



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

October 2006

Volume 60, Number 3

EXECUTIVE DIRECTOR'S REPORT

By ALAN S. GORDON

Major AGMA Contract Victory

in Arbitration Over Guaranteed Employment

The collective bargaining agreement with the Pennsylvania Ballet guaranteed thirty-eight weeks of work in the 2005-06 season. In reaction to a shortfall in ticket sales, the Pennsylvania Ballet laid off its dancers for four weeks, thereby reducing the number of work weeks in the season from thirty-eight to thirty-four. Management contended that the language in the Layoff provision found in most, if not all, AGMA ballet contracts gave it the right to lay dancers off even if it would reduce the weeks of work below the guarantee (this provision states that "The Employer may lay off Artists in the City of Origination without any compensation"). It argued that to hold otherwise would improperly nullify the plain language of the contract. It claimed that it always believed that the layoff language gave them an "escape clause" if financial circumstances changed and they felt that they could not afford the guaranteed weeks.

Arbitrator Ira F. Jaffe issued a thirty-five page decision sustaining AGMA's grievance, ruling that the Pennsylvania Ballet violated the collective bargaining agreement and individual employment contracts, and ordering the Ballet to make the dancers whole by paying the full amount of compensation they should have received for the four lost weeks. The arbitrator reasoned that the Ballet's interpretation of the layoff language would render the guarantee meaningless or illusory. He interpreted the layoff language to mean that the Employer could lay dancers off without compensation only in the City of Origination, and not when they were any place else, and that this had to be read together with the guaranteed employment language which leads to the conclusion that they cannot lay dancers off if it would reduce the weeks of work below the guarantee.

This arbitration was successfully conducted by AGMA's Philadelphia attorney, Gail Lopez-Henriquez, who negotiates many of AGMA's contracts. Gail was recently the recipient of an award from the Philadelphia Rockys, the Philadelphia dance community, for her outstanding advocacy on behalf of dancers.

AGMA Leadership Conference, New York City, August 2006



Pictured, left to right, back row: 1st Vice-President Gerald Otte, Membership Supervisor Candace Itow, Board member Sara Blann; middle row: Board members Julie Condy, Tim Kjer, Jan Holland, Recording Secretary Mitchell Sendrowitz, 5th Vice-President Colby Roberts; front row: 3rd Vice-President Jimmy Odom, Treasurer Lynn Lundgren, President Linda Mays, 4th Vice-President John Coleman. Other attendees: 2nd Vice-President Michael Geiger; Board members Evelyn Santiago-Schulz, David Schnell, George Scott, Jennifer Wallace; Director of Operations Gerry Angel; National Executive Director Alan S. Gordon; and Board Assistant Elizabeth Drorbaugh.

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FROM THE PRESIDENT LINDA MAYS



Gershwin, Efrem Zimbalist, Serge Prokofiev, Lotte Lehmann, Lauritz Melchior, Ezio Pinza, Lily Pons, and many more whom Robert Merrill referred to as “people of compassion.”

That same year, a *New York Times* reporter noted, “The individual artist must now defend himself, and combine with his colleagues for the protection and advancement of his work and his place in our society.” Opera diva Elizabeth Hoeppel, a founding member of AGMA, was accustomed to singing under union contracts in Germany and, as a result, became an important resource in establishing AGMA’s initial goals. “First you are paid, then you perform. And if you are not paid by the end of the first act, you stop the performance.” This was Hoeppel’s response to complaints from singers who had not been paid, but were expected to be “professional” and continue performing to save the show. AGMA quickly acted to protect artists from being stranded on tour, rehearsing without pay or time limitations, touring with meager per diem allowances, and/or performing while sick or injured.

In 1937, dancers became part of AGMA, and it became apparent that unsafe working conditions were causing many injuries. AGMA again took responsibility and joined with the dancers to establish a standard for flooring specifications and appropriate temperature levels in all venues hosting AGMA dance companies.

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

Your leaders of today are continuing the fight, striving to maintain the gains of the past. AGMA’s vigilant and vigorous contract enforcement has won groundbreaking arbitration and National Labor Relations Board victories. AGMA’s continuing advocacy for soloists against abusive agents/managers has included engaging in legal proceedings in defense of our members. We advocate diplomacy and cooperation whenever possible for the mutual benefit of our members and their employers.

Your elected leadership is moving forward into new territory. Technology today presents both challenges and opportunities. We are working to keep you informed, unified, and in contact with member services through the AGMA website. We are negotiating media agreements with employers to protect and compensate you, and to protect our art forms. Physical safety and vocal protection are primary leadership goals. The expansion of health care and pension benefits in all contracts is our constant hope.

In addition, your leaders work to support and expand ancillary benefits for members such as the AGMA Relief Fund, Career Transition for Dancers, Actors’ Work Program, and Union Plus. We actively participate in and promote these programs because of the tremendous benefits they afford our over 6,000 members.

The greatest triumph for today’s leaders will be the successful continuation over the next seven decades of the ideals and mission established by AGMA’s founders at that historic first Union meeting seventy years ago.

Patrick Quinn, Remembered

By AGMA President Linda Mays

Patrick Quinn, Actors' Equity Association President since 2000 and recently appointed Executive Director, died suddenly on September 23, 2006.

John P. Connolly, the National President of AFTRA, notified the entertainment union community by way of a very moving written tribute to his long-time friend and colleague. An excerpt reads, "Patrick was the most amazing example of the impossible, graceful entwining of The Lion and The Lamb in leadership that I ever witnessed. He was fierce in his devotion to and defense of our dignity, our rights, our families, and our just needs as Professional Performers. And yet he wasn't all fight all the time; he understood that we have spiritual needs as Artists, and that we're all in this wildly improbable life's work...to work. To do our job as Artists for our people, country and our world."

AGMA and Equity have often tangled as adversaries, but more often worked as allies. Whatever the issue, Patrick was always brilliant, eloquent, honest, and fair. His wit, charm, sensitivity, and true courage inspired many of us to be better versions of ourselves.

While we join the staff and our brothers and sisters at AEA and leaders of the entertainment industry unions in mourning this great loss, we also give thanks for having been a part of the world he touched.

