



# AGMAZINE

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

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## EXECUTIVE DIRECTOR'S REPORT

BY ALAN S. GORDON

### *Issues With Agents*

We are aware that Columbia Artists Management has sent letters perceived to be of a threatening nature to many of our members with regard to allegedly past-due and/or future commissions. In one instance, CAMI has sued one of our members for such commissions.

MEMBERS ARE URGED TO CONTACT AGMA IMMEDIATELY UPON THE RECEIPT OF ANY SUCH LETTER. AGMA IS READY, ABLE AND PREPARED TO ASSIST YOU.

As many of you know, the laws in New York State have certain binding provisions relating to the licensing of agents. Laws in the states of California and Illinois are similar. These provisions govern the relationship between you and anyone acting as your agent. Many agents are not licensed. Any contract with an unlicensed agent appears to be unenforceable and unlicensed agents can

*(continued on page 6)*

## AGMA's Response to Hurricane Katrina

Across the country, AGMA members have mobilized in response to the horrible devastation caused by Hurricanes Katrina and Rita. We may not all live in New Orleans, but New Orleans now lives in all of us.

Throughout this issue of *AGMAZINE*, you will read about AGMA members doing their part to alleviate the suffering of our brothers and sisters in New Orleans by supporting the AGMA Relief Fund and other hurricane relief charities. From the efforts of the Washington/Baltimore area members (on page 17) who are holding an AGMA Relief Fund Raffle and offering such prizes as Washington National Opera season tickets and autographed items by Placido Domingo and Franco Farina, to a group of dancers performing "Ballet to Ballroom" in Dallas, Texas (on page 17) and raising \$18,000 to benefit the Mayor's Disaster Relief Fund which assists displaced persons in Dallas, AGMA members are generously contributing to relief efforts by sharing their unique talents and gifts. From Met soloists such as Patrick Carfizzi donating his fee to the AGMA Relief Fund from an upcoming concert to members offering up their homes to displaced singers (see page 16), AGMA members are joining together and making a difference across the country.

This special issue will inform, enlighten, and maybe even inspire you. It will make you realize why most of us are proud to call AGMA our union home.

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## FROM THE PRESIDENT LINDA MAYS



AGMA members are rallying around our union brothers and sisters in the hurricane devastated Gulf States, exemplifying the true meaning of Unionism. The call for help went out on August 31 and by September 12 we had dozens of donations totaling over \$5,000. The outpouring of tangible and emotional support from AGMA's Board of Governors, staff, and members at large has been touching and rewarding.

Board member and New Orleans Opera chorister Julie Condy's home, her private business (a children's theater), and the New Orleans Opera House\* were severely affected overnight on August 29. Yet, on the Tuesday following Katrina and the flood, Julie was representing you by attending a teleconferenced AGMA committee meeting. In the midst of trying to locate her own family, colleagues, possessions, and pets, Julie has been our contact with New Orleans members. Other AGMA elected officials have lost family and friends in these disasters. Our members and staff immediately began fundraising for the AGMA Emergency Relief Fund in order to be ready to meet the life-sustaining needs of our Gulf Coast members.

A Los Angeles Opera chorister, originally from Louisiana, promoted a plan to fill a vacant Los Angeles Opera baritone chorister position with a baritone who was scheduled to perform in the postponed New Orleans Opera season. The managements of both opera companies embraced the idea, so, for at least two months, a New Orleans chorister will have housing, transportation, gainful artistic employment and a "family" of AGMA colleagues in the Los Angeles area.

There are countless heartwarming, creative and practical examples in this *AGMAZINE* issue of AGMA members' generosity in support of their colleagues including raising money to ensure that the AGMA Relief Fund can continue to provide emergency funds and services to our colleagues in need.

The premise of Unionism provides solidarity and support in good times as well as in bad times. Our instincts to reach out to our fellow members are alive and well. You have recently elected a compassionate, conscientious and proactive group of leaders. Be proud of yourselves and the AGMA officials you have elected. Enjoy the power of our unity.

*\* In 1796, the New Orleans Opera presented the first opera in the continental United States.*

PLEASE DONATE TO THE AGMA RELIEF FUND

## Staff Changes

By Alan S. Gordon, National Executive Director

James Fayette, formerly a Principal Dancer at NYC Ballet, joined AGMA's National Office Staff on October 3 in the capacity of New York Area Dance Executive. Deborah Allton, formerly National Dance Executive, was promoted to the position of Eastern Counsel, and Nora Heiber, formerly San Francisco Area Representative, was promoted to the additional job of National Dance Executive. Eleni Kallas, formerly Mid-Atlantic Area Representative, was also promoted to the additional job of National Director of Organizing and Training.

Fayette will have front line responsibility for handling inquiries from and problems of New York dancers and dance companies. Assisting Allton and Heiber with dance negotiations, Fayette will also be responsible for expanding AGMA's relationship with the dance and opera press. Allton's new position will involve her to a much greater extent in opera contract mat-



New AGMA staff member James Fayette (center) with New York City Ballet Principal Dancers, wife Jenifer Ringer (left) and Ashley Bouder (right).

ters and negotiations, both in New York and in the rest of the country. Allton is also responsible for overseeing all of our theatrical representational activities on and off Broadway.

Heiber will take over the national oversight of our dancer representation matters, while continuing to assist



Promotions for Nora Heiber to National Dance Executive (left) and Deborah Allton to Eastern Counsel (right).

members in and around the San Francisco Area. Kallas will continue to be responsible for Delegate/Steward and Membership training, for grass roots organizing, and for Washington/Baltimore and Mid-Atlantic negotiations and contract enforcement.

## AGMA Dancer Lauren Schultz Receives Union Plus Scholarship

Next Scholarship Deadline is January 31, 2006

Lauren Schultz, an AGMA dancer, is the recipient of a \$500 Union Plus Scholarship.

We asked Lauren to tell us about her career and her future plans. The following are excerpts from her exciting story.

"At age three I saw my first performance of *The Nutcracker* and instantly fell in love. From that day on, it was not only my dream but my plan to become a professional ballet dancer, and I dedicated myself wholly to the pursuit of accomplishing this plan. Yet even in the midst of my determined ballet discipline, I knew there would be a phase two to my plan. . . . So at all of ten years old, this became the plan — ballet, then college. . . . And so now after 12 years [of dancing professionally], I find myself truly satisfied with my experiences in the world of dance and ready for my planned phase two. . . . I am absolutely delighted to have been

accepted to my first choice, Northwestern University. I feel quite fortunate to have received a scholarship from the University and from the **Union Plus Scholarship Program** as well as a grant from Career Transition for Dancers. . . . I know that I will apply the same discipline and determination that I learned from and applied to ballet to this new phase of my life. . . . A college education will eventually lead to yet another phase of my life, a third phase, a new and exciting second career which I can only hope will be as tremendously rewarding and full of passion as my first."



Note: January 31, 2006 is the deadline for 2006 scholarship ([www.unionplus.org/scholarship](http://www.unionplus.org/scholarship)).

In 2005, Union Plus awarded 120 scholarships ranging from \$500 to \$4,000. The Union Plus Education Services program ([www.unionplus.org/education](http://www.unionplus.org/education)) includes access to scholarships, education loans and planning tools for college. Union Plus is a benefit for **AGMA members in good standing**.

## 2005 BOARD OF GOVERNORS ELECTIONS

TOTAL NUMBER OF ENVELOPES MAILED: 5,308

TOTAL ENVELOPES RECEIVED: 935	TOTAL INVALID ENVELOPES: 51
NATIONAL OFFICER BALLOTS RECEIVED: 837	AREA BALLOTS RECEIVED: 785

### 2005 NATIONAL OFFICER ELECTION RESULTS

<u><b>PRESIDENT</b></u>	<u><b>THIRD VICE-PRESIDENT</b></u>	<u><b>TREASURER</b></u>
<b>Linda Mays</b> 789	<b>James Odom</b> 745	<b>Lynn Lundgren</b> 462
Write-in votes 8	Write-in votes 13	Jan Holland 307
<u><b>FIRST VICE-PRESIDENT</b></u>	<u><b>FOURTH VICE-PRESIDENT</b></u>	<u><b>RECORDING SECRETARY</b></u>
<b>Gerald Otte</b> 746	<b>John Coleman</b> 749	<b>Mitchell Sendrowitz</b> 747
Write-in votes 9	Write-in votes 3	Write-in votes 4
<u><b>SECOND VICE-PRESIDENT</b></u>	<u><b>FIFTH VICE-PRESIDENT</b></u>	
<b>Michael Geiger</b> 420	<b>Colby Roberts</b> 434	
Burman Timberlake 347	George Scott 341	
Write-in votes 3	Write-in votes 1	

