 VACANCY)

Rodell Rosel	127
Write-in votes	2

04 SAN FRANCISCO AREA

CHORISTERS/ACTORS (1 VACANCY)

Julianne Booth	55
Write-in votes	2

DANCERS (2 VACANCIES)

Christopher Anderson	61
To be determined	
Write-in votes	4

05 NEW ORLEANS AREA

All Board positions currently filled.

06 PHILADELPHIA AREA

SOLOISTS (1 VACANCY)

Veronica Chapman-Smith	44
Write-in votes	1

07 WASHINGTON/ BALTIMORE AREA

CHORISTERS/ACTORS (3 VACANCIES)

Paul Edson	82
Michael Testa	82
Anthony Torchia	82

SOLOISTS (2 VACANCIES)

J Austin Bitner	85
<i>James Bailey</i>	27
Other write-in votes	4

08 PITTSBURGH AREA

All Board positions currently filled.

09 NEW ENGLAND AREA

CHORISTERS/ACTORS (1 VACANCY)

To be determined	
Write-in votes	4

10 TEXAS/OKLAHOMA AREA

DANCERS (1 VACANCY)

To be determined	
Write-in votes	3

11 NORTHWEST AREA

CHORISTERS/ACTORS (1 VACANCY)

George Scott	41
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Key: **Bold** = newly elected Governors;
Italics = winners by write-in

MEMBERSHIP DEPARTMENT NEWS

If you change your mailing address or contact information (i.e. telephone or email) it is important that you notify AGMA's Membership Department in writing. You can send it via email to membership@musicalartists.org or a Change of Address form is available at our website www.musicalartists.org.

Additionally, AGMA's Retirement Plan and Health Fund and Administrative Services Only (Plan B) must also be notified separately.

2009-2011 NATIONAL OFFICERS

PRESIDENT: James Odom	1ST VICE PRESIDENT: John Coleman	2ND VICE PRESIDENT: Gregory Stapp	3RD VICE PRESIDENT: Sara Stewart Schumann
4TH VICE PRESIDENT: Colby Roberts	5TH VICE PRESIDENT: LeRoy Lehr	TREASURER: Ray Menard	RECORDING SECRETARY: Louis Perry

2010 BOARD OF GOVERNORS *

All seats will expire on May 31, 2011 as per the recently passed referendum.

01 NEW YORK AREA

CHORISTERS

Rose Anderson
Timothy Breese
David Frye
Karen Grahn
Ed Harrison (Actor)
Renee Jarvis
Robert Kuehn
Linda Mays
Pamela Smith

DANCERS

William Agliata
Rebecca Hermos
Christine McMillan
Jonathan Pessolano
William Ward

SOLOISTS

Richard Bernstein
Osceola Davis
Cherry Duke
Jonathan Green
Greer Grimsley
Keith Miller
Craig Montgomery
James Morris
Belinda Oswald

STAGE MGRS/DIRECTORS/CHOREOGRAPHERS

Eric Einhorn
Terry Ganley

02 So. CALIFORNIA AREA

CHORISTERS

Joseph DeStefano
Mark Kelley
David Schnell
Tim Smith
Jennifer Wallace

DANCERS

Peggy Hickey

SOLOISTS

Robert MacNeil

STAGE MGRS/DIRECTORS/CHOREOGRAPHERS

Lisa Kable

03 CHICAGO/MIDWEST AREA

CHORISTERS

Stephen Cannon
Matthew Carroll
Michael Cavalieri
John Concepcion-Wall
Chuck Coyl (Actor)
Joseph Fosselman
Anthony Lynch
Cole Seaton

DANCERS

Megan McSween
Todd Rhoades

SOLOISTS

Christopher Feigum
Rodell Rosel

STAGE MGRS/DIRECTORS/CHOREOGRAPHERS

Margaret Stenger

04 SAN FRANCISCO AREA

CHORISTERS

Julianne Booth
Mark Hernandez

DANCERS

Christopher Anderson
Nicholas Smith

SOLOISTS

Antonio Nagore

05 NEW ORLEANS AREA

CHORISTERS

Julie Condy

06 PHILADELPHIA AREA

CHORISTERS

Maren Montalbano
Evelyn Santiago-Schulz

DANCERS

Amanda Miller

SOLOISTS

Veronica Chapman-Smith

07 WASH./BALTIMORE AREA

CHORISTERS

Paul Edson
Erika Juengst
Michael Testa
Anthony Torchia

DANCERS

Barbara Stuckey

SOLOISTS

James Bailey
J Austin Bitner

STAGE MGRS/DIRECTORS/CHOREOGRAPHERS

Lynn Krynicki

08 PITTSBURGH AREA

CHORISTERS

Kellie McCurdy Ryan

09 NEW ENGLAND AREA

SOLOISTS

Marilyn Bulli

10 TEXAS/OKLAHOMA AREA

CHORISTERS

Matthew Woodbury

SOLOISTS

Steven Haal

11 NORTHWEST AREA

CHORISTERS

Maria Leatha
George Scott

DANCERS

Rickey Klein

SOLOISTS

Wade Baker

Key: **Bold** = newly elected Governors
*As of the May 17, 2010, Board Meeting

CONSTITUTIONAL REFERENDUM RESULTS

The following information offers a brief description of each of the nine referenda which were voted on in May 2010, and the official vote breakdown.