AGMA at Dance/USA Conference

By James Fayette, New York Area Dance Executive

Nora Heiber, National Dance Executive, and James Fayette, New York Area Dance Executive, attended the Dance/USA conference held this past June in Portland, Oregon. This is the third time AGMA has been invited to Dance/USA, and it reflects an ongoing effort on the part of the union and management to work together on issues of national concern. At this conference Nora and James met with a roundtable consisting of the executive directors and managers of most of the major American dance companies. Some of the companies included were Alvin Ailey, Boston Ballet, Ballet Hispanico, Kansas City Ballet, Houston Ballet, San Francisco Ballet, The Washington Ballet, and Pacific Northwest Ballet. Among the issues discussed were post-hire health

screenings for dancers developed by the Taskforce on Dancer Wellness, dancer education on individual contract obligations between artist and employer, and second career programs for dancers.

Dance/USA continues to be a progressive forum for AGMA/Management relations and a vehicle to promote national projects that benefit all dancers. For example, Nora and James have been active in the development and implementation of health screening suggested by medical professionals making up the Dance/USA's Taskforce on Dancer Wellness, and they continue to educate dancers on its potential benefits. In addition, Nora and James are helping AGMA identify different companies in need of an informative seminar about Union mem-

bership. In the future, AGMA will arrange these seminars and educate dancers about the benefits of becoming an AGMA member. Further, AGMA representatives have proposed the formation of a joint AGMA/Management task force to explore the creation of a national financial fund making it possible for dancers to receive support from all former employers. The plan is to develop an overall, national second-career model that provides resources for dancers seeking to enrich the skills that will support them beyond a professional performing career.

The collaborative efforts of your AGMA dance representatives and Dance/USA have resulted in progressive initiatives. Nora and James hope to continue these efforts in the future for even greater benefits.

VISIT US ON THE WEB: WWW.MUSICALARTISTS.ORG

AGMA BY-LAW AMENDMENT REGARDING BASIC DUES

At its meeting of December 5, 2005, the Board of Governors voted that the collection of basic dues be changed from a semiannual (\$39.00) billing to an annual (\$78.00) billing as of January 1, 2007.

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

2006 ELECTION RESULTS

TOTAL NUMBER OF ENVELOPES MAILED: 5,219

TOTAL ENVELOPES RECEIVED: 773

TOTAL INVALID ENVELOPES: 25

2006 BOARD OF GOVERNORS
ELECTION RESULTS**01 NEW YORK AREA****CHORISTERS (4 VACANCIES)**

David Frye (2009)	191
Pamela Smith (2009)	178
Karen Grahn (2009)	154
Glenn Bater (2009)	147
Rose Anderson	88
Linda Doria	84
Write-in votes	3

DANCERS (3 VACANCIES)

William Agliata (2009)	195
Stephanie Godino (2009)	194
<i>Griff Braun</i>	9
<i>Sarah Weber (2007)</i>	3
(accepted position)	
Other write-in votes	18

SOLOISTS (4 VACANCIES)

LeRoy Lehr (2009)	214
Tony Stevenson (2009)	212
Luretta Bybee (2009)	196
Greer Grimsley (2009)	192
Write-in votes	6

02 So. CALIFORNIA AREA**CHORISTERS (2 VACANCIES)**

Heidi Herzog (2009)	113
Joseph DeStefano (2009)	112
Write-in votes	54

SOLOISTS (1 VACANCY)

Michael Gallup (2009)	133
Write-in votes	3

03 CHICAGO-MIDWEST AREA**CHORISTERS (2 VACANCIES)**

Matthew Carroll (2009)	131
Cole Seaton (2009)	129
Write-in votes	3

DANCERS (1 VACANCY)

Michael Anderson (2009)	101
Julianne Spratlin Kepley	43

SOLOISTS (1 VACANCY)

Christopher Feigum (2009)	146
Write-in votes	1

04 SAN FRANCISCO AREA**DANCERS (1 VACANCY)**

<i>Nicholas Smith (2009)</i>	7
Other write-in votes	7

05 NEW ORLEANS AREA**CHORISTERS (1 VACANCY)**

<i>Julie Condy (2009)</i>	4
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06 PHILADELPHIA AREA**CHORISTERS (1 VACANCY)**

<i>Maren Montalbano (2009)</i>	11
Other write-in votes	6

**07 WASHINGTON/
BALTIMORE AREA****STAGE MGRS./DIRS./CHOR. (1 VACANCY)**

Cassandra Domser (2009)	61
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SOLOISTS (1 VACANCY)

Paul Mc Ilvaine (2009)	62
Write-in votes	1

08 PITTSBURGH AREA**CHORISTERS (1 VACANCY)**

<i>Kellie McCurdy Ryan (2009)</i>	11
Other write-in votes	10

09 NEW ENGLAND AREA

All Board positions currently filled.

10 TEXAS/OKLAHOMA AREA**CHORISTERS (1 VACANCY)**

George Eison (2009)	34
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11 NORTHWEST AREA

All Board positions currently filled.

Key: Bold = Newly elected Governors Bold Italics = Winners by write-in

Year = Term expiration

2005-2007 NATIONAL OFFICERS

PRESIDENT: Linda Mays

3RD VICE-PRESIDENT: James Odom

TREASURER: Lynn Lundgren

1ST VICE-PRESIDENT: Gerald Otte

4TH VICE-PRESIDENT: John Coleman

RECORDING SECRETARY: Mitchell

Sendrowitz

2ND VICE-PRESIDENT: Michael Geiger

5TH VICE-PRESIDENT: Colby Roberts

2006-2007 BOARD OF GOVERNORS*

01 NEW YORK AREA

CHORISTERS

Rose Anderson 2007
Glenn Bater 2009
 Timothy Breese 2008
David Frye 2009
Karen Grahn 2009
 Robert Kuehn 2008
 Robert Maher 2007
Pamela Smith 2009
 Joseph Turi 2007
 Carole Wright 2008

DANCERS

William Agliata 2009
 Seth Davis 2008
Stephanie Godino 2009
 Jonathan Pessolano 2008
Sarah Weber 2007

SOLOISTS

Jane Bunnell 2008
Luretta Bybee 2009
 Patrick Carfizzi 2008
 Osceola Davis 2007
 Frances Ginsberg 2007
Greer Grimsley 2009
 Peter Kazaras 2007
LeRoy Lehr 2009
 Belinda Oswald 2008
Tony Stevenson 2009
 Anita Terzian 2007

STAGE MGRS/DIRECTORS/CHOREOGRAPHERS

Terry Ganley 2008
 Jan Holland 2007

02 So. CALIFORNIA AREA

CHORISTERS

Jonathan Curtsinger 2008
Joseph DeStefano 2009
Heidi Herzog 2009
 David Schnell 2008
 Tim Smith 2007
 Jennifer Wallace 2007