### 2005 BOARD OF GOVERNORS ELECTION RESULTS

<b>01 NEW YORK AREA</b>	Stephen Arel 58	<b>05 NEW ORLEANS AREA</b>
<u><b>CHORISTERS (4 VACANCIES)</b></u>	Write-in votes 4	All Board positions currently filled.
<b>Timothy Breese (2008)</b> 241	<u><b>DANCERS (1 VACANCY)</b></u>	<b>06 PHILADELPHIA AREA</b>
<b>Robert Kuehn (2008)</b> 234	<b>Peggy Hickey (2008)</b> 3	<u><b>CHORISTERS (2 VACANCIES)</b></u>
<b>Carole Wright (2008)</b> 228	Other write-in votes 6	<b>Evelyn Santiago-Schulz (2008)</b> 41
<b>Gregory Lorenz (2007)</b> 225	<b>03 CHICAGO-MIDWEST AREA</b>	<b>Stacy Karas (2006)</b> 40
Write-in votes 7	<u><b>CHORISTERS (3 VACANCIES)</b></u>	<u><b>DANCERS (1 VACANCY)</b></u>
<u><b>DANCERS (2 VACANCIES)</b></u>	<b>Catherine V. Duke (2008)</b> 125	Position open (write-in candidate ineligible)
<b>Seth Davis (2008)</b> 249	<b>Richard A. Livingston (2008)</b> 123	<b>07 WASH./BALTIMORE AREA</b>
<b>Jonathan Pessolano (2008)</b> 240	<b>Joseph Fosselman (2008)</b> 8	<u><b>CHORISTERS (2 VACANCIES)</b></u>
Write-in votes 1	Other write-in votes 26	<b>Bailey Whiteman (2008)</b> 62
<u><b>SOLOISTS (4 VACANCIES)</b></u>	<u><b>DANCERS (1 VACANCY)</b></u>	<b>David Prager (2008)</b> 23
<b>Jane Bunnell (2008)</b> 241	<b>Sara Stewart (2008)</b> 125	Other write-in votes 5
<b>Belinda Oswald (2008)</b> 204	<u><b>STAGE MGRS./DIRS./CHOR. (1 VACANCY)</b></u>	<u><b>DANCERS (1 VACANCY)</b></u>
<b>Patrick Carfizzi (2008)</b> 196	<b>Margaret Stenger (2008)</b> 128	<b>Barbara Stuckey (2008)</b> 63
<b>Tony Stevenson (2006)</b> 187	Write-in votes 2	<b>08 PITTSBURGH AREA</b>
Jeffrey Springer 157	<b>04 SAN FRANCISCO AREA</b>	All Board positions currently filled.
Write-in votes 3	<u><b>CHORISTERS (1 VACANCY)</b></u>	
<u><b>STAGE MGRS./DIRS./CHOR. (1 VACANCY)</b></u>	<b>Sally Mouzon (2008)</b> 77	
<b>Terry Ganley (2008)</b> 252	Write-in votes 3	
Write-in votes 1	<u><b>SOLOISTS (1 VACANCY)</b></u>	
<b>02 So. CALIFORNIA AREA</b>	<b>Gregory Stapp (2008)</b> 64	
<u><b>CHORISTERS (2 VACANCIES)</b></u>	Write-in votes 6	
<b>David Schnell (2008)</b> 79		
<b>Jonathan Curtsinger (2008)</b> 65		

**KEY:** Bold = newly elected Governors; Italics = winners by write-in; Year = term expiration

(continued on page 5)

2005 Board of Governors Election Results (continued from page 4)

09 NEW ENGLAND AREA		10 TEXAS/OKLAHOMA AREA		11 NORTHWEST AREA	
<b>SOLOISTS (1 VACANCY)</b>		<b>SOLOISTS (1 VACANCY)</b>		<b>CHORISTERS (1 VACANCY)</b>	
<i>Marilyn Bulli (2008)</i>	2	<i>Fred Craven</i>	1	<i>Maria Leatha (2008)</i>	39
Other write-in votes	7	Other write-in votes	6	Write-in votes	1

## 2005-2007 NATIONAL OFFICERS

<b>PRESIDENT:</b> Linda Mays	<b>3RD VICE PRESIDENT:</b> James Odom	<b>TREASURER:</b> Lynn Lundgren
<b>1ST VICE PRESIDENT:</b> Gerald Otte	<b>4TH VICE PRESIDENT:</b> John Coleman	<b>RECORDING SECRETARY:</b> Mitchell Sendrowitz
<b>2ND VICE PRESIDENT:</b> Michael Geiger	<b>5TH VICE PRESIDENT:</b> Colby Roberts	

## 2005 BOARD OF GOVERNORS \*

01 NEW YORK AREA		03 CHICAGO-MIDWEST AREA		05 NEW ORLEANS AREA	
<b>CHORISTERS</b>		<b>CHORISTERS</b>		<b>CHORISTERS</b>	
Glenn Bater	2006	David Schnell	2008	Gregory Stapp	2008
Timothy Breese	2008	Tim Smith	2007		
Karen Grahn	2006	Jennifer Wallace	2007		
Robert Kuehn	2008	<b>DANCERS</b>		<b>CHORISTERS</b>	
Gregory Lorenz	2007	Peggy Hickey	2008	Julie Condy	2006
Robert Maher	2007	<b>SOLOISTS</b>			
Louis Perry	2006	Michael Gallup	2006		
Pamela Smith	2006	<b>STAGE MGRS./DIRS./CHOREOG.</b>		<b>CHORISTERS</b>	
Joseph Turi	2007	Lisa Kable	2007	Stacy Karas	2006
Carole Wright	2008			Evelyn Santiago-Schulz	2008
<b>DANCERS</b>				<b>SOLOISTS</b>	
Seth Davis	2008	<b>CHORISTERS</b>		Sara Blann	2007
Stephanie Godino	2006	Chuck Coyl	2007		
Jonathan Pessolano	2008	Catherine V. Duke	2008	<b>07 WASH./BALTIMORE AREA</b>	
<b>SOLOISTS</b>		Joseph Fosselman	2008	<b>CHORISTERS</b>	
Jane Bunnell	2008	Richard A. Livingston	2008	Dorothee Bodner	2007
Luretta Bybee	2006	Lawrence Montgomery	2007	Tim Kjer	2007
Patrick Carfizzi	2008	Lorene Richardson	2007	David Prager	2008
Osceola Davis	2007	Jeanne Scherkenbach	2006	Bailey Whiteman	2008
Frances Ginsberg	2007	Richard Similio	2006	<b>DANCERS</b>	
Greer Grimsley	2006	<b>DANCERS</b>		Barbara Stuckey	2008
Peter Kazaras	2007	Michael Anderson	2006	<b>SOLOISTS</b>	
LeRoy Lehr	2006	Sara Stewart	2008	Paul McIlvaine	2006
Belinda Oswald	2008	<b>SOLOISTS</b>		Laura Zuiderveen	2007
Tony Stevenson	2006	Buffy Baggott	2007	<b>STAGE MGRS./DIRS./CHOREOG.</b>	
Anita Terzian	2007	Christopher Feigum	2006	Cathryn R. Olson	2006
<b>STAGE MGRS./DIRS./CHOREOG.</b>		<b>STAGE MGRS./DIRS./CHOREOG.</b>			
Terry Ganley	2008	Margaret Stenger	2008		
Jan Holland	2007				
		<b>04 SAN FRANCISCO AREA</b>		<b>08 PITTSBURGH AREA</b>	
<b>02 So. CALIFORNIA AREA</b>		<b>CHORISTERS</b>		<b>CHORISTERS</b>	
<b>CHORISTERS</b>		Julianne Booth	2007	Barbara Crigler	2006
Scott Blois	2006	Jay Moorhead	2006		
Jonathan Curtsinger	2008	Sally Mouzon	2008		
<b>DANCERS</b>		<b>DANCERS</b>			
Courtney Wright Anderson	2006	Courtney Wright Anderson	2006		

\*As of the October 11, 2005 Board Meeting.

(continued on page 6)

**Executive Director's Report: Issues with Agents** *(continued from page 1)*

not legally recover commissions. Personal managers who book jobs for singers in any way more than simply an incidental manner must also be licensed and are similarly prohibited from suing to collect commissions. CAMI became licensed in May of 2004.

Members who felt threatened have asked us about AGMA's "position" with regard to the letters received from CAMI and the apparently on-going disputes between CAMI and several agents who have departed from CAMI.

AGMA's position is clear and straightforward: AGMA is committed to helping its members. The relevant laws of the States of New York, California and Illinois govern the relationship between agents and singers and we will protect our members from any illegal activity, from harassment in any form, and from unjustified collection attempts.

With regard to attempts to collect commissions now for work to be performed in the future, be advised that no agent, licensed or otherwise, is entitled to collect commissions until the work has been performed and you are paid for it.

Some members have also asked us about whether they should nonetheless feel ethically obligated by a past agreement with an unlicensed agent to pay commissions for work booked by that agent and performed by that singer. Unless you are actually sued, this can be perceived as less a legal issue than an ethical one, so for guidance we set forth below the relevant section of AGMA's Code of Professional Conduct for Agents:

"AGMA Artists recognize their obligation to perform engagements booked on their behalf by the Agent with the Artist's consent and to pay, on a timely basis, all appropriate

commissions due to the Agent for any such engagements. These obligations continue even after the termination of the agreement between the Artist and the Agent for any engagements previously booked by Agent with the Artist's consent. Artists shall also be obliged to pay the appropriate commission(s) in the case of any engagement that materializes from an offer that was pending at the time of said termination, regardless of who actually finalized the terms of the engagement."

Agents are not yet required to be bound by the terms of that Code, and it is not legally enforceable against an agent. Members, thus, need to make a personal determination as to whether the payment of such past-due commissions is "appropriate" based upon all of the circumstances and the services provided or not provided by the agent in securing and/or servicing contracts for employment.

AGMA has joined in the aggressive defense of the member who has already been sued with regard to the issues of the unenforceability of invalid agency agreements, the failure to service contracts, and the unenforceability of claims for future, unearned commissions. AGMA is committed to assisting all members with similar problems.

Members should read the letter (on page 7) from me to Tim Fox, dated September 1, 2005, in which we gave CAMI an opportunity to abandon its aggressive stance, which CAMI refused to do.

Please contact AGMA's National Executive Director Alan Gordon at (212) 265-3687 or (800) 543-2462 or at [AGMANY@aol.com](mailto:AGMANY@aol.com) if you need assistance with this issue.

**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.

**RECEIVE YOUR BILL BY E-MAIL?**

Yes, the Membership Department has the ability to send bills by e-mail. If you would like to receive your bill by e-mail, please contact the Membership Department at: [membership@musicalartists.org](mailto:membership@musicalartists.org).

**2005 Board of Governors** *(continued from page 5)***09 NEW ENGLAND AREA****CHORISTERS**

Jason McStoots 2007

**SOLOISTS**

Marilyn Bulli 2008

**10 TEXAS/OKLAHOMA AREA****CHORISTERS**

George Eison 2006

**DANCERS**

Mireille Hassenboehler 2007

**SOLOISTS**

Fred Craven 2008

**11 NORTHWEST AREA****CHORISTERS**

Maria Leatha 2008

George Scott 2007

**DANCERS**

Alexandra Dickson 2007



## AMERICAN GUILD OF MUSICAL ARTISTS, AFL-CIO

The Labor Organization That Represents Opera Singers and Ballet Dancers in the United States

1430 Broadway  
New York City 10018  
212-265-3687  
AGMA NY@aol.com

September 1, 2005

Tim Fox  
President  
Columbia Artists Management  
1790 Broadway  
New York City 10019

Dear Tim:

CAMI's recent decision to commence an action in federal district court against one of our members for both allegedly past due and as yet unearned future commissions presents AGMA with a multiplicity of difficult problems. Those problems are exacerbated by CAMI's corresponding decision to send letters, reasonably perceived as threatening in nature, to many of our other members who have chosen to follow Zemsky and Green away from CAMI. Those members, feeling threatened, have sought our help. Your decision to commence litigation, rather than resolving your claims through a comprehensive settlement with Zemsky and Green, compels us, on behalf of our members who were threatened, to become actively involved in their defense.