1. Shall AGMA's Board of Governors be authorized to create a Student Affiliate classification within AGMA?

YES: 669 NO: 103

2. Shall AGMA expand its pool of candidates for Active Life Membership to members whom the Board of Governors feels have performed a qualifying distinguished service to AGMA?

YES: 679 NO: 94

3. Shall Governors' terms be for 4 years with half being elected every two years and shall all Governors' terms expire May 31, 2011 with a new Board seated on June 1, 2011 as follows: Winners of the 2011 Board election being initially divided into 2 and 4-year terms by a fair and equitable formula determined by the Board, and fully implementing biennial elections with rotating 4-year terms in 2013?

YES: 697 NO: 70

4. Shall candidates for AGMA's Board of Governors be required to be active members who have worked under an AGMA collective bargaining agreement (CBA) for an AGMA signatory employer within the classification that said Board seat represents, e.g., Soloist, Dancer, Chorister, etc.?

YES: 730 NO: 41

5. Shall AGMA's National Officers be elected every four years to a 4-year term (rather than every two years to a 2-year term) with the initial election for all offices in 2011?

YES: 672 NO: 96

6. Shall candidates for AGMA National Offices, Area Committees, Convention Delegates or Nominating Committees be required to be active members in good standing who have worked under an AGMA collective bargaining agreement (CBA) for an AGMA signatory employer?

YES: 741 NO: 31

7. Shall any vacancy in the office of President, 1st Vice President, 2nd Vice President, 3rd Vice President or 4th Vice President be filled by each Vice President succeeding to the next highest open office, (For example 1st Vice President fills vacant Presidency, 2nd Vice President then fills 1st Vice Presidency, etc.); and, shall vacancies in the office of 5th Vice President, Treasurer or Recording Secretary be filled by the Board of Governors until the next regular election of officers?

YES: 715 NO: 55

8. Shall the notification and nominating procedures of AGMA's national elections be streamlined to foster better communication and facilitate easier understanding and access by members?

YES: 746 NO: 25

9. Shall the grammatical and housekeeping changes and corrections be approved to ensure accuracy and maintain consistency with the various proposed amendments, if approved?

YES: 756 NO: 14

Metropolitan Opera

Donald Palumbo, Chorus Master announces the following vacancy:

Chorister: Mezzo Soprano

Full-time employment to begin: August 2nd, 2010

Resumes Accepted until Position is Filled

Applicants who submitted audition materials in the past 12 months are already under consideration and should not resend their materials.

ONLY HIGHLY QUALIFIED APPLICANTS

Management does not share the audition panel's comments with the applicant.

Any Offer of employment is contingent upon documenta-

tion that you have the right to work in the United States.

Please email a one page resume (including 2 professional references) to:

ChorusAuditions@Metopera.org

Similar information about the auditions may be found by contacting either of the following:

<http://metoperafamily.org/metopera/auditions/chorus.aspx>

The Metropolitan Opera Chorus Audition Information Line: (212) 799-3100, Ext. 2839

The Metropolitan Opera is an AA / EO – Employer M/F/V/D

Steven Losito, Chorus Administrator

AGMA Answers

If I have questions about a union-related problem, how do I reach AGMA's office?

You may call the National Office at (212) 265-3687 or (800) 543-2462 or write to the general email address: AGMA@musicalartists.org. You may also go to AGMA's website www.musicalartists.org and find contact information for various Area Representatives.

During which hours is the office open?

The National Office is open from 9:30 a.m. until 5:30 p.m. Eastern time, Monday through Friday.

What's on AGMA's website?

There is quite a bit of helpful information on AGMA's website.

The **Contact** link contains phone numbers for AGMA's staff and Area Representatives, links to their email addresses, as well as important links to the various services related to AGMA: AGMA Retirement & Health Funds, ASO — Administrative Services Only (Plan B), TEIGIT (The Entertainment Industry Group Insurance Trust), AGMA Relief Fund,

Career Transition for Dancers, Actors Federal Credit Union, The Actors Fund (which has links to the AGMA Relief Fund and Artists' Health Insurance Resource Center), Actors Work Program, Union Plus, and a new program called Wellness4Performers.

News & Events contains information about the latest items of interest for our members.

Member Savings links you to a page full of discounts for AGMA members in good standing, from studio rentals to makeup and free subscriptions.

There are often auditions posted in the **Auditions** tab. Choose a category and see what's available across the country.

The **Membership Info** tab contains links to many documents of importance to union members such as AGMA's Constitution (and By-Laws), handbooks, and forms for Health Plan B, Honorable Withdrawal and Change of Address.

Copies of collective bargaining agreements can be found in the **Agreements** section. There you will also find Schedule C, the document that lists the classification of opera roles, as well as links to the Guest

Artist Agreement form and the Code of Standards for Agents and Managers.

AGMA Board lists your elected leaders, AGMA's National Officers and Board members.

If there are **Area Meetings** soon to be held in your Area, you can find them listed here.

The **Signatories** tab brings you to a list of all the companies with whom AGMA has collective bargaining agreements. If the name of the company is underlined, clicking on it will bring you to the company's website.