DANCERS

Peggy Hickey 2008

SOLOISTS

Michael Gallup 2009

STAGE MGRS/DIRECTORS/CHOREOGRAPHERS

Lisa Kable 2007

03 CHICAGO-MIDWEST AREA

CHORISTERS

Matthew Carroll 2009
 Chuck Coyl (Actor) 2007
 Catherine V. Duke 2008
 Joseph Fosselman 2008
 Richard Livingston 2008
 Lawrence Montgomery 2007
 Lorene Richardson 2007
Cole Seaton 2009

DANCERS

Michael Anderson 2009
 Sara Stewart 2008

SOLOISTS

Buffy Baggott 2007
Christopher Feigum 2009

STAGE MGRS/DIRECTORS/CHOREOGRAPHERS

Margaret Stenger 2008

04 SAN FRANCISCO AREA

CHORISTERS

Julianne Booth 2007
 Sally Mouzon 2008

DANCERS

Nicholas Smith 2009

SOLOISTS

Gregory Stapp 2008

05 NEW ORLEANS AREA

CHORISTERS

Julie Condy 2009

06 PHILADELPHIA AREA

CHORISTERS

Maren Montalbano 2009
 Evelyn Santiago-Schulz 2008

SOLOISTS

Sara Blann 2007

07 WASHINGTON/
BALTIMORE AREACHORISTERS

Dorothee Bodner 2007
 Tim Kjer 2007
 David Prager 2008
 Bailey Whiteman 2008

DANCERS

Barbara Stuckey 2008

SOLOISTS

Paul McIlvaine 2009
 Laura Zuiderveen 2007

STAGE MGRS/DIRECTORS/CHOREOGRAPHERS

Cassandra Domser 2009

08 PITTSBURGH AREA

CHORISTERS

Kellie McCurdy Ryan 2009

09 NEW ENGLAND AREA

CHORISTERS

Jason McStoots 2007

SOLOISTS

Marilyn Bulli 2008

10 TEXAS/OKLAHOMA AREA

CHORISTERS

George Eison 2009

DANCERS

Mireille Hassenboehler 2007

SOLOISTS

Fred Craven 2008

11 NORTHWEST AREA

CHORISTERS

Maria Leatha 2008
 George Scott 2007

DANCERS

Alexandra Dickson 2007

Key: Bold = Newly elected Governors
 *As of the September 25, 2006 Board Meeting.

AREA NEWS

NEW YORK

New York Labor Day Parade

by James Fayette, New York Area Dance Executive

On a bright and sunny Saturday in September, a group of AGMA members met on the corner of 44th and Madison to march in the Labor Day Parade. The mood matched the weather, and everyone enjoyed seeing old friends and making new acquaintances. Walking from 44th to 72nd Street on Fifth Avenue framed by landmark skyscrapers was unforgettable; the group chatted over the AGMA banner and shouted their Union solidarity whenever the crowd of onlookers cheered. It was a truly memorable New York experience, and one we hope more people can enjoy next year when we meet again.



New York City Opera (NYCO) Chorister and Negotiating Committee member Bernadette Fiorella and NYCO Associate Chorister Rebecca Fasanello, part of the group called Misto, performed a short program of duets at the Little Church Around the Corner as part of its A Little Middy Music series.



Metropolitan Opera chorus divas supported union colleagues by attending a performance of *All Dolled Up*, an off-Broadway play produced by members of IATSE Stage Employees Local One and Theatrical Teamsters Local 817. Left to right, seated: Ellen Lang, Melissa Lentz, Deborah Saverance, Rebecca Carvin; standing: Connie Green, Jean Braham, AGMA President Linda Mays, Mary Meyers, and Belinda Oswald.

Metropolitan Opera Chorus and Extra Chorus Auditions

Auditions for the Metropolitan Opera Chorus and Extra Chorus for the 2007-08 season will be held in the Metropolitan Opera House as follows:

Wednesday, January 10, 2007: AGMA Members Only*

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

*A Valid AGMA Membership card must be presented

Thursday, January 11, 2007: Open Call

Sign-in: 10:00 am - 12:00 pm, Auditions: 12:00 pm - 6:00 pm

Friday, January 12, 2007: Open Call

Sign-in: 10:30 am - 12:30 pm; Auditions: 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

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

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

PITTSBURGH

by Bill Buchanan, Pittsburgh Area Chair



The Pittsburgh Area held its annual meeting on Sunday, September 17, immediately following a chorus rehearsal of *Pagliacci*. Members from the Pittsburgh Opera chorus and production staff as well as members of the Pittsburgh Ballet Theatre enjoyed sandwiches and cookies while discussing pertinent issues with Ballet Delegate Stephen Hadala, Area Committee Chair Bill Buchanan, Area Committee Vice-Chair Carol Wolfe, and Board of Governors member Kellie McCurdy Ryan.

Those pictured are opera choristers unless otherwise indicated. Left to right, **kneeling**: Pittsburgh Local Area Committee Vice-Chair Carol Wolfe, Julie Barkovich (Pittsburgh Opera production), Robert Pruitt, David Jennings-Smith, Pittsburgh Local Area Committee Chair Bill Buchanan; **second row**: Richard LeBeau, Yvonne Stack, Lisa Brovey Kovach, Cindy Pratt (Pittsburgh Opera delegate), AGMA Board of Governors member Kellie McCurdy Ryan, Nancy Hanna Long, Janice Garrone, Bill Fisher, Jeff Link, John Walters, Mark Spondike, Hank Alviani, Vitaliy Lomakin; **third row**: Sylvia Hollinshead, Stephen Hadala (Pittsburgh Ballet Theatre delegate), Nicola Coppola (Pittsburgh Ballet Theatre delegate), Peter Bianchi, Bob Simoni, Richard Mikol; **back row**: Amanda Serra, Kate Ambrose (area committee member), David Scoville, David Martin, Ed Moore (Pittsburgh Opera delegate).