To me, it seems that CAMI would be much better served by withdrawing its lawsuit, withdrawing the letters it has already sent, refraining from sending such letters to our members in the future, and resolving its alleged claims against those members through a comprehensive settlement, an undertaking with which AGMA can help.

First, with regard to past due commissions, as I have told you, we recognize that many of our members who are, or were, represented by CAMI recognize what might be called an ethical obligation to pay for work actually done on their behalf, whether they are legally obligated to do so or not. But while attorneys may

understandably differ with regard to the effect on CAMI of Section 172 of New York's General Business Law and the decision in *Friedkin v. Harry Walker, Inc.*, what remains clear is AGMA's absolute commitment to defend its members against illegal claims, unenforceable agency agreements, and allegations that their previously-booked engagements are not being serviced.

Second, with regard to future commissions, CAMI has taken the wholly incorrect and untenable position that commissions are due at the present time for future work not yet performed and for which singers have not yet been paid. That position is illogical, at odds with an absolutely uniform industry practice and inconsistent with the nature of agent representation of talent.

Moreover, as your attorneys must have advised you in the past, your legal position with regard to activities prior to May of 2004 is extraordinarily weak. Likewise, as your attorneys must have advised you now, your alleged basis for federal court jurisdiction is non-existent without the spurious claim for future commissions.

To the extent that CAMI may not have understood that this is AGMA's commitment, and not simply a problem for our individual members, I need to correct any such misunderstanding, which I'm doing through this letter. While we hope to maintain a viable and symbiotic relationship in the future with CAMI, and all other licensed agents representing our members, that will not prove possible in an atmosphere of adversarial litigation.

It's a common axiom that 'the worst settlement is better than the best lawsuit,' and in my judgment CAMI has far less than the best lawsuit, but does have the opportunity to make a reasonable settlement. By litigating now, however, I think you make

settlement impossible and, worse, expose CAMI to potentially devastating counterclaims from singers who want to recapture previously paid commissions. Furthermore, even if CAMI could somehow prevail in any of its litigation, it would certainly create such ill will as to make it a pyrrhic victory.

This situation would, thus, seem to compel the conclusion that CAMI should abandon its current course of action, withdraw its currently-pending suit, and reach an overall settlement of all of these issues. Consistent with its rights, AGMA would, of course, be willing to serve as a liaison or intermediary in reaching such settlements, but could do so only after any current actions or threats against our members are withdrawn.

We have also been made aware of CAMI's threat to refer its allegedly past due accounts receivable to collection agencies. As you must appreciate, any such action would irreversibly require AGMA to pursue claims of defamation of credit and violations of federal and state Fair Credit Reporting Acts on behalf of its members.

In any event, given the time constraints involved in AGMA's commitment on behalf of its members, and our need to advise our members who are your current and former clients of that commitment on a formal basis, I would hope that you immediately, and favorably, consider the suggestion to call a halt to the litigation and the threats and, instead, work with us to pursue a settlement that benefits all of the people involved.

Cordially,

Alan S. Gordon  
National Executive Director

## THE DECLINE OF UNIONS DRAGS DOWN ALL WORKERS

By Bill Barry, Director of Labor Studies, Community College of Baltimore County

The importance of Labor Day — like most holidays — has been lost in a blur of baseball games, back-to-school days and fantastic storewide clearance sales. Over the years, newspapers used to offer at least a column on Labor Day as a kind of ritual acknowledgement of the union movement. But as union membership dwindles, even this annual recognition has slipped away.

Labor Day this year is especially important because the union movement is faced with a series of new, complicated and even dangerous challenges. While most attention has been focused on the splitting of the AFL-CIO, the main union federation, catastrophic splits are occurring on the picket lines around Northwest Airlines, where union members are violating the first commandment of unionism: Thou shalt not cross another's picket line.

It's time, then, to remember that Labor Day is a memorial to the courage and spirit of the workers in the first Labor Day parade in New York City in 1882 and to their vision of unionism as a powerful social movement.

That parade represented a band of outlaws, with no legal protection or representation, making the case for improved conditions for themselves and, most important, for all workers. These brave individuals were often members of secret organizations because open union membership usually led to immediate discharge, blacklisting, eviction and even execution. For early union members, hardship and struggle were simply the prices to be paid for trying to make their lives better.

Their issues were plain: higher wages and a shorter workday. The original Labor Day parade supported the demand for the eight-hour day and ultimately helped establish eight hours as a "normal" workday. The intent was to leave workers with free time for their families, for recreation and for self-

improvement. It is a sign of the decline of union strength that the eight-hour day is still considered "normal."

Fundamentally, unionism was about money and power. While employers determined how the wealth of the United States was created, unionism demanded to negotiate how the wealth would be divided. While employers decided who was hired, unionism demanded that the terms of employment be fair, safe and healthy.

It is important to appreciate that a strong union movement, like a rising tide, lifted all workers. Over the past century, many employers raised wages and provided benefits simply to match union scales or implemented plans with the specific intention of "avoiding" unionism. Family health insurance, pensions, paid holidays and vacations — all became a kind of employment standard set by union workers and passed along to nonunion workers.

Unions used their political strength to push for laws — such as increases in the minimum wage, mandatory overtime pay and workers' compensation — that would benefit all workers. The United States prospered. Workers had money in their pockets to buy products, creating more employment, which created an upward economic spiral.

Fast-forward to 2005. Any attention to unionism focuses on the decline of union members — less than 9 percent in the private sector — and on the decreased political strength of organized labor.

The effects of declining unionism on working people generally are devastating:

— Union members now earn about 28 percent more on average than nonunion workers as employers no longer feel a need to match the union standard.

— Laws now allow any employer to declare bankruptcy — as Bethlehem

Steel did — and avoid paying promised health or pension benefits.

— The United States is still the only major industrialized country with no national health care plan. The system of job-related insurance means that 48 million Americans will not have health insurance for this year, according to the AFL-CIO.

— Last year, new federal guidelines took effect to cancel overtime pay for millions of nonunion workers.

— Fewer workers are covered by guaranteed pension plans, and even Social Security is under attack.

— Employers feel confident about cheating workers out of pay, about locking them in at night, about forcing unpaid work. Wal-Mart, and not a union contract, has become the country's employment standard.

The economic losses have not simply disappeared down the drain of the global economy. Wealthy Americans have a larger share of the wealth than even the robber barons of 1882, and the gap between rich and poor in the United States never has been greater.

Labor Day is a testament to self-reliance and to solidarity, to workers joining with co-workers to make life better for themselves, their families and the country as a whole. If Labor Day celebrates unionism, however, the real lesson of Labor Day should be learned by the nonunion workers in this country, who have been waiting patiently and passively for their employers to improve their wages and working conditions.

Let's recognize the millions of organized workers on Labor Day by offering a challenge to workers worldwide: If you want to have better lives for yourselves and for your children, it's time to emulate those brave marchers of 1882 and get organized.

*This article appeared on September 5, 2005, Labor Day, in The Baltimore Sun.*

# AREA NEWS

## NEW YORK



2005 Labor Day Parade AGMA attendees, left to right: AGMA Eastern Counsel Deborah Allton; choristers Gaye Hyre, Julia Williams, and Kenneth Young; dancer Carrie Anderson and mom Gwen; and Gaye's husband, Max Hyre (not pictured: daughter Ariel Hyre).



2005 Labor Day Breakfast, left to right: AGMA President Linda Mays; Monsignor Kevin Sullivan; New York 15th Congressional District Congressman Charles Rangel; and AFL-CIO President John Sweeney.

## PHILADELPHIA



A few of the Philadelphia Singers' leadership, left to right: Philadelphia Area Vice-Chair Rebecca Whitlow; delegates Rob Phillips and Maren Montalbano; and Philadelphia Area Chair Evelyn Santiago-Schulz.

## PACIFIC NORTHWEST



Left to right: Seattle Opera choristers Eleanor Stallcop-Horrox and Dana Johnson; Seattle Opera chorister, Area Chair, and AGMA Board member George Scott; Pacific Northwest Ballet dancers Casey Herd, Jodie Thomas, and Carrie Imler; Northwest Area Representative Martha Schmidt; Seattle Opera chorister Craig Grayson and National Dance Executive Nora Heiber.

## PITTSBURGH

The financially troubled Pittsburgh Ballet Theatre did not renegotiate a contract with the Pittsburgh Ballet Orchestra, eliminating them from 2005-2006 season productions. Dancers will perform to recorded music. An unfair labor practice charge filed by the Local with the NLRB is pending.



Pittsburgh Area Vice-Chair Carol Wolfe and Pittsburgh Area Chair Bill Buchanan lending their support to American Federation of Musicians' Local 67-471 picket of the Benedum Center for the Performing Arts in Pittsburgh in October.

## WASHINGTON/BALTIMORE

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

The beginning of the 2005-06 Season marks an important milestone in the Washington/Baltimore (W/B) Area. Our members are performing in the 50th Anniversary Season of Washington National Opera (WNO) that opened with *I Vespri Siciliani*, on September 17. Citing the critics, the "increasingly brilliant" WNO chorus and dancers added tremendously to the production. The fall portion of this golden anniversary season includes a gala showcase production of *Trilogy: Domingo and Guests in Three Acts with Porgy and Bess, Das Rheingold, L'elisir d'amore, La clemenza di Tito and L'italiana in Algeri* complete the season.

Joining forces with AGMA, WNO has generously donated season tickets to performances and dress rehearsals as well as other prizes for an AGMA Relief Fund Raffle sponsored by the W/B Area to commemorate their 50th Anniversary Season and lend their support to AGMA artists in their time of need. (See W/B AGMA Relief Fund Raffle details on page 17.) Placido Domingo personally came forward to support us by donating many autographed items (listed on page 17). Mr. Domingo's personal support of the AGMA Relief Fund as well as other AGMA members such as Franco Farina, who also donated autographed photographs, means the world to us. We still have tickets available and encourage members locally and nationally to participate in this worthy cause. Please contact raffle chairperson Tricia Lepofsky at [tricia@lepofsky.com](mailto:tricia@lepofsky.com) or our Mid-Atlantic Area Representative, Eleni Kallas at



Placido Domingo and dancers in Washington National Opera's 50th Anniversary Season opener *I Vespri Siciliani*; left to right: Lisae Jordan, Nancy Flores, Ha-Chi Yu, Placido Domingo, Lourdes Elias and Mimi Legat.