The information shown in the **AGMA Relief Fund** tab will give you information on how to donate to the fund as well as how to request assistance.

The **Gallery** contains photos! See if you know the people shown there.

Important Links is yet one more connection that AGMA gives you for help with your career, your future, and your financial and healthcare needs.

Do you have a question for AGMA Answers? Write to AGMA@musicalartists.org and perhaps your question will appear in a future column.

IN MEMORIAM

*Jose Bercero
Nadyne Brewer
Thomas H. Connell III
Mary Curtis-Verna
Linda Dobell
Daniel Duvall
Peter J. Hall*
Don Henderson
Don Jones*

*Nancy Kendall
Philip Langridge
Howard Manski
James Mitchell
Irene Moreci
Angel Oramas
Georgina Parkinson
David Randolph*
Anneliese Rothenberger*

*Georgia Sherrill Tucker
Giulietta Simionato
James Stieber
Charles Stine*
Giuseppe Taddei
Nancy Thompson-Jones
Richard Torigi
William Walker
Indicates a distinguished individual in a related profession

A R E A N E W S

NEW YORK

by Linda Mays, Metropolitan Opera Chorister

On January 28, 2010, AGMA colleagues, management, friends and family joined Charles Anthony (Caruso) on the side stage of the Metropolitan Opera to honor his groundbreaking Met career with a plaque to celebrate his final performance — his 2,928th.

In his 20's, Charlie was a Metropolitan Opera Guild Semi-Finalist when General Manager Rudolph Bing "suggested" that Charlie change his last name so as not to be confused with Enrico Caruso. So began Charles Anthony's legendary career. Charlie sang with Marian Anderson in her 1955 debut performance and often refers to that evening as the equivalent of Jackie Robinson's debut in baseball.

Charlie's final Met portrayal was as the Emperor Altoum in *Turandot*, a role he learned at age 66. Charlie is known for



Left to right: Juli McSorley, Charles Anthony, Jean Rawn, Deborah Saverance, Carole Wright, Linda Mays, Jean Braham and Belinda Oswald

saying that Maestro James Levine told him his voice sounded too young at the time, so Charlie had to wait until he was in his 70's to sing the role at the Met.

Listening from the wings to Charlie's mastery of bel canto singing was always like getting a wonderful voice lesson.

Charlie's gracious personality and genuine support of his colleagues are as legendary as his dis-

tinguished career.

Even though we will miss him, we will smile when we see his plaque in the Met's solo artist area:

The Charles Anthony Suite
Honoring his 56 seasons and 2928 performances at the Met

Presidential Cabaret Performance Benefits Relief Fund

by Linda Mays, AGMA Relief Fund, Chair of Development

As if being the AGMA president and a full-time chorister were not enough, on April 24, 2010, our president, Jimmy Odom, introduced an enthusiastic New York audience to his mastery of Cabaret. From his opening number, "Movie of My Life," through "Shiver Me Timbers" to his succinct encore "The Complete Madame Butterfly," the audience enjoyed its introduction to Jimmy Odom, the showman. Jimmy graciously shared the stage at Don't Tell Mama with guest artists Charlotte Phillely (the Met's resident singing cowgirl) and Rodell (what can be said) Rosel. Thanks to the generosity of all the artists and AGMA, the proceeds from the sold-out event (nearly \$1,300) were donated to the AGMA Relief Fund!!



Suzanne Falletti, Rodell Rosel, music director Dan Stetzel (in back), Jimmy Odom and Charlotte Phillely



At the opening night party for the Met's new production of Shostakovich's *The Nose*, stage managers Terry Ganley, Ray Menard, Margo Maier-Moul and Jonathan Waterfield (sporting some specially-made celebratory noses) flank Director William Kentridge.

SOUTHERN CALIFORNIA



A project more than two years in the making, Los Angeles Opera just wrapped their first production of Wagner's complete **Ring Cycle** on June 26, 2010. The staging staff was made up of two teams including two Assistant Directors, one Stage Manager and four Assistant Stage Managers, each team working on two of the four operas. Shown in the picture are all the staging staff members plus Director Achim Freyer and Associate Scenic Designer Petra Weikert. Left to right, front row: Matt Millikin, Lyla Forlani, Barbara Donner and Lisa-Marie Shuster; second row: Michelle Magaldi, Christine Sanzone, Achim Freyer, Petra Weikert, Lisa Kable-Blanchard and Lydia Steier; third row: Yuval Sharon, Stacey Sensenbach, Tilman Hecker and Taylor Saleeby.



An integral part of the LA Opera **Ring Cycle** was a group of 12 dancers known as "The Ensemble." They were in all four operas playing doubles of the singers, walking along LED lines as Time Characters, flying through the air, and just generally creating the magic of production. Left to right, front: Nathan Hedrick, Tara Page, Emily S. Grosland and Laurie Baron; standing: Eric Underwood, Chris Bonomo, Katarina Goode, Ricky Bulda, Nicholas Bonora, Stephen Hues, Chris Mendez and Shell Bauman.

SAN FRANCISCO

AGMA Reaches Out to Educate Pre-Professional Artists

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

At the invitation of Dr. Clifford Cranna, San Francisco Opera's Director of Music Administration, Nora Heiber, AGMA's National Dance Executive, meets annually with students from his class (Practical Aspects of a Career in Music) at the San Francisco Conservatory of Music to answer questions regarding AGMA and the advantages of union membership (shown in lower left photo).