SAN FRANCISCO

Successful Negotiations

by Nora Heiber, National Dance Executive

SAN FRANCISCO BALLET

On Saturday July 8, 2006, at 1:30 a.m., after five months of negotiations, the San Francisco Ballet negotiating committee felt confident it had a three-year contract it could enthusiastically recommend to the members. The new contract includes compensation increases of 3.5%, 4%, and 4.5% respectively; a new tier structure that honors senior corps members; increases in per diem, retirement contributions, and parking reimbursement; and reaffirmation of AGMA's jurisdiction over choreographers with improvements in terms and conditions affecting choreographers including significantly increased fees. Committee member Courtney Elizabeth Wright states, "As part of the negotiating committee, I learned so much about both our Union and our company management, and forged great relationships with my fellow dancers and management based on mutual respect. It was an invaluable experience to work towards the common goal of making San Francisco Ballet the best company it can be."



During the San Francisco Ballet negotiations: left to right, front: Erin McNaulty, Courtney Wright Anderson; left to right, back: Courtney Elizabeth Wright, National Dance Executive Nora Heiber, Director of Legal Affairs Linda Bartlett, Garen Scribner, and Steven Norman.

A key factor in the success of the negotiations was the hard work of the AGMA's professional staff. Director of Legal Affairs Linda Bartlett and National Dance Executive Nora Heiber assisted the negotiating committee in its efforts. San Francisco Ballet dancer Dana Genshaft writes, "...[Linda and Nora did] a great job. Linda [was]... an amazing advocate. ...she really got us what we wanted and it was not easy! ... Thank you all for your hard work and uncompromising dedication."

Another key factor was the tremendous support the negotiating committee received from the many company members who attended several sessions, often into the wee hours of the morning. At one time, as many as fifty members attended. San Francisco Ballet dancer Maureen Choi offers, "Whether you were actually sitting at the table on the [negotiating committee] or just at a meeting to observe, staying updated and informed, as well as being mindful of our objectives, were the keys to success and ultimately getting a contract that we as a company were satisfied with. It was imperative,

(continues on page 8)

San Francisco Area News (continued from page 7)

especially along the lines of getting the compensation we wanted, that every dancer care about the decisions they were essentially all making. Together, AGMA and the dancers are one unit: powerful, persuasive, and effective."

SAN JOSE BALLET

With the help of San Jose Ballet negotiating committee members Travis Walker, Alexandra Meijer, Damir Emric, and Willie Anderson, Nora Heiber completed negotiations of a two-year contract with Artistic/Executive Director Dennis Nahat. The new contract includes a 3% increase in compensation, overtime, and penalty rates for each year of the contract; two additional Apprentice positions as part of the employment guarantee; dental insurance; voluntary vision care; monthly Plan B contributions of \$50; and guaranteed parking for performance days. The dancers began enjoying the benefits of this new contract when they returned to work on October 2.

SAN FRANCISCO OPERA

AGMA completed the first Electronic Media Agreement (EMA) with San Francisco Opera in March. This EMA includes an Audience Development Premium guarantee which compensates members for promotional use of their work. Dancers, per-performance Choristers, and Assistant Stage Managers will receive \$200 per production. Principal Singers, Stage Managers, and Directors will receive \$500 per production, and Regular Choristers \$2,000 per year. Julianne Booth, Brook Broughton, Kimberly Pross, Laurel Rice, Colby Roberts, Gregory Stapp, and Donna Turchi made up the innovative and spirited negotiating team needed for this pioneering endeavor.

Immediately following the completion of the EMA, Linda Bartlett and Nora Heiber led the members' negotiating committee in sessions concerning the next Collective Bargaining Agreement. Many thanks go to Ioannis Adoniou, Julianne Booth, Brook Broughton, Catherine Cook, Chris Corley, Gregory Dawson, Mary Finch, Nicolle Foland, Sally Mouzon, Kimberly Pross, Colby Roberts, Carole Schaffer, Dan Stanley, and Gregory Stapp. Working together, a tentative agreement with the San Francisco Opera was successfully reached on October 1, 2006.

Although one could not characterize this negotiating process as easy, there was a marked improvement in the manner in which the new administration, led by General Director David Gockley and Director of Artistic and Music Administration Shane Gasbarra, worked with AGMA to address its members' concerns. This was especially evident in efforts made towards resolving outstanding grievances. The previous administration's adversarial relationship resulted in a list of grievances for which AGMA had to file a petition in federal court for an order compelling the company to arbitration. Even before Mr. Gockley was officially in place, Mr. Gasbarra met with AGMA a number of times, and all but three

grievances were successfully resolved. On June 9, 2006, with the help of an arbitrator, AGMA and SFO reached a settlement on the remaining grievances which included financial awards for Principal Artists who were assigned choral roles in productions of *Alcina* and *Mother of Us All* (in addition to roles for which they signed their individual contracts); Principal Cover Artists who had not received rehearsal pay; and Production Staff members who worked for San Francisco Opera from 1998-2003 long awaiting a resolution regarding a per diem dispute. Part of the ruling included new language for future CBAs to ensure these kinds of violations would not reoccur. In the final tally, AGMA prevailed, and twenty-nine of thirty grievances resulted in our members being awarded 100% of what they were owed under the CBA. Although the Arbitrator did not rule similarly on the thirtieth grievance, the fact that it was also resolved in the Union's favor is an indication of the success AGMA has enjoyed with one of its main priorities — contract enforcement.



SFO Electronic Media Agreement negotiating committee with San Francisco Opera: left to right, seated: Donna Turchi, Laurel Rice, Director of Legal Affairs Linda Bartlett; standing: AGMA 5th Vice-President Colby Roberts, Julianne Booth, San Francisco General Director David Gockley, Kimberly Pross, National Dance Executive Nora Heiber



San Francisco Opera women in Verdi's Un Ballo in Maschera: left to right, back row: Claire Kelm, Sally Mouzon, Elisabeth Rom Lucio, Carole Schaffer, Sara Colburn, Kathy Bayler, Jennifer Brody, Karen Huff, Natasha Ramirez, Mitzie Weiner; middle row: Julianne Booth, Lane McNab, Dvora Djoraev, Roberta Bowman, Donna Turchi, Laurel Rice; front row: Heidi Waterman, Debra Rose, and Ann Hughes.

(continues on page 9)

San Francisco Area News (continued from page 8)

Transitions at Ballet West

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

Ballet West underwent two significant changes this year. First, the company, founded in 1963, became an AGMA signatory. Second, the Artistic Director, Jonas Kåge, resigned in June.