WNO *I Vespri Siciliani* Chorus women, left to right: Rosalind Manier, Linda Kirk, Teresa Reid, Michele Kunz, Jennifer Royall and front row center Tricia Lepofsky (W/B AGMA Relief Fund Raffle chairperson).



National Director of Organizing and Training and Mid-Atlantic Area Representative Eleni Kallas with Franco Farina (Arrigo) in WNO's *I Vespri Siciliani*.

[AGMADC@comcast.net](mailto:AGMADC@comcast.net). There is no better time than now to step up to the plate to help our AGMA members who have suffered from the devastation caused by Hurricane Katrina. Other major relief organizations must divide their assistance among the millions who have been affected, however, the AGMA Relief Fund directly assists our members only.

The August 14 W/B General Membership meeting was well attended. The 2005-06 Season marks another milestone in this Area as choristers and corps dancers will receive Health Plan B contributions for the first time. Contributions to Health Plan B are now made on behalf of all AGMA members at both Wolf Trap Opera and Washington National Opera. Health Plan B booklets were distributed to the membership at the meeting and a general discussion of the Plan took place. In our elections for the Area Committee, Christopher

Rhodovi was selected to fill the vacancy of dedicated member Shawnee Ball who has served the Area exceptionally well for three terms. In national elections, Bailey Whiteman and David Prager were elected to serve on the AGMA Board of Governors. We welcome them and thank all those members who donate their time and effort in addressing the needs of our membership by serving on local and national committees.

"Matt Boehler is a Sweeney Todd to die for." That was the headline for the June 21 review in *The Washington Post* about Wolf Trap Opera Company's (WTOC) production of *Sweeney Todd* which played to sell-out crowds in the Barns. Located in Vienna, Virginia, WTOC also produced *Don Giovanni* in the Barns (see photo on page 11) and a staged concert version of

(continues on page 11)

(continued from page 10)

*La Cenerentola* in the Filene Center.

Washington Concert Opera's 2005-06 Season opens with a double bill of Puccini's *Il Tabarro* and Mascagni's *Cavalleria Rusticana* on October 30. The second production of the season is Rossini's *Tancredi* which will be performed on April 2.

Baltimore Opera Company (BOC) began rehearsals in early October. The season includes *La Traviata*, *La Sonnambula*, *Dead Man Walking* and *La Bohème*. A short membership meeting was held on October 2 following the *La Traviata* chorus rehearsal.

The unfair labor charge against the Washington Ballet regarding union discrimination in rehiring AGMA dancers reached national attention as news organizations and workers' rights groups around the nation spread the news. On Labor Day weekend, AGMA and the Washington Ballet

reached a settlement! AGMA is pleased with the confidential terms of the agreement and it is hoped that the settlement will enable this courageous and talented dancer to move on with her life and career. The facts of what transpired over the last six months since the Ballet's dancers overwhelmingly elected AGMA as their bargaining agent speak for themselves. If nothing else, we hope the Ballet has learned from this experience that the overwhelming solidarity of its dancers will produce change.

The settlement afforded the Ballet the time it needed to prepare for its mid-October Dominican Republic tour rather than spending time in court. The dancers will be performing *Serenade*, *Nine Sinatra Songs* and *Carmen* at the Teatro Nacional in Santo Domingo. AGMA and the Ballet reached and signed an agreement for the Dominican Republic tour and anticipate negotiations for a collective bargaining agreement in the near future.



*Don Giovanni at Wolftrap: top row, left to right: Will Heim, Matthew Price, Yvette Smith, James Shumate, Kurt Hoffman, Tricia Lepofsky, Cecilia Korcsog, Matthew Heil, Ros Manier, David Prager (recently elected BOG member), Margaret Strickleit, Pam James; bottom row, left to right: Andrew Bawden, Jennifer Royall, Leigh McManamy (super), Bailey Whiteman (recently elected BOG member), Steven Stokes.*



*BOC shop meeting, seated, left to right: Sara Stewart, Colleen Daly, Jennifer Blades, Frederic Rey, Scott Elliot, Jessica Medina; standing, left to right: David Kirkwood, Jennie Ritter, Beth Miller Ryan, Jason Ryan, Tim Kjer, Vickie Miller, Michael Ege, Chris Rhodovi, Jay Austin Bitner, Michael Bevard.*

### AGMA PLAN B CONTRIBUTING EMPLOYERS

AMERICAN REPERTORY THEATRE	GOUGHAM CHAMBER OPERA, INC.	NEW YORK CONCERT SINGERS, INC.
AQUILA THEATRE COMPANY	GRANT PARK MUSIC FESTIVAL	NEW YORK GRAND OPERA SOCIETY, INC.
ASCENSION MUSIC CHORUS AND ORCHESTRA INC.	HOUSTON GRAND OPERA	OPERA COMPANY OF PHILADELPHIA
BALLET HISPANICO	JENA COMPANY	OPERA PACIFIC
BALLET TECH FOUNDATION, INC.	JOFFREY BALLET OF CHICAGO	OPERA THEATRE OF SAINT LOUIS
BALTIMORE OPERA COMPANY, INC.	KAYE PLAYHOUSE AT HUNTER COLLEGE	PHILHARMONIC ORCHESTRA OF NEW JERSEY
BOSTON LYRIC OPERA	LOS ANGELES OPERA	PITTSBURGH OPERA, INC.
CENTRAL CITY OPERA ASSOCIATION	LYRIC OPERA OF CHICAGO	PORTLAND OPERA ASSOCIATION, INC.
CHAUTAQUA OPERA ASSOCIATION	LYRIC OPERA OF KANSAS CITY	SAN DIEGO OPERA ASSOCIATION
CHICAGO OPERA THEATRE	MELODIOUS ACCORD	SAN FRANCISCO OPERA ASSOCIATION
CINCINNATI OPERA ASSOCIATION	METROPOLITAN OPERA	SANTA FE OPERA
CITY CENTER 55TH STREET	MICHIGAN OPERA THEATRE	SEATTLE OPERA ASSOCIATION
CLASSIC STAGE COMPANY	MOVIN' OUT BROADWAY	TRI-CITIES OPERA
DALLAS OPERA	MOVIN' OUT TOURING COMPANY	WASHINGTON NATIONAL OPERA
FLORENTINE OPERA COMPANY, INC.	MUSIC BEFORE 1800, INC.	WESTERN OPERA THEATER
FLORIDA GRAND OPERA	MUSICA SACRA	WOLF TRAP OPERA
	NEW YORK CITY OPERA	

## SAN FRANCISCO

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

### Many “Firsts” and One Farewell



*San Francisco Opera (SFO) negotiating committee for the Electronic Media Agreement. From left to right, seated: choristers Donna Turchi and Laurel Rice; Director of Legal Affairs Linda Bartlett; standing: chorister, Area Chair, and Fifth Vice President Colby Roberts; chorister Julianne Booth; SFO's new General Director David Gockley; SFO Assistant Stage Manager Kimberly Pross; National Dance Executive Nora Heiber; not pictured: dancer Brook Broughton and soloist Gregory Stapp.*

On September 15, 2005 — for the first time in AGMA history — the cities of San Francisco, San Jose and Salt Lake City were united via teleconference for a jovial and packed Area meeting. Joining Area Chair and Fifth Vice President Colby Roberts and National Dance Executive Nora Heiber were National Executive Director Alan Gordon (in town to attend a meeting of the AGMA Health Fund Trustees) and Director of Legal Affairs Linda Bartlett (currently negotiating the first San Francisco Opera/AGMA Electronic Media Agreement).

The initial item on the agenda was the welcoming of Ballet West to their first Area meeting since the company affiliated with AGMA in January. Bartlett and Heiber have been negotiating Ballet West's first AGMA contract since March and resumed negotiations in Salt Lake City on October 30.

Megan Low, a San Francisco Ballet dancer, two-time member of the negotiating committee and six-year member of the SF Area Committee, reported on San Francisco Ballet's (SFB) recent one-month adventure in Paris. SFB was the first ballet company asked to perform in this new annual festival of dance — *Les étés de la danse de Paris*, where the dancers performed to sold-out houses.

The negotiation of the first-time Electronic Media Agreement (EMA) between AGMA and San Francisco Opera is setting the stage for what AGMA can expect from San Francisco Opera with David Gockley (General Director of Houston Opera for 33 years) at the helm. Mr. Gockley's appearance on the first day of negotiations along with a heartfelt and straightforward address to the committee was most encouraging. It is hoped this is a sign of good things to come since negotiation of a new collective bargaining

agreement at SFO is soon to follow. The EMA will cover the terms and conditions of Jon Else's documentary about the making of SFO's world premier, *Dr. Atomic*. A collaboration between composer, John Adams, and director, Peter Sellars, *Dr. Atomic* promises to be one of the most exciting ventures SFO has ever produced. This original production, chronicling the story of J. Robert Oppenheimer and the atomic bomb, premiered at San Francisco's War Memorial Opera House on October 1.

Ballet San Jose (BSJ) is recovering well from serious financial woes evident in their September 1 announcement of the appointment of nine new board members. After three one-year contracts since BSJ was organized in 2003, AGMA and Executive/Artistic Director, Dennis Nahat, agree that it will be mutually beneficial to set our sights on the negotiation of our first three-year contract. The Company opened their 2005 season on October 6 with the world premiere of Mr. Nahat's *Firebird*.

After 23 years, the San Francisco Symphony Chorus will be saying good-bye to Chorus Director Vance George when he completes this, his last season. Under his leadership, the 32 year-old ensemble has been hailed as one of the finest symphony choruses in the world. Mr. George has accepted three Grammy awards on behalf of the Orchestra and Chorus: 1992 Best Performance of a Choral Work for Orff's *Carmina burana*; 1995 for Best Choral Performance for Brahms's *A German Requiem*; and 1999 a collection of three Stravinsky ballet scores, *Le Sacre du printemps*, *The Firebird*, and *Perséphone* (which won Best Engineered Album, Classical; Best Classical Album; and Best Orchestral Performance). A fourth Grammy was garnered for Mahler's 3rd Symphony.