Ms. Heiber also teaches an ongoing workshop on how to prepare oneself for the workforce and negotiate satisfactory working conditions to students of Alonzo King's LINES Ballet's dance program in conjunction with Dominican University's Bachelor of Arts program in dance. Ms. Heiber is pictured below right with students from the program's first graduating class.



PITTSBURGH

The Pittsburgh Opera Negotiating Committee began contract negotiations on May 13 at Pittsburgh Opera's offices. In the photo, left to right: Stage Management Delegate Christine Schott; AGMA Special Counsel Gail Lopez-Henriquez; Pittsburgh Area Chair and Chorister Bill Buchanan; AGMA Governor, Negotiating Committee Chair and Chorister Kellie McCurdy Ryan; Chorister Stephanie Kasper; and Chorus Delegate Bill Fisher. AGMA President Jimmy Odom took the photo.



WASHINGTON/BALTIMORE

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



Backstage after a performance of **The Great Gatsby**, Washington Ballet dancers met with National Director of Organizing and Training and Mid-Atlantic Area Representative Eleni Kallas. Pictured left to right: Sona Kharatian, Luis Torres, Brooklyn Mack, Elizabeth Gaither, Amanda Cobb and Eleni Kallas.



Florida Grand Opera choristers gather backstage after a production of **Lucia di Lammermoor**: front row, kneeling: Michael Testa; second row, left to right: Lisa Pitman, Ana Maria Conte-Silva, Marcela Penaranda and Juan Gonzalez; back row: Veronica Fink-Menvielle, Kelly Allocco, Danielle Krause, Carlos Danaan, Linda Deighan, Alex Diaz, CJ Baik, Julia McGuire, Ismael Gonzalez and Donna Lane Downey.



On February 14, 2010, AGMA choristers performed in a production of **Carmen** at the Lyric Opera House in Baltimore; left to right, front row: Alexander Wolniak, Natalie Conte, David Dimmock, Catherine Preziosi and Karl Hempel; middle row: Nick Houhoulis, Alexandra Christoforakis, Gene Summers, Phyllis Burg, Brendan Cooke, Erin Riley, Dyana Neal, Karen Myers, Virginia Fomi and Joy Greene; back row: Michael Bevard, Jason Widney, Peter Murphy, Phillip Juengst, Christopher Correlli, Catrin Davies, Monica Reinagel, J Austin Bitner, Beth Miller Ryan, Suzanne Chadwick, Christopher Rhodovi, Sara Stewart, Shaina Vatz and Connie Coffelt Bailey.



Attendees at the Washington/Baltimore Area Spring General Membership meeting held on April 10 in Washington, D.C., left to right, seated: Washington/Baltimore Area Chair Tricia Lepofsky, Shawnee Ball, Lynn Krynicky, Washington/Baltimore Area Vice-Chair J Austin Bitner, Adam Caughey, Mimi Legat and Tony Torchia; first row: Iori Kotake, Tim Kjer, Don Schramm, Wayne Jennings, Joe Minor, Raoul Daggett, Ameerah Sabreen, Michael Blaney, Dorothea Bodner, Ana Castrello, Malinda Dix-Hunt, Teresa Reid, Kehembe Valerie Eichelberger and Angela Butler; second row: Harvey Fort, John Boulanger, Ole Hass, Aurelio Dominguez, Jeffrey Tarr, James Bailey, Joshua Hong, Elizabeth Freeman, Yolanda Bryant and Stephen Stokes; last row: Vito Pietanza and Barbara Stuckey.



After 35 years in the Washington National Opera chorus, Joan Morton retired. At her last performance, Joan was presented with a framed acknowledgement signed by Placido Domingo thanking her for her years of service to the Opera. Pictured here with her fellow chorus women, who performed with her in **The Marriage of Figaro**, left to right, seated: Ling Ling He, Joan Morton and Serena Canino; standing: Jennifer Mathews, Chorus Delegate Patricia Portillo, Katie Katinas, Anne Sommers, Lisa Berger, Jennifer Royall Anderson, Denise Gulley, Marta Kirilloff Barber and Adrienne Mandley.



AGMA staff and dancers met with Miami City Ballet dancers to discuss unionization; left to right: AGMA National Executive Director Alan Gordon, Eastern Counsel Deborah Allton-Maher, Special Counsel Gail Lopez-Henriquez, principal dancer from Pennsylvania Ballet Riolama Lorenzo, New York Area Dance Executive James Fayette, and New York City Ballet principal dancers Gwyneth Muller and Teresa Reichlen.



On January 24, 2010, the Washington National Opera chorus participated in a benefit concert for the AGMA Relief Fund under the baton of Maestro Steven Gathman. Included in the group photo are choristers, the production staff and Eleni Kallas. Over \$6,000 was raised for the Fund.

NORTHWEST

SECOND ANNUAL PORTLAND OPERA CHORUS PICNIC FEATURING THE RETURN OF THE BAKE-OFF CONTEST

When: Sunday, July 25, 2010

Where: Montavilla Park (NE 82nd and Glisan) Area "A" covered*

Time: Noon to 4:00 p.m.