The dancers of Ballet West voted for AGMA to represent them in November of 2004. The dancers had been considering the idea for several years and decided to pursue AGMA's representation seriously at the beginning of the 2004-05 season. The timing could not have been more appropriate. The day before the scheduled certification vote, the Ballet West Board of Directors voted to cut the next season by four weeks and to reduce the number of dancers. Through the negotiations, AGMA was able to negotiate a guaranteed number of dancers and work weeks for three years. The dancers' previous contract had no such guarantees.



Since January, when the contract went into effect, communication between the dancers and Ballet West management has improved. The increase in communication is a direct result of a Joint Committee formed under the contract. The committee meets about once every six weeks to discuss issues pertaining to the organization and includes members of management, artistic staff, AGMA delegates, the AGMA Area Representative, and several dancers.

Ballet West's 2005-06 season ended with the departure of Kåge after nine years as Artistic Director. Pamela Robinson-Harris, Ballet Mistress for eight

years, was appointed Interim Artistic Director. Kåge's departure was hard on the company for several months because the former Artistic Director stated through the media that he was forced out. The controversy was reported in the newspapers during the final weeks of the season. However, the company prevailed during this difficult time with an excellent run of performances. In this transitional period, the dancers have been focused on their work and have been determined to help the organization succeed in its goals.

Ballet West has assembled a search committee to find a new Artistic Director. The committee includes dancer representatives chosen by the dancers. Even with Ballet West's recent changes, the show goes on. The entire company recently performed under the direction of Robinson-Harris at Dance Aspen to critical acclaim.

San Francisco Symphony Chorus

by Jay Moorehead, AGMA Board Member and San Francisco Symphony Chorus chorister

The San Francisco Symphony Chorus (SFSC) finished its 2005-06 season with two "Big Bangs" — sold-out performances of Mahler's *Symphony No. 8* and Verdi's *Requiem*. Also performed was a work new to the Chorus during its summer series. Howard Shore's *Lord of the Rings Symphony*, complete with soloists

and large-screen projections of artistic renderings of various characters and situations from Tolkien's trilogy. The 2006-07 season is already in preparation with programs including Mozart's *Mass in c minor*, Mendelssohn's *Elijah*, Handel's *Messiah*, Berlioz's *Damnation of Faust*, and a new work by John Adams titled *A Flowering*

Tree. The SFSC is also in the process of auditioning candidates to replace Chorus Director Vance George who retired in June after twenty-four years of service. AGMA will soon begin to negotiate a new contract with the San Francisco Symphony. The current agreement expires at the end of the 2006-07 season.

NORTHWEST

by James Fayette, New York Area Dance Executive

The renegotiation of the collective bargaining agreement for the Pacific Northwest Ballet, conducted by Chicago Counsel Barbara Hillman and New York Area Dance Executive James Fayette, concluded on May 7, 2006. The contract was ratified by the Board of Governors on August 21.

Management identified some areas it wanted to modify, but, overall, proposed changes reflected current practice and did not adversely affect the dancer's employment. AGMA was able to include language requiring that singers be hired on AGMA individual employment contracts when engaged by the company. In addition, singer wage rates parallel the wages found in the Seattle Opera agreement.

Out of the changes that were successfully accepted into the new agreement, the dancers identified the following improvements as significant: increased payment for the fourth consecutive hour of rehearsal; protection of a dancer's schedule when working as a choreographer; protection and increase of personal days to be used for guest performing; earlier notification of non-reengagement for dancers with ten years seniority; and increases in salary, and the introduction of Vacation Pay.

The successful result of this negotiation is attributed to the hard work and creativity of all the dancers who participated, especially those on the negotiating committee including Jodie Thomas, Louise Nadeau, and Rebecca Johnston.

SOUTHERN CALIFORNIA

New Season Draws Big Crowd to Los Angeles Opera Shop Meeting

by John Russum, Southern California Area Representative and Western Counsel

In the midst of preparing for the September openings of *La Traviata*, *Don Carlo* and *Manon*, over sixty AGMA members attended an hour-long shop meeting to kick off the 2006-07 Los Angeles Opera season.

Area Chair and Board member Jennifer Wallace opened the meeting with introductions of the Shop Committee and Board members in attendance including David Schnell, Tim Smith, Lisa Kable, and Michael Geiger, who is also AGMA's 2nd Vice-President.

Jennifer then introduced John Russum, AGMA's new Southern California Representative and Western Counsel, who reported on an unusually high number of pending grievances. John provided a detailed overview of each case, all of which are prepared for grievance meetings, mediation hearings and, if not settled, arbitrations. The cases involve a wide range of alleged contractual violations by LA Opera including failure to pay proper overtime for multiple contract infringements; failure to make payments for cancelled rehearsals; failure to engage a chorus for the production of *L'incoronazione di Poppea*; disputes related to the New York performances of LA Opera's world premiere of *Grendel*; and the hiring of foreign artists in non-leading roles for the new season. Members in attendance asked several questions spurring a lively dialogue amongst the shop members.

Delegate and Shop Committee member James Guthrie capped off the meeting with a report on the Committee's work over the past year. The Shop Committee urged members to get involved this season. For those new to AGMA, James pointed out that the Shop Committee meets regularly with Management representatives (usually after the close of each production) to discuss and resolve issues based on input from AGMA members.

Arizona Opera Chorus Performs "Backstage at the Opera"

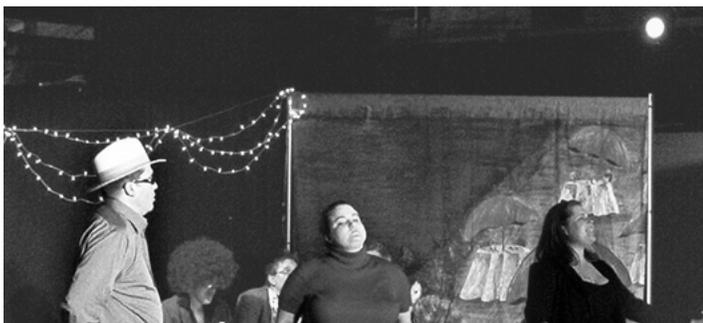
by John Cleveland, AGMA Steward

Members from the Arizona Opera Chorus sponsored two benefit concerts in support of Arizona Opera. This is the second year that the Chorus has staged benefits for the company, expanding to add an additional concert in Phoenix. The well-attended benefits were held on April 22 at the Phoenix Boys Choir rehearsal facility in Phoenix and April 29 at the Arizona Opera Ashby Lohse rehearsal studio in Tucson.