## Bay Area Concerts Benefit the AGMA Relief Fund

By Donna Turchi, San Francisco Chorister



From left to right: Michael Rogers, Daniel Harper, Ann Hughes, Sally Porter Munro, Frederick Matthews, Mitzi Weiner, Page Swift, Dvora Djoraev, Claudia Siefer, Sally Mouzon, Gregory Stapp, Marcie Stapp, John Owens, and Carole Schaffer.

In a joint effort with the Interfaith Center at the Presidio, Bay Area AGMA members raised \$2,660 for the AGMA Relief Fund. On April 17 and April 24, singers and stage managers and friends of AGMA gave of their time and talents, presenting two wonderful afternoons of song in the historic Main Post Chapel in San Francisco. The repertoire, ranging from opera arias and ensembles to art songs, spirituals, and musical theater selections, allowed the talents of many gifted Bay Area artists to shine.

Special thanks must go to Ernest Knell, Kristin Pankonin, and Marcie Stapp. These three exceptional pianists accompanied the concerts free of charge and spent many hours in musical preparation. Julie Booth and Sally Porter Munro worked tirelessly in the organization of the events. Without their initiative and hard work, these fundraisers would not have taken place.

Laurel Rice provided beautiful floral arrangements, Frank Daniels designed the programs and Alexandra Ivanoff served as publicist.

Each concert was followed by a reception and raffle. Dianne Terp of the San Francisco Symphony Chorus coordinated donations from her colleagues to present a wonderful buffet augmented by the culinary labors of other AGMA members, including pastry chef extraordinaire and AGMA Vice President, Colby Roberts. Beverages flowed freely thanks to the generosity of Mrs. Caroline Booth.

The post concert raffle was not only fun but a monetary success. Among the items raffled were tickets donated by the San Francisco Symphony and the San Francisco Opera; a weekend getaway at a bed and breakfast in the Napa Valley Wine Country donated by Camilla Smith of the Interfaith Center at

the Presidio; handmade jewelry designed and donated by Alexandra Nehra; a bottle of vintage wine donated by Chris Corley; designer scarves; Metropolitan Museum of Art jewelry; and voice lessons and body work sessions donated by AGMA members and friends of AGMA.

San Francisco Bay Area AGMA members are proud to support the AGMA Relief Fund, our resource in time of need, and we look forward to next year's concerts, the planning of which has already begun.



From left to right, seated: Sally Porter Munro, Laurel Rice; second row: Joy Graham, Raeeka Shehabi-Yaghamai, Cheryl Susheel Bibbs, Claire Kelm; back four rows: Sara MacBride, Kristin Pankonin, Julie Booth, Phil Pickens, Jere Torkelsen, Shawnette Sulker, Sara Colburn, Michael Rogers, Mitzi Weiner, Erin Neff, Donna Turchi, Norm DeVol, Colby Roberts, Ann Hughes and Katherine McKee.

### AGMA Relief Fund Honorary Trustees

Please join the AGMA Relief Fund and our newest 2005 Honorary Trustees in supporting our members in need.

Licia Albanese  
Isabel Bayrakdarian  
Christine Brewer  
David Cangelosi  
Nedda Casei  
Beth Clayton  
John Copley

Placido Domingo  
Bruce Donnell  
Elizabeth Moxley Falk  
Susan Graham  
Denyce Graves  
Sir Peter Hall  
Marilyn Horne

Mary Jane Johnson  
Evelyn Lear  
Mrs. George London  
Frank Lopardo  
Jane Marsh  
Susanne Mentzer  
Erie Mills

Patricia Racette  
Elinor Ross  
Andrea Rost  
Frederica von Stade  
Thomas Stewart  
Deborah Voigt  
Joseph Volpe

## SOUTHERN CALIFORNIA

By Beth Millman, Southern California Area Representative

Our thoughts and prayers go out to everyone affected by Hurricane Katrina. The Southern California Area is doing its part in reaching out to our AGMA brothers and sisters in the New Orleans region.

The Los Angeles Opera Chorus donated \$1,100 to the AGMA Relief Fund to help those members affected by the hurricane (see photos right). Many members have also chosen to give to other charities, along with the Relief Fund, in supporting hurricane relief efforts.

On October 16, 2005, the Los Angeles Master Chorale (LAMC) held a benefit called "Concert for Hurricane Relief" at the Cathedral of Our Lady of the Angels in Los Angeles. AGMA and LAMC member Burman Timberlake conceived of the idea to hold a benefit concert by the Los Angeles Master Chorale to help those members in the Gulf Coast affected by the hurricane. He also spent a great deal of his time helping to publicize this special concert event.

With the leadership of Leanna Brand, Los Angeles Master Chorale Delegate, the talents of the Los Angeles Master Chorale members who donated their time, and the marketing and organizational expertise of the Los Angeles Master Chorale staff, this benefit concert raised \$12,000 to be split among the AGMA Relief Fund, Catholic Charities and the American Red Cross. Among the highlights of the concert program that Music Director/Conductor Grant Gershon aptly referred to as a "musical gumbo" were Morten Lauridsen's "Lux Aeterna," Duke Ellington's "The Lord's Prayer," and William Byrd's "Sing Joyfully."

Our gratitude goes out to the professional staff of the Los



Los Angeles Opera's casts of *The Grand Duchess* (left) and *I Pagliacci* (right) donated to the AGMA Relief Fund to help members affected by Hurricane Katrina.



Delegate Training, photo (left): Southern California Area Representative Beth Millman; National Director of Organizing and Training Eleni Kallas and Southern California Area Chair Jennifer Wallace. Photo (right): front row, left to right, seated: Samela Beasom, Jacqueline Crist-Franzen, Michael Gallup; middle row: Beth Millman, James Guthrie, Robyn Frey-Monell, Aleta Braxton; back row: Burman Timberlake, Michael Geiger, Eleni Kallas, Jennifer Wallace, and David Schnell.



Los Angeles Master Chorale negotiation committee

Photo left, front row (seated): Southern California Area Rep Beth Millman; middle row: Susan Taylor Mills, Southern California Area Chair Jennifer Wallace, Marie Hodgson, Eastern Counsel Deborah Allton; back row: Burman Timberlake, Bob Lewis, AGMA 2nd Vice President Michael Geiger, Scott Blois, Amy Fogerson, Alice Murray; not pictured: Leanna Brand. Photo taken by Federal Mediator Joe Medine.

Photo right, front row: Marie Hodgson, Amy Fogerson, Eastern Counsel Deborah Allton; back row: AGMA 2nd Vice President Michael Geiger, Susan Taylor Mills, Scott Blois, Leanna Brand, Southern California Area Rep Beth Millman, Joe Medine (Federal Mediator), Alice Murray; not pictured: Burman Timberlake. Photo taken by Jennifer Wallace (immediately upon reaching a final agreement with LAMC management).

Angeles Master Chorale, especially Executive Director Terry Knowles, Music Director/Conductor Grant Gershon, General Manager Marjorie Lindbeck, Marketing Manager Catherine Springer, and Artistic Personnel and Production Manager Kathie Freeman for making this concert a reality.

Special thanks also goes to the LAMC Singers Committee, which includes Scott Blois, Leanna Brand, Amy Fogerson, Michael Geiger, Bob Lewis, Alice Murray, Susan Taylor Mills, and Burman Timberlake, for helping to get this concert off the ground, and to Sarah Bloxham who volunteered at this event for the LAMC.

Finally, AGMA had a table educating the patrons who attended this benefit about the amazing work the AGMA Relief Fund does (photos will appear in the next issue of the *AGMAZINE*). The outreach effort was well-received due to the efforts of LAMC Delegate Leanna Brand and Area Chair Jennifer Wallace. Jennifer Wallace staffed the AGMA Relief Fund table at the concert and worked with AGMA President and Chair of the Relief Fund, Linda Mays, in designing a new Relief Fund brochure. Much appreciation goes to President Linda Mays for her support of this concert and to the National

AGMA Staff for their assistance.

In other Area News, Arizona Opera Chorus members sponsored a community fundraiser to raise money for Arizona Opera. A check was presented to the General Director of Arizona Opera for \$2,600 this past summer. A big round of

(continues on page 18)

## Backstage at the Opera

By John Cleveland, Arizona Opera Steward

Arizona Opera Chorus members of the American Guild of Musical Artists (AGMA) sponsored a community fundraiser on April 23 to show their support of Arizona Opera. The concert was held at the Arizona Opera Company Rehearsal Hall in Tucson. Approximately 100 members of the community attended the concert.

Choristers performed an evening of operatic favorites and hosted a buffet Italian dinner. The event, called "Backstage at the Opera," was held in the actual rehearsal hall where the chorus and cast rehearse the music and stage the movements for each operatic production. Those attending the benefit concert were able to have dinner and hear their operatic favorites in the surroundings "backstage" where all the pieces of an operatic production come together.

On July 27, the AGMA Arizona



A recital of the opening group number "What a Joy to Be Here" from *Die Fledermaus*.



The Arizona Opera Chorus presented a check to General Director Joel Revzen (far right); left to right: John's wife, Kathleen Cleveland; chorister Beverly Gibson; AGMA Steward John Cleveland.

Opera Chorus leadership presented Joel Revzen, General Director of Arizona Opera, with a check for \$2,600 representing the proceeds from the benefit concert. In his remarks, John Cleveland, the AGMA Steward, emphasized that the donation represented the dedication, love and commitment that the chorus has for Arizona Opera, an invaluable resource in the community.

The fundraiser was the idea and initiative of Beverly Gibson, a chorister and AGMA member. Beverly Gibson's signature is one of three on the company's original articles of incorporation, and she has sung in every season since the company's beginning in 1971 both as a chorister and soloist. Beverly is known throughout the Tucson community as a skilled fundraiser and contributed her enormous expertise to this event.

## A Night at the Opera; A Day at the Ball Park

By Jennifer Wallace, Southern California Area Chair and AGMA Board Member

Los Angeles Opera recently opened its 20th Anniversary Season with seven performances each of Offenbach's *The Grand Duchess* and Leoncavallo's *I Pagliacci*. But when Grand Duchess director Garry Marshall challenged the cast and crew of *Pagliacci* to a "friendly game of softball," who knew

himself pitched for the *Grand Duchess* team while clown (literally) Rich Levier took to the mound for his *Pagliacci* cast mates.