RSVP: by July 2, 2009 2010 (or as close to that date as possible) to Joanna Ceciliani (icebreak@comcast.net)

\$10.00 suggested donation per person: Donations would be welcome in advance of or on the picnic day. Monies will help defray the cost of the park reservation, food, BBQ rental, paper and plasticware, water, as well as any extras we might need.

Who's Invited? All current and past Portland Opera Chorus members and anyone who worked directly with the Chorus (including production, staff, supers, etc.) and their families.

What should you bring? Bring your favorite side dish for guests to share; BYOB (water provided). We will provide hot dogs, hamburgers, veggie and turkey burgers, and buns for the grill with all condiments (mayonnaise, mustard, ketchup, salt and pepper, onions, lettuce, tomatoes and pickles).

Bake-Off Contest! Bring your favorite dessert (and the printed recipe with your name on the back). Judges will determine the winner with prizes in the following three categories: Chorus of Chocolate, Fruity Tutti and Opera Cakes. The Bake-Off Entries become dessert for all!

Volunteers: We need volunteers for grilling and clean-up. If you can help, let us know!

***Parking:** The main parking lot entrance is on 82nd, just north of Glisan. All other parking can be on side streets. The closest parking to our covered picnic Area A will be the side streets on the south side of Glisan (83rd and 84th streets). There is limited parking right on Glisan (be sure to read the signs).

HELPFUL INFORMATION – Please let Joanna know the following:

1. Will you attend? If you do, will you bring a guest or other family? If so, please provide their name(s).
2. What is/are the age/ages of guests under 21?
3. Please provide your most recent contact information and tell us how are you connected with the Opera?

Calling all AGMA Staging Staff!

by Eric Einhorn, Stage Directing Staff, Metropolitan Opera

Are you a stage manager, assistant stage manager, director, assistant director or choreographer? Have you always wanted to become more active in AGMA? Well, now is your chance! Now, I know what you're thinking: "Sure, I'll become more active in my union just as soon as I make sure everyone is here for rehearsal, set props, review staging with the supers, give the soprano her rehearsal shoes, and review the waltz sequence with the eight chorus couples! Besides, it doesn't always feel like I can connect with AGMA."

Many of us have thought this way, which is why we have formed a small group under the auspices of the Membership and Member Relations Committee to address the specific concerns of what we do as members of staging staffs within AGMA. The Staging Staff Caucus is comprised of stage managers, ASMs, ADs, and choreographers from all over the country, representing companies of all tiers. Our broad goals are to establish ourselves as a resource for staging and production staffs throughout AGMA, as well as discuss the particular issues facing those of us on the "far side of the production table." Our current project is the compilation of a database of contract provisions related to production staffs. Once completed, it is the caucus' hope that shops can refer to the data-

base when entering into contract negotiations. Staging staffs can often feel isolated during negotiations. Knowing what comparable companies provide their staffs (i.e. overtime, job security, prep time, etc.) can be immensely helpful to those beginning their negotiations.

We occupy a unique place within AGMA as the only non-performing members of the union. We are always a smaller group within our shops when compared to the local group, the chorus. That does not, however, diminish what we can contribute to our union so that it represents the concerns of its entire membership.

Does the Staging Staff Caucus sound like something you might want to join? The commitment is very simple: an hour-long conference call once every few months. No need to worry about national union policy or politics! Just bring your knowledge and talent to the conference call. Take this opportunity to become more involved in your union in a forum you already know. You'll be able to get back to rehearsal well before "Places."

For more information about the Staging Staff Caucus, or if you are interested in becoming a member, contact Christine Sanzone, Caucus chair, at cmsanzone@cox.net.

AGMA Audited Financial Statements

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, 2009 and 2008, 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 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 American Guild of Musical Artists as of December 31, 2009 and 2008, 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, 2009 and 2008

	<u>2009</u>	<u>2008</u>
Assets:		
Cash and cash equivalents:		
Operating accounts	\$6,086,679	\$2,618,874
Money market funds	<u>707,552</u>	<u>3,214,794</u>
Total cash and cash equivalents	<u>6,794,231</u>	<u>5,833,668</u>
Investments:		
Certificates of deposit	<u>744,441</u>	<u>727,404</u>
Receivables:		
Dues	304,411	382,107
Other	<u>945</u>	<u>369</u>
Total receivables	<u>305,356</u>	<u>382,476</u>
Other assets:		
Cash - security deposits	97,036	96,014
Prepaid expenses	31,142	13,155
Security deposit	<u>400</u>	<u>400</u>
Total other assets	<u>128,578</u>	<u>109,569</u>
Net property assets	<u>52,483</u>	<u>37,590</u>
Total assets	<u>\$8,025,089</u>	<u>\$7,090,707</u>
Liabilities and net assets:		
Accounts payable and accrued expenses	\$774,733	\$743,858
Security deposits payable	<u>114,058</u>	<u>121,145</u>
Total liabilities	<u>888,791</u>	<u>865,003</u>
Commitment and contingency		
Net assets - unrestricted	<u>7,136,298</u>	<u>6,225,704</u>
Total liabilities and and net assets	<u>\$8,025,089</u>	<u>\$7,090,707</u>