"Backstage at the Opera" provided those who attended an evening of solos and ensembles from opera, operetta, and Broadway with an Italian dinner buffet. Choristers portrayed singers auditioning for a fictitious opera company called "Opera Maximus" which was holding auditions for its inaugural season. As the performances were held in rehearsal



Left to right: AGMA Steward John Cleveland, Chorister Rachel Velarde, Backstage at the Opera Artistic Director Dan Kurek, and Arizona Opera General and Artistic Director, Joel Revzen



An audition session for Opera Maximus

facilities used by the Arizona Opera for auditions and rehearsals, the audience experienced the additional pleasure of "backstage" surroundings, enjoying dining and fine music within the space where all the pieces of an operatic production come together.

On July 25 the Arizona Opera Chorus leadership presented Joel Revzen, General Director of Arizona Opera, with a check for \$3,200, the proceeds from the concerts. In his remarks, John Cleveland, the Chorus Steward, emphasized that the donation represented the dedication, love, and commitment the Chorus has for Arizona Opera, an invaluable resource to the community.

WASHINGTON/BALTIMORE

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

From the looks of it, opera in the Washington/Baltimore (W/B) Area can be a very dark art, or a belly full of laughs (see photos). Either way, choristers in the W/B Area were up to the task and enjoyed their work in productions last season and this summer. As the 2006-07 season is about to commence, we welcome all our members back to work and look forward to the rewards and challenges this season has in store.

The first shop meeting of the newly organized members of The Washington Ballet was held on Friday, September 8. Luis Torres, Elizabeth Gaither, and Brianne Bland were elected as Delegates. Chip Coleman, Jonathan Jordan, and Erin Mahoney-Du will share responsibilities with the Delegates in the "Joint Committee" meetings with management.

The Washington/Baltimore Area Fall General Membership Meeting was held in Baltimore on September 24. Elections for five positions on the Area Committee were completed. Those members re-elected to the committee are Teresa Reid and Alan Reed, and newly elected members include Tricia Lepofsky, Laura Krause and Jay Austin Bitner. Special thanks to Cristobel Langan, Jean Crichton and Bryan Jackson for their dedicated service to the committee over the past years.

Baltimore Opera Company

A four year successor agreement (2006-2010) has been negotiated with the Baltimore



Wolf Trap Opera's production of *Orpheus*, left to right, seated: Tricia Lepofsky, Matt Dingels, Kelly Smith, Danielle Talamantes, Bill Commins, John Artz, Andrea Turner; standing: Michael Nansel, Jim Shaffran, Kurt Hoffman and Yvette Smith.



Attendees at the W/B Fall Membership meeting, left to right, seated: Dyana Neal, Jennie Ritter, Jennifer Blades, Vikki Jones, and Tricia Lepofsky; first row, standing: Michael Ege, Lesley Craigie, Catrin Davies, Victoria Lee Miller, Beth Miller Ryan, Teresa Reid, John Artz, Mid-Atlantic Area Representative Eleni Kallas, William Jones, Michael Bevard, W/B Area Committee Chair Tim Kjer; back row: Jason Ryan, Stephen Stokes, Connie Coffelt Bailey, Monica Reinagel, Farrar Strum, Robert Cantrell, Christopher Rhodovi, Jay Austin Bitner, Phillip Juengst, and Jason Widney; behind the camera: Ros Manier

will be 2%, 4%, and 5%, with Health Plan B increases of 2%, 3%, and 4%. In addition to the compensation and benefits package, the production staff work week will be reduced to fifty-five hours per week with the additional agreement that no member would be required to work more than four hours without a meal break. Re-employment conditions were added with first consideration given to members engaged for two or more productions in the current season and notice of re-engagement not later than four weeks prior to the end of the season. A minimum turn-around time of twelve hours was added to the new agreement as well as up to a twelve-month leave of absence to any production staff member who qualifies for re-employment.

Choristers and Corps Dancers: Commencing with the second year of the agreement, compensation increases will be 2%, 4%, and 5%.

The Job Security rehire guarantee was increased to 90% per production on a seasonal cumulative basis. For the first time, Health Plan B benefits will be contributed on behalf of choristers and corps dancers, also beginning in the second year of the agreement, at the rate of 2%, 3%, and 4% of compensation. The



Washington National Opera's production of *L'Italiana in Algeri*, left to right, back row: Joe Minor, Byron Jones, John Lesane, Harvey Fort, Vito Pietanza; front row: Michael Blaney, J. Alan Garcia, Alan Reed and Tony Torchia.

(continues on page 12)

Washington/Baltimore Area News (continued from page 11)



Wolf Trap Opera's production of Rossini's *Le Comte Ory*, left to right, back row: Bailey Whiteman, John Artz, Cecilia Bailey-Korcsog, Margaret Stricklett; front row: Eugene Galvin, Teresa Reid, Ilah Raleigh and Grace Gori.

inclusion of three days of compensated bereavement leave, not counted as release days, was also achieved for choristers and corps dancers.

Principal Artists: Beginning with the second year of the agreement, weekly compensation increases will be 2%, 4%, and 5%, while

per-performance compensation and per diem will increase at the rate of 2%, 3%, and 3%. Health Plan B contributions will increase beginning in the second year at the rate of 2%, 3%, and 4% of the

current contribution amount. Excluding onstage, technical, and dress rehearsals, the maximum length of any rehearsal shall not exceed four hours unless it is the only rehearsal of the day, in which case it may not exceed five hours; however, no member shall be required to work more than four hours without a meal break of at least one hour.

The Area was most fortunate to have a very dedicated negotiation committee which included Tim Kjer, Vickie Miller, Monica Reinagel, Christopher Rhodovi, Jay Austin Bitner, Cassandra Domser, Heather Bryant, Peter Lomuscio, and Jennie Ritter. Congratulations and thanks for a job well done on behalf of your colleagues.

Members who wish to participate in 2007 negotiations for successor agreements with Washington National Opera and/or Washington Concert Opera should contact Washington/Baltimore Area Chair Tim Kjer at tker@comcast.net, or Mid-Atlantic Area Representative Eleni Kallas at AGMADC@comcast.net.

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.