The first run was scored by the Grand Duchess herself, Frederica von Stade, and the Monarchs of Gerolstein were off to a rousing start. But those Crazy Clowns soon gained the advantage when they scored 9 runs in the third inning. When at last "the comedy was over," the **Jesters** had overtaken the **Royalty** by a score of 12-10.



A challenging game of softball by the cast and crew of Los Angeles Opera's *The Grand Duchess* and *I Pagliacci*

that such (non-vocal) talent would suddenly be discovered!

The game, which took place on Monday, September 26, at Olive Park in Burbank, California, started off with an appropriately enthusiastic (and harmonic!) version of the National Anthem. None other than Garry Marshall

the big game. Some came to play, others to be Bleacher Bums. In the end, great fun was had by all and a spirit of "harmony" prevailed. To paraphrase a line from *The Grand Duchess*, "All's Fair in Love and War and Opera" .... and (apparently) Softball.

## AGMA Leadership Responds to Hurricane Katrina

At the first Board of Governors meeting held after the devastation of Hurricane Katrina, Board members recounted heartwarming examples of how they and other AGMA members immediately offered their time, talents and monetary donations to aid those who had been affected.

Below is only a partial listing of what Board members mentioned during this meeting. The list has been growing steadily and the next issue of *AGMAZINE* will provide additional information.

### Benefit Concerts and Fundraisers

Southern California Board member Michael Gallup reported that many AGMA singers, orchestra members and stage crew all donated their time to participate in a Katrina fundraiser at the Crystal Cathedral, performing (in it's U.S. premiere) *The Passion of the Christ Symphony* by John Debney. The entire net proceeds (\$22,000) went to hurricane relief.

AGMA members participated in a benefit concert in Newtown, Pennsylvania on September 25 entitled, "Postcards from New Orleans."

Metropolitan Opera soloist and Board member Jane Bunnell and colleagues Jamie Baer, Marc Embree, Emily Golden, Joshua Greene, Joyce Guyer, Constantine Kitsopoulos, Anthony Laciura, Wendy White, and Eduardo Valdes (several of whom have performed at New Orleans Opera) raised \$4,000 at a concert on October 14 entitled "A Starry Night for New Orleans." The proceeds were split between the AGMA Relief Fund and Habitat for Humanity.

Los Angeles Master Chorale AGMA leaders initiated a plan which resulted in a concert held in the Cathedral of Our Lady of Angels on October 16 to benefit the AGMA Relief Fund, the Red Cross and the Catholic Charities. The Relief Fund's share of the proceeds was around \$4,000.

Trinity Presbyterian Church in Cherry Hill, NJ (home parish of AGMA Board member and Philadelphia Area Chair Evelyn Santiago-Schultz) donated the space for an October 30 concert entitled "Helping Through Harmony" to benefit the AGMA Relief Fund. The concert,

initiated by local AGMA leaders, featured mezzo soprano Barbara Dever and other AGMA singers from The Opera Company of Philadelphia and The Philadelphia Singers.

AGMA members at Opera Pacific and San Diego Opera, as well as in Arizona, are planning fundraisers.

Washington/Baltimore Area members are holding a raffle in November for AGMA's Relief Fund. Please see page 17 for details.

### Donations

AGMA Staff donated \$2,000 to AGMA's Relief Fund.

A Board member from the Southern California Area donated \$1,000.

On opening night of the Los Angeles Opera season, members took up an impromptu collection raising over \$900 which went to the AGMA Relief Fund for Katrina victims.

The members of the Metropolitan Opera Chorus made a large monetary donation.

Patrick Carfizzi, a soloist with the Metropolitan Opera, will donate his fee from an upcoming concert to the AGMA Relief Fund.

Members in the San Francisco Bay area took up a collection for Katrina victims and continue to plan artistic projects for relief efforts.

### Assistance

Acting on an idea from Natalie Beck, a Louisiana native, Southern California Area Chair and Board member Jennifer Wallace successfully approached management at both the Los Angeles Opera and the New Orleans Opera companies about filling

a vacant chorus position with a member of the New Orleans Opera chorus.

Allan Glassman, a solo artist from Dallas, offered housing.

Joseph Evans of the Texas Area, a former AGMA Vice President, managed to facilitate entrance into the University of Houston vocal studies programs for students displaced from the universities and colleges in the New Orleans area.

Houston Board member Mireille Hassenboehler announced that Houston Ballet is giving free tickets to anyone with a Louisiana driver's license.

Metropolitan Opera soloist and Board member LeRoy Lehr offered housing to someone who could relocate to Albuquerque.

Metropolitan Opera choristers Constance Green and Deborah Saverance offered housing.

One Metropolitan Opera dancer, Linda Gelinis, with the aid of Rhea Roderick and Rachel Schuette, packed and catalogued donated goods from Lincoln Center donors into 18-wheelers until the wee hours of the morning so the precious cargo would be ready to depart for the Gulf Coast the next morning.

Through his primary employer, Board member and Texas soloist Fred Craven went to St. Tammany Parish for the first week of September to help residents with needed supplies for clean up, and recovery.

Metropolitan Opera soloist Mark Rucker is facilitating communication among solo artists affected and concerned about the effects of the Gulf Coast disasters.

Thank you to all who are so generously providing help, hope and comfort to our members in the Gulf States. Visit the AGMA website for current information about AGMA Relief Fund events and projects.

## Washington/Baltimore AGMA Relief Fund Raffle

In the wake of Hurricane Katrina, help us raise over \$5,000 for the AGMA Relief Fund to assist our members while commemorating the 50th Anniversary Season of Washington National Opera.

### Lots of Chances to win! Top Prizes:

- Two season tickets for the Fall 2006 Washington National Opera productions
- Two season tickets for the Spring 2007 Washington National Opera productions.
- Two tickets to each of the Fall 2006 Washington National Opera dress rehearsals
- Two tickets to each of the Spring 2007 Washington National Opera dress rehearsals
- Opportunity to appear as a supernumerary in a Washington National Opera production
- Personal tour of the Washington National Opera facilities
- Autographed photos and CD of opera stars
- 50th Anniversary Washington National Opera memorabilia
- Photographs, the *Essential Placido Domingo* CD, full

box CD set of Wagner's *Tristan und Isolde*, *Rigoletto* DVD, and *Fedora* DVD — all autographed by Placido Domingo.

— Autographed photographs of Franco Farina

The drawing for prizes will be during *Porgy and Bess* on November 19, 2005. You need not be present to win. Raffle tickets will be on sale until November 10. Make checks payable to AGMA Relief Fund.

Anyone outside of the W/B Region or anyone not engaged for a fall production please contact our raffle chairperson, Tricia Lepofsky at [tricia@lepofsky.com](mailto:tricia@lepofsky.com) or our Area Representative, Eleni Kallas at [AGMADC@comcast.net](mailto:AGMADC@comcast.net) to purchase tickets.

W/B members currently employed in fall productions may purchase tickets directly from the following members:

- Lourdes Elias and Tricia Lepofsky — *I Vespri Siciliani* (WNO)
- George Ingram — *Porgy and Bess* (WNO)
- Rosemary Fisher — *Trilogy* (WNO)
- Victoria Lee Miller — *La Traviata* (BOC)
- Suzanne Chadwick — *La Sonnambula* (BOC)
- Luis Torres — Washington Ballet

## AGMA Dancers Perform to Benefit the Victims of Hurricane Katrina

By Jenifer Ringer, New York City Ballet Principal Dancer

Recently, an opportunity arose for dancers to perform for a reason bigger than just their careers. Aware that there were people in America suffering after the disaster of Hurricane Katrina, a group of dancers gathered in Dallas, Texas to dance in order to aid the victims.

On October 5, "Ballet to Ballroom" was presented at the McFarlin Auditorium in Dallas with all proceeds going to the Dallas Foundation's Mayor's Disaster Relief Fund to benefit displaced persons in Dallas. Evacuees were invited to attend this exciting evening, which included performances by dancers from New York City Ballet, Texas Ballet Theater, and Dallas Black Dance Theater as well as exhibition Latin ballroom dancers from 1 Dance 2 Ballroom Dance Studio.

Philip Neal, principal dancer with the New York City Ballet, suggested the idea of a dance benefit to Kathy Chamberlain, the director of Chamberlain Dance in Dallas. Ms.



Sharen Bradford

Chamberlain then brought the idea to Kim Abel and Gayle Halperin, both of whom are board members of the Dance Council. The four immediately began marshaling their contacts and rallying the community with wonderful results; dancers offered their talent, Heritage Galleries arranged for printing, and the Richardson Hotel offered accommodations. Charles Santos, the executive director of TITAS, a not-for-profit cultural institution, offered to stage the event and secured the McFarlin Auditorium on the campus of

SMU for the venue. Furthermore, all those involved donated items to be auctioned off at a silent auction after the performance.

Mr. Neal said, "My friends from New York City Ballet and I are honored to participate in this performance to benefit the evacuees . . . I hope our evening of dance will excite and inspire, and furthermore, bond the Dallas community in a united front to accomplish what must be done." This quickly arranged event was able to raise \$18,000 for the victims of Hurricane Katrina.

## The Actors' Fund: Did You Know?

By AGMA Board Member and Soloist Jane Bunnell

Are you an AGMA singer, dancer, or stage manager? Just because you are not an actor does not mean that you cannot benefit from The Actors' Fund. This fund is for all professionals in the entertainment industry. It is a vast resource for members in need of help or information.

Did you know that they have a state-by-state guide to health insurance? Did you know that through the AGMA Relief Fund our members in need can receive The Actors' Fund's social services? Did you know that our own AGMA Relief Fund is

managed by The Actors' Fund? [Actorsfund.org](http://Actorsfund.org) is a website with which all AGMA members should be familiar. Please take a minute to explore all the programs offered by this organization.

Especially in this time of wide-spread natural disasters, we need to know what options are available to our friends and relatives who have been affected. You can help — a donation to, or a benefit event for, the AGMA Relief Fund will advance these programs and continue the mission of helping our fellow members.

**Southern California Area News** (continued from page 14)

applause goes out to John Cleveland and Beverly Gibson, along with all the Arizona Opera AGMA members who made this event happen. (See accompanying story on page 15.)