Statements of Activities For the years ended December 31, 2009 and 2008

	<u>2009</u>	<u>2008</u>
Revenue:		
Working dues	\$2,484,069	\$2,652,047
Basic dues	577,165	593,751
Initiation fees	226,244	327,637
Reinstatement fees	<u>37,912</u>	<u>27,026</u>
Total membership revenue	3,325,390	3,600,461
Visa fees	607,644	598,892
Interest	57,652	104,778
Other	<u>43,739</u>	<u>46,743</u>
Total revenue	<u>4,034,425</u>	<u>4,350,874</u>
Expenses:		
Program services:		
Member services	1,857,677	2,201,465
Supporting activities:		
Administrative expenses	<u>1,312,154</u>	<u>1,309,092</u>
Total expenses	<u>3,169,831</u>	<u>3,510,557</u>
Change in net assets before transfer of assets from Independent Artists of America	864,594	840,317
Other changes:		
Transfer of assets from Independent Artists of America	<u>46,000</u>	<u>15,455</u>
Change in net assets	910,594	855,772
Net assets - unrestricted:		
Beginning of year	<u>6,225,704</u>	<u>5,369,932</u>
End of year	<u>\$7,136,298</u>	<u>\$6,225,704</u>

Statements of Cash Flows

For the years ended December 31, 2009 and 2008

	<u>2009</u>	<u>2008</u>
Cash flows from operating activities:		
Change in net assets	\$910,594	\$855,772
Adjustments to reconcile change in net assets to net cash provided by operating activities:		
Depreciation and amortization	17,435	27,174
Changes in operating assets and liabilities:		
Decrease (increase) in dues receivable	77,696	(39,724)
(Increase) in other receivable	(576)	(175)
(Increase) in cash - security deposits	(1,022)	(2,388)
(Increase) decrease in prepaid expenses	(17,987)	4,980
Increase in accounts payable and accrued expenses	30,875	108,244
(Decrease) increase in security deposits payable	(7,087)	27,389
Net cash provided by operating activities	<u>1,009,928</u>	<u>981,272</u>
Cash flows from investing activities:		
Purchase of property assets	(32,328)	(31,112)
Purchase of certificates of deposit	<u>(17,037)</u>	<u>(30,324)</u>
Net cash (used in) investing activities	<u>(49,365)</u>	<u>(61,436)</u>
Net increase in cash and cash equivalents	960,563	919,836
Cash and cash equivalents:		
Beginning of year	<u>5,833,668</u>	<u>4,913,832</u>
End of year	<u>\$6,794,231</u>	<u>\$5,833,668</u>

Notes to Financial Statements

December 31, 2009 and 2008

Note 1 - Nature of Operations: 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 - Summary of Significant Accounting Policies:

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

Financial Statement Presentation: The financial statements of the

Guild reports information regarding its financial position and activities according to three classes of net assets: unrestricted net assets, temporarily restricted net assets, and permanently restricted net assets. The Guild does not have any temporarily or permanently restricted net assets as of December 31, 2009 and 2008.

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.

Cash and Cash Equivalents: For financial statement purposes, the Guild considers all short-term highly liquid investments with original maturities of three months or less as cash equivalents.

Valuation of Investments: Investments in certificates of deposit are stated at cost, which approximates fair value.

Depreciation and Amortization: Property assets are depreciated by the straight-line method, at rates calculated to amortize the cost of the assets over the estimated useful lives of 3 to 10 years.

Membership Revenue: Membership dues are recognized in the applicable membership period.

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 supporting activities. Program services are the activities that result in services being provided to members that fulfil the purposes or mission for which the organization exists. Supporting activities are all activities of an organization other than program services.

Subsequent Events: The Financial Accounting Standards Board (the "FASB") established standards for the accounting for and disclosure of events and transactions that occur after the statement of financial position date but before the financial statements are issued or are available to be issued. It requires the disclosure of the date through which an entity has evaluated subsequent events and whether that date is the date the financial statements were issued or the date the financial statements were available to be issued. The Guild adopted these standards during the year ended December 31, 2009. The adoption of the subsequent events provisions did not have a material impact on the Guild's financial statements.

The Guild has evaluated subsequent events and transactions through April 7, 2010, the date that the Guild's financial statements were available to be issued.

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

(continues on page 14)

AGMA Audited Financials (continued from page 13)

Any concentration of credit risk related to such receivables is subject to each employer's financial condition. As of December 31, 2009 and 2008, no allowance for doubtful accounts was deemed necessary by management.

Note 4 - Property Assets: Property assets at cost, consist of the following at December 31, 2009 and 2008:

	<u>2009</u>	<u>2008</u>
Furniture and fixtures	\$ 94,200	\$ 92,782
Computer equipment	384,506	353,596
Leasehold improvements	<u>6,839</u>	<u>6,839</u>
	485,545	453,217
Less: accumulated depreciation and amortization	<u>433,062</u>	<u>415,627</u>
Net property assets	<u>\$ 52,483</u>	<u>\$ 37,590</u>

Depreciation and amortization expense amounted to \$17,435 and \$27,174 for the years ended December 31, 2009 and 2008, respectively.