IN MEMORIAM

Ingrid Bjoner
Sarah Caldwell
Marianna Christos
Anselmo Colzani
*Mary Day**
Archie Drake
Katherine Dunham
Melissa Hayden
Lorraine Hunt Lieberson
Norman Kelley
Jeffrey Kneebone

Sophie Maslow
Paolo Montarsolo
Elizabeth Parcells
*Richard Pearlman**
Ana Marie S. Petruccelli
Heinz Poll
*Patrick Quinn**
*Charles Riecker**
Mark Ryder
William Sandidge
James Schwabacher

Elisabeth Schwarzkopf
*Alfredo Silipigni**
Thomas Stewart
*Dr. James Stuart**
Roy Tobias
Astrid Varnay
Nancy Williams
*William Yannuzzi**
Marie Young
Sylvia Zarembo

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

AGMA Relief Fund Audited Financials

The audited AGMA Relief Fund financials for fiscal years October 1, 2004 — September 30, 2005 are printed below.

INDEPENDENT AUDITOR'S REPORT

Board of Trustees

AGMA Relief Fund

We have audited the accompanying statements of financial position of the AGMA Relief Fund (the "Fund") as of September 30, 2005 and 2004, and the related statements of activities, and cash flows and functional expenses for the years then ended. These financial statements are the responsibility of the Fund's management. Our responsibility is to express an opinion on these financial statements based on our audits.

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

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the AGMA Relief Fund as of September 30, 2005 and 2004 and the changes in its net assets and its cash flows for the years then ended in conformity with accounting principles generally accepted in the United States of America.

Our audits were made for the purpose of forming an opinion on the basic financial statements taken as a whole. Such information has been subjected to the auditing procedures applied in the audits of the basic financial statements and, in our opinion, are fairly stated in all material respects in relation to the basic financial statements, taken as a whole.

BUCHBINDER TUNICK & COMPANY LLP

AGMA Relief Fund Statements of Financial Position September 30, 2005 and 2004

	2005	2004		2005	2004
Assets:					
Cash and cash equivalents (Note 2)	\$74,950	\$54,624	Total assets	<u>\$834,027</u>	<u>\$786,463</u>
Accrued income receivable	<u>4,803</u>	<u>6,927</u>	Liabilities and net assets:		
	<u>\$79,753</u>	<u>\$61,551</u>	Accounts payable	<u>\$24,332</u>	<u>\$24,462</u>
Investments, at fair value (Note 2):			Net assets:		
U.S. government and governmental agencies	312,225	425,955	Unrestricted	806,340	762,001
Corporate bonds	49,951	51,740	Temporarily restricted	<u>3,355</u>	<u>-</u>
Common stock	374,668	247,217	Total net assets	<u>809,695</u>	<u>762,001</u>
Mutual funds	<u>17,430</u>	<u>-</u>	Total liabilities and net assets	<u>\$834,027</u>	<u>\$786,463</u>
Total investments	<u>754,274</u>	<u>724,912</u>			

(continues on page 14)

AGMA Relief Fund Audited Financials (continued from page 13)

Statements of Activities

For the years ended September 30, 2005 and 2004

	2005			2004		
	Unrestricted	Temporarily Restricted	Total	Unrestricted	Temporarily Restricted	Total
Revenues:						
Contributions (Note 1):						
Theatre Authority, Inc.	\$18,375	\$11,250	\$29,625	\$ 7,875	\$9,375	\$17,250
Corporations and foundations	10,000	-	10,000	15,000	-	15,000
Individuals and general	32,858	6,055	38,913	16,336	-	16,336
Holiday drive	19,218	-	19,218	22,746	-	22,746
Goods and services in-kind	1,083	-	1,083	-	-	-
Special events	4,993	-	4,993	1,640	-	1,640
Direct cost of special events	(2,174)	-	(2,174)	-	-	-
Other	1,103	-	1,103	2,644	-	2,644
Net assets released from restriction:						
Satisfaction of purpose restriction	<u>13,950</u>	<u>(13,950)</u>	<u>-</u>	<u>9,375</u>	<u>(9,375)</u>	<u>-</u>
	<u>99,406</u>	<u>3,355</u>	<u>102,761</u>	<u>75,616</u>	<u>-</u>	<u>75,616</u>
Investment income:						
Interest and dividends	27,745	-	27,745	26,472	-	26,472
Appreciation in fair value of investments	13,539	-	13,539	28,788	-	28,788
(Loss) on sale of investments	(13)	-	(13)	(10,918)	-	(10,918)
Net investment income	<u>41,271</u>	<u>-</u>	<u>41,271</u>	<u>44,342</u>	<u>-</u>	<u>44,342</u>
Total revenue	<u>140,677</u>	<u>3,355</u>	<u>144,032</u>	<u>119,958</u>	<u>-</u>	<u>119,958</u>
Expenses (Note 4):						
Program services:						
Assistance through Actors' Fund	34,430	-	34,430	29,976	-	29,976
Supporting services:						
General and administrative expenses	56,605	-	56,605	58,013	-	58,013
Fund-raising	<u>5,303</u>	<u>-</u>	<u>5,303</u>	<u>908</u>	<u>-</u>	<u>908</u>
Total expenses	<u>96,338</u>	<u>-</u>	<u>96,338</u>	<u>88,897</u>	<u>-</u>	<u>88,897</u>
Change in net assets	44,339	3,355	47,694	31,061	-	31,061
Net assets:						
Beginning of year	<u>762,001</u>	<u>-</u>	<u>762,001</u>	<u>730,940</u>	<u>-</u>	<u>730,940</u>
End of year	<u>\$806,340</u>	<u>\$3,355</u>	<u>\$809,695</u>	<u>\$762,001</u>	<u>\$-</u>	<u>\$762,001</u>

Statements of Cash Flows

For the years ended September 30, 2005 and 2004

	2005	2004		2005	2004
Cash flows from operating activities:			Loss on sale of investments	\$ 13	\$10,918
Change in net assets	\$47,694	\$31,061	Changes in operating assets and liabilities:		
Adjustments to reconcile change in net assets to net cash provided by (used in) operating activities:			Decrease (increase) in interest receivable	2,124	(1,208)
Goods and services in-kind	(1,083)	-	Increase (decrease) in accounts payable	953	(33,068)
(Appreciation) in fair value of investments	(13,539)	(28,788)	Net cash provided by (used in) operating activities	<u>36,162</u>	<u>(21,085)</u>

(continues on page 15)

(continued from page 14)

	2005	2004
Cash flows from investing activities:		
Proceeds from redemption of U.S. government and governmental agency investments	\$102,750	\$78,647
(Purchase) of U.S. government and governmental agency investments	-	(125,260)
(Purchase) of corporate bonds	-	(50,437)
Proceeds from sale of common stock	20,422	74,037
(Purchase) of common stock	(123,402)	(86,466)
(Purchase) of mutual funds	(15,606)	-
Net cash (used in) investing activities	(15,836)	(109,479)
Net increase (decrease) in cash and cash equivalents	20,326	(130,564)
Cash and cash equivalents, beginning of year	54,624	185,188
Cash and cash equivalents, end of year	\$74,950	\$54,624

Notes to Financial Statements
September 30, 2005 and 2004

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

During 2002, the Board of Trustees entered into an agreement with the Actors' Fund of America to administer benefits of the Relief Fund.