Southern California had its Fall General Membership Meeting with two sessions of delegate/steward training on October 8 and 9. National Director of Organizing and Training Eleni Kallas came out from Washington, D.C. and conducted these interactive and thought-provoking sessions. Topics covered included an introduction to AGMA, delegate/steward duties and responsibilities, procedures for addressing member concerns, and handling emergency situations. The Southern California Area members were eager to bring this respected program to the region, and the feedback from those members who attended was outstanding. (See photos on page 14.)

Negotiations with the Los Angeles Master Chorale have concluded. The LAMC members and the AGMA Board of Governors ratified the new collective bargaining agreement. Among the highlights of the new CBA are contributions to AGMA's Health Plan B for all Regular Choristers. The

Negotiation Committee (see photos on page 14) which included Scott Blois, Leanna Brand, Amy Fogerson, Michael Geiger, Marie Hodgson, Bob Lewis, Susan Taylor Mills, Alice Murray, and Burman Timberlake, put in many hours of hard work over many months to make this contract a reality, along with chief negotiator Deborah Allton and Southern California Area Representative Beth Millman. Area Chair Jennifer Wallace also provided her support during these negotiations.

Opera Pacific returned to music rehearsals on October 18 and will begin their season in mid-November with *Tosca*. They will also be performing *Aida* and *L'italia in Algeri* this season.

Finally, San Diego Opera negotiations began on August 30. The negotiations picked up again the last week in September and are still ongoing. Participating at the negotiating table are Delegate Joe DeStefano, AGMA's Director of Legal Affairs Linda Bartlett, and Southern California Area Representative Beth Millman. They are ably assisted by the negotiating committee that includes: Anthony Ballard, Ava Liss, Patti Minton, Hal Skelly, Janet Goggins, Jeff Shipman, Kent Lasater, Lois Myers, Tom Oberjat, William Nolan, Vincent Martin, Christine Sanzone, Elise Sandell, Loren Meeker and Kerry Masek.

### IN MEMORIAM

*Randall Behr\**  
*Sophie L. Beilan*  
*Gordon Boelzner\**  
*Levan Chaganava*  
*Alfredo Corvino*  
*Ghena Dimitrova*  
*Sixten Ehrling\**  
*Carlo Maria Giulini\**

*William Mellow*  
*George Oran*  
*Helen L. Phillips*  
*Glynn Ross\**  
*Kenneth Schermerhorn\**  
*Raisa Struchkova*  
*Christine Teborg*  
*Mauro Torrigiotti*

*Dorothy Traub*  
*Theodor Uppman*  
*Onna White*  
*Hans Wolf\**  
*Beverly Wolff*  
*Carla Wood*  
*Lyndon Woodside\**

\*Indicates a distinguished individual in a related profession.

## Department of Labor Reporting

By Alan S. Gordon, National Executive Director

The Department of Labor has decided to enforce a long-standing but previously un-enforced provision of the law that requires union officers and employees to file annual LM-30 reports. Originally designed to protect union members from corrupt practices, the law requires that officers report the receipt of anything of value in excess of \$25 from any entity with which their union does business. In practice, enforcement of the LM-30 Report has the effect of harassing union officers and employees by imposing an incredibly complex paperwork burden. Thus, any AGMA "officer" (including National officers, Board members, Area Chairs, local officers and possibly committee officers) must personally (this is a personal obligation and not one that AGMA can legally perform for you) file an annual report (we will supply all officers with the forms) listing everything and anything that you receive from any company with which AGMA has a contract or does business that is 'worth' more than \$25.

First, keep in mind that the obligation to report does not imply

that such things are illegal. It is only an obligation to report them. Receipt of anything designed to influence you in your capacity as a union officer is, however, illegal. You need to remain aware of the LM-30 reporting requirement, however, throughout each year so that you do not forget about items that must be reported.

For example, if you are serving on a negotiating committee and the employer provides you with a meal that is 'worth' more than \$25, the meal must be reported. It is not yet clear whether 'free' tickets to performances at your Company must be reported, but free tickets to performances by other companies must be reported.

Prior to the end of 2005, our attorneys will give all officers a more complete description of the items that must be reported, and will be available through the National Office, to answer questions, but due diligence requires that you keep track of your receipts (or receipts from your spouse or minor children) of anything at all that might be considered a reportable item.

## Union Privilege/Union Plus Disaster Relief

Union Plus/Union Privilege, an AGMA member benefit, offers assistance through Disaster Relief Fund grants ranging from \$500 to \$2,000 which are available to AGMA members who hold a Union Plus credit card facing financial hardship due to Hurricanes Katrina or Rita. The money does not have to be repaid. To qualify for a grant, the union member must: (1) have been a victim of a natural disaster; (2) have experienced a significant income loss or financial hardship; (3) have been a Union Plus Credit Card holder for at least 12 months and have opened the account prior to the date of the natural disaster; and (4) document his or her circumstances and income loss. To apply for a Disaster Relief Fund grant, cardholders can call the Credit Card Disaster Relief Helpline at (877) 761-5028 to speak directly with a specially trained representative.

Other special assistance for cardholders includes lower rates, fee waivers, and free credit counseling through the Union Plus Credit Counseling Program. Disaster victims who participate in the Union Plus Loan, Auto Insurance and Mortgage programs may be eligible to receive payment extensions or other special help from the program providers. Assistance plans vary by program provider.

To find out more, disaster victims who participate in any of the following Union Plus programs should call these toll-free numbers:

Union Plus Credit Card Disaster Relief Fund: (877) 761-5028

Union Plus Loan Program: (800) 343-7097

Union Plus Mortgage: (800) 848-6466

Union Plus Auto Insurance: (800) 294-9496

Union Plus Credit Counseling: (877) 833-1745

The AGMA website [www.musicalartists.org](http://www.musicalartists.org) has a link to the Union Plus programs.

# AGMA Financials

## INDEPENDENT AUDITOR'S REPORT

Executive Board

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, 2003 and 2002, 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, 2003 and 2002 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**

<b>American Guild of Musical Artists</b>		<b>2003</b>	<b>2002</b>
<b>Statements of Financial Position</b>			
December 31, 2003 and 2002			
	<b>2003</b>	<b>2002</b>	
<b>Assets:</b>			
Cash and short-term investments: (Note 2)			
Operating accounts	\$ 811,056	\$ 990,665	
Money market funds	1,845,959	274,496	
Certificates of deposit	<u>559,987</u>	<u>1,343,527</u>	
	<u>3,217,002</u>	<u>2,608,688</u>	
<b>Receivables:</b>			
Dues less: allowance for doubtful accounts of \$1,530,002 and \$1,697,216 at December 31, 2003 and 2002, respectively	377,856	515,058	
Other	<u>51,546</u>	<u>22,172</u>	
	<u>429,402</u>	<u>537,230</u>	
<b>Other assets:</b>			
Cash - security deposits (Note 6)	103,670	113,306	
Prepaid expenses	17,295	39,198	
Security deposit	<u>400</u>	<u>400</u>	
	<u>121,365</u>	<u>152,904</u>	
Net property assets (Notes 2 and 4)	<u>155,726</u>	<u>170,182</u>	
Total assets	<u>\$ 3,923,495</u>	<u>\$ 3,469,004</u>	
<b>Liabilities and net assets:</b>			
Accounts payable and accrued expenses	\$ 459,556	\$ 413,291	
Security deposits (Note 6)	<u>113,667</u>	<u>113,306</u>	
Total liabilities	<u>573,223</u>	<u>526,597</u>	
<b>Commitment and contingency (Note 5)</b>			
Net assets - unrestricted	<u>3,350,272</u>	<u>2,942,407</u>	
Total net assets	<u>3,350,272</u>	<u>2,942,407</u>	
Total liabilities and net assets	<u>\$ 3,923,495</u>	<u>\$ 3,469,004</u>	
<b>Statements of Activities</b>			
For the years ended December 31, 2003 and 2002			
	<b>2003</b>	<b>2002</b>	
<b>Revenues:</b>			
Working dues	\$ 2,237,817	\$ 2,191,393	
Basic dues	468,224	460,555	
Iniation fees	48,049	359,886	
Reinstatement fees	<u>2,343</u>	<u>24,188</u>	
Total from membership	2,756,433	3,036,022	
Visa fees	293,000	82,750	
Interest	32,583	32,408	
Other	<u>26,447</u>	<u>22,967</u>	
Total revenues	<u>3,108,463</u>	<u>3,174,147</u>	
<b>Expenses:</b>			
<b>Program services:</b>			
Member services	1,783,236	1,583,905	
<b>Supporting activities:</b>			
Administration expenses	<u>917,362</u>	<u>1,526,254</u>	
Total expenses	<u>2,700,598</u>	<u>3,110,159</u>	
Change in net assets	<u>407,865</u>	<u>63,988</u>	

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## AGMA Financials (continues from page 20)

	<u>2003</u>	<u>2002</u>
Net assets:		
Beginning of year, as previously noted (Note 8)	2,942,407	2,820,866
Prior period adjustment	_____ -	_____ 57,553
Beginning of year, as restated	<u>2,942,407</u>	<u>2,878,419</u>
End of year - unrestricted	<u>\$ 3,350,272</u>	<u>\$ 2,942,407</u>

**Statements of Cash Flows**

For the years ended December 31, 2003 and 2002

	<u>2003</u>	<u>2002</u>
Cash flows from operating activities:		
Change in net assets	\$ 407,865	\$ 63,988
Adjustments to reconcile change in net assets to net cash provided by operating activities:		
Depreciation and amortization	39,542	29,874
(Recovery of) provision for dues receivable doubtful of collection	(167,214)	377,693
Changes in operating assets and liabilities:		
Decrease (increase) in dues receivable	304,416	(35,237)
(Increase) in other receivable	(29,374)	(5,304)
Decrease (increase) in prepaid expenses	21,903	(25,464)
Decrease in security deposit	9,636	406,110
Increase (decrease) in accounts payable and accrued expenses	46,265	(13,485)
Increase (decrease) in security deposit payable	_____ 361	_____ (406,110)
Net cash provided by operating activities	<u>633,400</u>	<u>392,065</u>
Cash flows from investing activities:		
Purchase of property assets	<u>(25,086)</u>	<u>(115,367)</u>
Net cash (used in) investing activities	<u>(25,086)</u>	<u>(115,367)</u>
Net increase in cash and short-term investments	608,314	276,698
Cash and short-term investments, beginning of year	<u>2,608,688</u>	<u>2,331,990</u>
Cash and short-term investments, end of year	<u>\$ 3,217,002</u>	<u>\$ 2,608,688</u>

**Notes to Financial Statements**

December 31, 2003 and 2002

**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.

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

**Valuation of Investments:** Investments in money market funds and certificates of deposit are stated at cost, which approximates fair value.