Note 5 - Fair Value Measurements: Effective January 1, 2008, the Guild adopted the FASB's fair value measurements and disclosure accounting guidance, which establishes a framework for measuring fair value and clarifies the definition of fair value within that framework. It defines fair value as an exit price, which is the price that would be received for an asset or paid to transfer a liability in the Guild's principal or most advantageous market for the asset or liability, in an orderly transaction between market participants on the measurement date. The fair value hierarchy generally requires an entity to maximize the use of observable inputs and minimize the use of unobservable inputs when measuring fair value. Observable inputs reflect the assumptions market participants would use in pricing the asset or liability and are developed based on market data obtained from sources independent of the reporting entity. Unobservable inputs reflect the entity's own assumptions based on market data and the entity's judgments about the assumptions that market participants would use in pricing the asset or liability, and are to be developed based on the best information available in the circumstances.

The three levels within its hierarchy that may be used to measure fair values are:

Level 1: Unadjusted quoted prices in active markets for identical assets or liabilities.

Level 2: Observable inputs, including Level 1 prices that have been adjusted; quoted prices for similar assets or liabilities; quoted prices in markets that are less active than traded exchanges; and other inputs that are observable or can be substantially corroborated by observable market data.

Level 3: Unobservable inputs that are supported by little or no market activity and that are a significant component of the fair value of the assets or liabilities.

Judgment is required in evaluating both quantitative and qualitative factors in the determination of significance for purposes of

fair value level classification.

The certificates of deposit are carried at cost, which approximates fair value. Since the value is not obtained from a quoted market price in an active market, the investment in the certificates of deposit are reflected as Level 2. As of December 31, 2009 and 2008 the Guild had a total of \$744,441 and \$727,404 of certificates of deposit, respectively.

Note 6 - Commitment and Contingency:

Commitments: The Guild rents office space at 1430 Broadway, New York, New York and 459 Fulton Street, San Francisco, California. These non-cancelable operating leases expire on January 31, 2012 and February 14, 2011, respectively. The future minimum annual rental is as follows:

<u>Years Ending</u>	<u>Amount</u>
<u>December 31,</u>	
2010	\$ 273,418
2011	261,087
Through January 31, 2012	<u>21,664</u>
Total	<u>\$ 556,169</u>

The New York 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 \$312,991 and \$310,854 for the years ended December 31, 2009 and 2008, respectively.

San Francisco rent expense was \$15,103 and \$14,329 for the years ended December 31, 2009 and 2008, 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 7 - 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 8 - 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 9 - Tax Status: The Guild is exempt from Federal income tax under the provisions of Section 501(c)(5) of the Internal Revenue Code.

The Guild files an annual return Form 990, Return of Organization Exempt from Income Tax, with the Internal Revenue Service ("IRS"). At December 31, 2009, the Guild's Form 990s for the years 2006 through 2009 remain eligible for examination by the IRS.

The FASB established guidance on accounting for uncertainty in income taxes. This guidance prescribes a recognition threshold and measurement attribute for the financial statement recognition and measurement of a tax position taken or expected to be taken in a tax return. It also provides guidance on derecognition, classification, interest and penalties, accounting in interim periods, disclosure, and transition. During the year ended December 31, 2009 the Guild adopted this guidance and it did not have a material impact on its financial statements.

Note 10 - 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. For the years ended December 31, 2009 and 2008 pension expenses were \$100,550 and \$112,437, respectively.

Note 11 - Independent Artists of America: On January 15, 2008, the Guild's Board of Governors approved a merger with the Independent Artists of America ("IAA") for the purpose of pro-

tecting and expanding the union membership for artists employed by the American Ballet Theatre.

The merger, effective February 1, 2008, stipulates that IAA shall be merged into the Guild, with all current members of IAA becoming members of the Guild with full rights under the Guild's Constitution and Bylaws.

During 2009, IAA settled a lawsuit in its favor for a gain of \$46,000. These monies were transferred to the Guild during 2009.

AGMA members in good standing are eligible for a number of great discounts. In addition to those listed below, Union Plus has discounts that can be found at www.unionplus.org.

If you know of additional discounts that are available to AGMA members and would like to have them included in our discount list for future *AGMAzines* or our website, please email the information to AGMA@musicalartists.org.

For updates on these and future discounts, check out our website www.musicalartists.org.

Disclaimer — The American Guild of Musical Artists does not endorse any of the following vendors or services and provides this list of discounts so as to make members aware of the potential savings benefits associated with AGMA membership.

Discounts for AGMA Members

CAR RENTAL

Zipcar

Zipcar and AGMA have joined forces to provide you access to Zipcars at a discounted rate! Zipcar is a national carsharing program with more than 5,000 vehicles that is designed to enhance personal and business travel while decreasing greenhouse gas emissions and costs and hassles associated with rental cars and privately owned vehicles.

* Discounted membership & driving rates (only \$9/hour or \$69/day Monday-Friday in NY for most Zipcars)

* More than 20 makes and models including; pickup trucks, MINIs, Convertibles, BMWs, Hybrids and Outbacks

* Easy access to vehicles that live in neighborhoods all over the city. Click to find cars nearest you.

<http://www.zipcar.com/find-cars>

* Universal membership allows you to seamlessly use Zipcars in Boston, Chicago, San Francisco, Washington, DC, London, Toronto, Vancouver and more to come...