Funding: Theatre Authority, Inc. and Theatre Authority West, Inc. are nonprofit charitable organizations administering and regulating the free appearances of performers and providing assistance to members of the theatrical community. Theatre Authority, Inc. and Theatre Authority West, Inc. contribute to the emergency relief trust funds of the performing unions, to be used for member services and financial assistance to benefit needy, sick and indigent performers. Additionally, the Fund receives contributions from individuals, foundations, raffles and events to support the services it provides.

Note 2 - Significant Accounting Policies

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

Use of Estimates in the Preparation of Financial Statements: The preparation of financial statements in conformity with accounting principles generally accepted in the United States of America requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of

the financial statements and the reported amounts of revenue and expenses during the reporting period. Actual results could differ from those estimates.

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

Valuation of Investments: Investments in U.S. government and governmental agencies, corporate bonds and common stock and mutual funds are stated at fair value, as determined by quoted market prices. At September 30, 2005 and 2004, the market value of these investments exceeded their cost by \$39,764 and \$26,225, respectively.

Contributions: All contributions are considered to be available for unrestricted use unless specifically restricted by the donor. Amounts received, which are designated for future periods or restricted by the donor for specific purposes are reported as temporarily restricted or permanently restricted support that increases those net asset classes.

When a donor restriction expires, temporarily restricted net assets are reclassified to unrestricted net assets and reported in the statements of activities as net assets released from restrictions.

Contributed services are recognized as in-kind revenue at their estimated fair value when they require specialized skills which would need to be purchased if they were not donated.

Note 3 - Concentration of Credit Risk: Financial instruments that subject the Fund to concentrations of credit risk include cash and cash equivalents. The Fund maintains accounts at high quality financial institutions. While the Fund attempts to limit any financial exposure by maintaining accounts at high quality financial institutions, its deposit balances may, at times, exceed federally insured limits. The Fund has not experienced any losses on such accounts.

Note 4 - Functional Classification of Expenses: In the accompanying statements of activities, expenses have been reported by their natural classification, a method of grouping expenses according to the purpose for which they were incurred. The primary functional classifications are program services and supporting activities. Program services are the activities that result in services being provided to members that fulfill the purposes or mission for which the organization exists. Supporting activities are all activities of an organization other than program services.

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

Note 6 - Donated Goods and Services: During the year ended September 30, 2005 the Fund received in-kind donations of office and administrative expenses in the amount of \$1,083 and donated services of performers at a concert event in the amount of \$2,100. These are recorded as revenue and expenses in the

(continues on page 16)

AGMA Relief Fund

by AGMA President and Relief Fund Chair Linda Mays

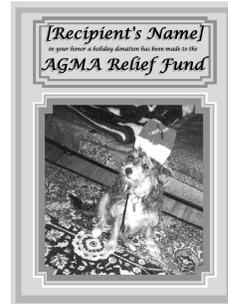
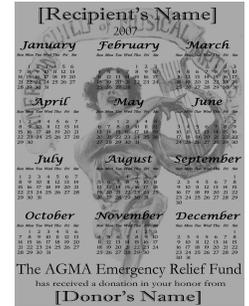
AGMA members throughout the country have been hard at work raising money for the AGMA Relief Fund. Following the devastation of the Gulf hurricanes, there was a great nationwide response from regular and new donors in support of our colleagues. Washington/Baltimore Area donors provided money and moral support to the dancers of The Washington Ballet during a prolonged lockout last holiday season. Los Angeles Opera singers, led by Jennifer Wallace, raised money for the AGMA Relief Fund through a memorial tribute marking the first anniversary of the death of their friend and colleague, Randall Behr. Julianne Booth inspired a group of AGMA members to perform two Spring Concerts in the San Francisco Area to raise money for our members in need. Mary Meyers, AGMA Life Member and activist, turned her sixtieth birthday into a celebratory fund raiser for the Relief Fund (see certificate example), kicking off the event by donating ten dollars for every year she has been on earth.

From the largest groups to the individual, contributions have made a difference in the lives of those who have suffered loss or tragedy. Some donations are creative, others are simple contributions. All are needed and welcome.

There are many thoughtful and interesting ways of making donations to the Relief Fund. There are AGMA Relief Fund certificates, custom-designed 2007 magnetic calendars, or personalized Holiday greeting cards available from the National Office. You can support the Chicago Area's annual Raffle. You can have an impromptu fund raiser like a bake sale, or just respond generously when you receive the ARF Holiday Fund Drive Mailing. Contact Susan Davison to add your name to our special donor mailing list.

Our assisted members often express how your donations have offered encouragement, hope, and financial aid to them at crucial times in their lives.

Happy Holidays!



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: _____ Phone #: _____

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

AGMA Relief Fund Audited Financials (continued from page 15)

attached financial statements. No in-kind goods or services were received during the year ended September 30, 2004.

Note 7 - Temporarily Restricted Net Assets and Net Assets Released from Restriction: Net assets were released from donor restrictions by incurring expenses satisfying the restricted purposes.

Purposes restrictions accomplished:

	2005	2004
Assistance to members	\$11,250	\$9,375
Assistance to members affected by Hurricane Katrina	2,700	-
Total restrictions released	\$13,950	\$9,375

Temporarily restricted nets assets of \$3,355 at September 30, 2005 are available to provide assistance to members affected by Hurricane Katrina.

Note 8 - Related Party: The Fund and an affiliated organization, American Guild of Musical Artists, have the same individual as their President as well as other comon board members. Additionally, the American Guild of Musical Artists, provides some administrative support to the Fund, the value of which has not been recognized in the financial statements because it is not readily determinable.

Note 9 - Reclassification: Certain 2004 amounts have been reclassified to confirm to the current period financial statement presentation. These reclassifications have no effect on previously reported net income.