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

**Note 3 - Concentration of Credit Risk:** Financial instruments that subject the Guild to concentrations of credit risk include cash and short-term investments and dues receivable. While the Guild attempts to limit any financial exposure by maintaining accounts at high quality financial institutions, its deposit balances may, at times, exceed federally insured limits. The Guild has not experienced any losses on such accounts. Dues receivable represent amounts due to the Guild from various employers. 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, 2003 and 2002:

	<u>2003</u>	<u>2002</u>
Furniture and fixtures	\$ 89,722	85,493
Computer equipment	264,006	243,149
Leasehold improvements	<u>6,839</u>	<u>6,839</u>
	360,567	335,481
Less: accumulated depreciation and amortization	<u>204,841</u>	<u>165,299</u>
Net property assets	<u>\$ 155,726</u>	<u>170,182</u>

Depreciation and amortization expense amounted to \$39,542 and \$29,874 for the years ended December 31, 2003 and 2002, 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
2004	\$ 245,910
2005	245,910
2006	245,910
2007	258,791
2008	259,962
Thereafter	<u>801,550</u>
	<u>\$2,058,033</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 \$266,406 and \$299,643 for the years ended December 31, 2003 and 2002, respectively. The Guild also rents office space at 459 Fulton Street, San Francisco, California. The noncancelable operating lease expires on January 14, 2005. Rent expense was \$10,671 for the year ended December 31, 2003.

**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

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**AGMA Audited Financials** (continues from page 22)

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.

The Plan provides 100% vesting after seven years of service and provides the following types of pension benefits: normal, 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 year ended December 31, 2003 are as follows:

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

The following table indicates the Plan's funded status as of December 31, 2003, the date of the most recent actuarial reports.

Fair value of plan assets	\$ 227,077
Benefit obligation	<u>326,180</u>
Funded status	\$ <u>(135,103)</u>
Pension liability	\$ <u>(12,081)</u>
Information on benefit costs:	
Benefits paid	\$ 10,878

Employer contribution	30,795
Actual return on plan assets	9,858
Weighted average assumptions:	
Discount rate	6.00%
Expected return on plan assets	8.00%
Rate of compensation increase	-
Inflation rate	-

**Note 8 - Prior Year's Adjustment:** The net assets have been restated as of January 1, 2002, for the cumulative effect attributable to overstatement of accrued pension cost.

A summary of the change is as follows:

Net assets, January 1, 2002, as previously reported	\$ 2,820,866
Accounts payable and accrued expenses	<u>57,553</u>
Net assets, January 1, 2002, as restated	\$ <u>2,878,419</u>

**Note 9 - Functional Classification of Expenses:** In the accompanying statement of activities, expenses have been reported by their functional classification, a method of grouping expenses according to the purpose for which they were incurred. The primary functional classifications are program services and supporting activities. Program services are the activities that result in services being provided to members that fulfill the purposes or mission for which the organization exists. Supporting activities are all activities of an organization other than program services.

**Note 10 - 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 11 - Tax Status:** The Guild is exempt from federal income tax under the provisions of Section 501(c)(5) of the Internal Revenue Code.

**Note 12 - Retirement Plan:** The Guild sponsors a retirement plan covering substantially all employees pursuant to Section 401(k) of the Internal Revenue Code. Employee contributions are voluntary and the Guild contributes on behalf of eligible employees. Expense for the year ended December 31, 2003 was \$78,118.

## Metropolitan Opera Chorus and Extra Chorus Auditions

Auditions for the Metropolitan Opera Chorus and Extra Chorus for the 2006/2007 season will be held in the Metropolitan Opera House as follows:

**Tuesday, January 24: AGMA Members Only\***

Sign-in: 11:30 am - 1:30 pm, Audition: 1:30 pm - 6:30 pm

\*A Valid AGMA Membership card must be presented

**Wednesday, January 25: Open Call**

Sign-in: 10:00 am - 12:00 pm, Audition: 12:00 pm - 6:30 pm

**Friday, January 27: Open Call**

Sign-in: 10:30 am - 12:30 pm; Audition: 12:30 pm - 6:30 pm

All auditions are on a first-come/first-heard basis. To participate you must sign-in in person during the designated sign-in periods listed above. Unheard applicants from prior days will be heard first. As many singers will be heard as time permits. Please enter the Opera House through the concourse doors into Founders Hall.

The Metropolitan Opera Chorus and Extra Chorus offer unique and rewarding career opportunities for highly qualified

performers. Classically trained professional singers who have attained the highest level of artistry in their field should be prepared to sing two arias, one in Italian and one in German. Selections should demonstrate the applicant's ability to sing **lyrically**. A professional résumé is recommended. **An accompanist will be provided.**

Applicants will be considered for positions in the Extra Chorus and any openings in the Regular Chorus. As in the past, The Metropolitan Opera will not know about the availability of Regular Chorus positions at the time of the auditions.

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

The Metropolitan Opera Web Site:

[www.metoperafamily.org/metopera/auditions/chorus.aspx](http://www.metoperafamily.org/metopera/auditions/chorus.aspx)

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

The Metropolitan Opera is an Equal Opportunity Employer  
Raymond Hughes, Chorus Master

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

<b>Actors Federal Credit Union</b>	(212) 869-8926	www.actorsfcu.com
<b>The Actors' Work Program</b>		www.actorsfund.org/actors/human/work.html
<b>The Actors' Work Program - New York</b>	(212) 354-5480	blevinso@actorsfund.org
<b>The Actors' Work Program - Chicago</b>	(312) 372-0989	dtowne@actorsfund.org
<b>The Actors' Work Program - Los Angeles</b>	(323) 933-9244, ext. 50	ltrotter@actorsfund.org
<b>The Actors' Fund</b>		www.actorsfund.org
<b>The Actors' Fund - East Coast</b>	(212) 221-7300      (800) 221-7303	seligson@actorsfund.org
<b>The Actors' Fund - Midwest</b>	(312) 372-0989      (800) 221-7303	dtowne@actorsfund.org
<b>The Actors' Fund - West Coast</b>	(323) 933-9244      (800) 221-7303	intakela@actorsfund.org
<b>AGMA Relief Fund - Donations</b>	(800) 543-AGMA (2462)	susan@musicalartists.org
<b>AGMA Relief Fund - Intake East</b>	(212) 221-7300 or (800) 221-7303	
<b>AGMA Relief Fund - Intake Midwest</b>	(312) 372-0989 or (800) 221-7303	
<b>AGMA Relief Fund - Intake West</b>	(323) 933-9244 or (800) 221-7303	
<b>AGMA Retirement &amp; Health (Plan A, AGMA Retirement Plan and AGMA Health Plan)</b>	(212) 765-3664	www.agmaretirement-health.org
<b>AGMA Health Plan B ("Administrative Services Only")</b>	(866) 263-1185	
<b>Artists' Health Insurance Resource Center - NY</b>	(212) 221-7300, ext. 165	www.ahirc.org
<b>Artists' Health Insurance Resource Center - LA</b>	(323) 933-9244, ext. 32	AHIRC@actorsfund.org
<b>Career Transition for Dancers - New York</b>	(212) 764-0172	info@careertransition.org
<b>Career Transition for Dancers - Los Angeles</b>	(323) 549-6660	info-la@careertransition.org
<b>Career Transition for Dancers - Outside of New York and Los Angeles</b>	(800) 581-CTFD (2833)	www.careertransition.org
<b>TEIGIT (The Entertainment Industry Group Insurance Trust)</b>	(212) 758-5675 (800) 886-7504	www.teigit.com teigit@teigit.com
<b>Union Privilege/Union Plus</b>	(800) 452-9425      (202) 293-5330	www.unionplus.org

## AGMA Emergency Relief Fund

By AGMA President and Emergency Relief Fund Chair Linda Mays

The AGMA Relief Fund is your relief fund whether you are supporting it or benefiting from it. For over 60 years, the Relief Fund has been a safety net for AGMA members who are beset by accidents, illness, financial devastation, and other tragedies that interrupt their careers.

The Relief Fund continually gives vital aid to our members whether they are victims of a national disaster or victims of a private catastrophe. Please pledge your continuing support. Plan a fundraiser, give private donations (see form on page 24)

and/or ask your employer to match your contribution.

**Let us help you plan your holiday gift giving.** Personalized cards, calendars, and photos are a unique expression of both the importance of the recipient and your compassion for your colleagues in need.

As creative artists, our members continually invent impressive new ways of combining gift giving while also assuring a secure future for the Relief Fund and receiving a tax deduction. Remember the Relief Fund throughout the year.



AFTRA New York Local Vice President Ed Fry (far left), Lobbyist Richard Winsten (right), and President Mays attend a thank you reception in honor of NY State Assemblyman Richard Brodsky (Attorney General candidate) who promoted the NY State COBRA subsidy bill which benefits union members across the state.



Licia Albanese, world renown opera diva, (Honorary Trustee of the AGMA Relief Fund), with Met chorister Theresa Teng and President Mays enjoy a few quiet moments during a dress rehearsal of Manon at the Met.



**Pre-AGMA Awareness Committee**

In May, PAAC made its second annual presentation at the 2005 Classical Singer magazine Convention held in New York City; left to right: Board member and soloist Osceola Davis, Metropolitan Opera make-up artist Victor Callegari, and Board member and dancer Stephanie Godino.

PAAC made a presentation to The Manhattan School of Music in April to introduce students to their future music union.

The 2006 schedule includes visits to Juilliard, Curtis, and University of the Arts.



The negotiating committee for the Metropolitan Opera.



Dance/USA held a meeting in Seattle this past June. Attending the meeting were: AGMA Eastern Counsel Deborah Allton; AGMA National Dance Executive Nora Heiber; Seattle Opera chorister, Area Chair, and AGMA Board member George Scott; AGMA Northwest Representative Martha Schmidt; and AGMA National Executive Director Alan Gordon.

**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 tax-deductible contribution to the AGMA Relief Fund is:**

\_\_\_ \$100    \_\_\_ \$75    \_\_\_ \$50    \_\_\_ \$25    \_\_\_ Other

**Visa/MasterCard**

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: \_\_\_\_\_