To access this savings, go to:

http://www.zipcar.com/nyc/learn-more?group_id=211491167&plan_key=z2b_large.

Note: Make sure to have your driver's license information and your credit card ready to complete the application. Insurance approval takes 1-3 days.

Already a Zipcar member? Contact them and they will happily transfer you over to the **AGMA** account.

For application assistance and/or account questions, please contact: (866) 4-Zipcar or NY Account Executive Inbal Samuel at: isamuel@zipcar.com; Tel.: (646) 616-3690

DANCE STUDIOS

The following dance studios offer union discounts that are available to current AGMA members. A photo ID and a valid Union Card must be presented.

The Ailey School (New York)

http://www.theaileyschool.edu/school_page.php?p=main&v=17

Broadway Dance Center (New York)

<http://www.broadwaydancecenter.com/>

The Joffrey Ballet School (New York)

<http://www.joffreyballetschool.com>

Peridance (New York)

<http://www.peridance.com>

Steps (New York)

<http://www.stepsnyc.com/>

DANCEWEAR

Capezio offers a 10% discount on most items in their stores when you present your AGMA membership card.

<http://www.capeziodance.com>

Leo's Dancewear offers a 25% discount to AGMA members. Please present your AGMA membership card in order to receive this discount. Leo's Dancewear is located at:

1900 North Narragansett, Chicago, IL 60639; Tel.: (773) 745-5600; <http://www.leosdancewear.com>

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Discount list (continued from page 15)

GYM MEMBERSHIP

Gold's Gym, located at 205 W. 54th St. and 90 John St. in New York City, is offering corporate membership benefits at both locations to AGMA members. For details, contact Abdul Fox at (212) 307-7760. Members living outside of New York can inquire about corporate discounts for union members at their local Gold's Gym. www.goldsgym.com

MAGAZINE SUBSCRIPTION

Classical Singer Magazine

AGMA has secured for all of its members a free Standard Web Subscription to Classical Singer magazine. This free 1-year web subscription will give you online access to all the articles, features, and columns of every issue of Classical Singer, plus access to the CS Archives and the CS Directories. Click the following link to start your free subscription <https://www.classicalsinger.com/promotions/webonefree.php> or call (877) 515-9800.

MAKE UP

Make-Up-Center offers a 15% discount to AGMA members. Although their retail store has closed, they will continue taking orders over the phone and Internet. Members must use the phone line in order to receive their 15% discount. Tel.: (212) 977-9494; <http://www.make-up-center.com>

MASSAGE THERAPY

April Daly Mollard (New York/New Jersey) Licensed Massage Therapist, specializing in dance massage, former dancer with Forsythe Ballet Frankfurt, servicing individuals in the New York/New Jersey area, is offering a 20% discount for AGMA members. Tel.: (201) 725-7827

Dmitriy Kovarskiy (New York) Licensed Massage Therapist in New York City, offers AGMA members 20% off the \$100 fee. Tel.: (212) 864-0057

MUSIC AND ACCESSORIES

The Musical Source Incorporated (Washington, D.C.) located at 1409 15th Street NW, Washington, DC 20005, is offering AGMA members nationwide a discount of up to 10% on music and accessories — up to 20% if you are a teacher. You must provide your AGMA membership ID number for verification. Contact The Musical Source at 1-800-2SOURCE, <http://www.musicalsource.com> or by fax: (202) 387-7415.

NUTRITION

Kristen Domingue, is a Certified Holistic Health Counselor specializing in nutrition and lifestyle programs for performing artists and can serve individuals and groups anywhere in the world. AGMA members receive a 10% discount. Tel.: (917) 754-0460; <http://www.ibeginagainnow.com>

PILATES

The True Pilates Dancer Advance Program (New York) 50 West 57th Street, 6th Floor, allows dancers to take private sessions and small mat classes at a very special rate, exclusively for dancers. Private lessons are \$45 per session (\$40 for trios) and \$20 per mat class. <http://www.truepilatesny.com>; Tel.: (212) 757-0724

PRESCRIPTION DRUG INFORMATION

Union Plus

For members who do not have any prescription drug insurance, Union Plus offers a drug discount program that can reduce the cost of drugs for which you now pay full price. Signing up is free and very easy. Go to www.unionplus.org and click on the "Health" tab for complete instructions. It's not insurance but, rather, a discount plan if you have no insurance. Also, it's useable for your entire family. If you do have insurance but your policy doesn't cover certain drugs, the Union Plus discount covers every prescription drug.

THEATER TICKETS

TDF Membership Members in good standing are eligible to participate in the Theatre Development Fund's discount tickets and vouchers program for performances throughout New York City. For more information and to enroll, visit their website <http://www.tdf.org>.

VACATION

Norwegian Cruise Lines

AGMA members can receive a 10% discount by booking a cruise 181 or more days in advance, a 5% discount by booking a cruise between 180 and 61 days in advance. Book your cruise and then fax your AGMA union membership card and booking reference number to Norwegian Cruise Lines at (866) 234-7350; <http://www2.ncl.com/>

VOCAL

Wickham Vocal Studios (New York) is proud to offer AGMA members 25% off a vocal assessment and \$150 off their first semester of classes. We are currently also offering FREE 15 minute voice and Alexander Technique consultations. Please call (646) 473-0900.