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
On March 11, 1936, at 4:35 p.m., internationally recognized performing artists of the day joined together to form the American Guild of Musical Artists. Some of the early activists were Lawrence Tibbett (AGMA’s first president), Alma Gluck, Jascha Heifetz, Gladys Swarthout, Kirsten Flagstad, Agnes de Mille, John McCormack, Rose Bampton, Risé Stevens, George 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 membership. 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  
- Griff Braun 9  
- Sarah Weber (2007) 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

**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)**  
- Nicholas Smith (2009) 7  
- Other write-in votes 7

**05 New Orleans Area**  
**Choristers (1 Vacancy)**  
- Julie Condy (2009) 4

**06 Philadelphia Area**  
**Choristers (1 Vacancy)**  
- Maren Montalbano (2009) 11  
- Other write-in votes 6

**07 Washington/Baltimore Area**  
**Stage Mgrs./Dirs./Chor. (1 Vacancy)**  
- Cassandra Domser (2009) 61

**Soloists (1 Vacancy)**  
- Paul McIlvaine (2009) 62  
- Write-in votes 1

**08 Pittsburgh Area**  
**Choristers (1 Vacancy)**  
- Kellie McCurdy Ryan (2009) 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

**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  
**1st Vice-President:** Gerald Otte  
**2nd Vice-President:** Michael Geiger  
**3rd Vice-President:** James Odom  
**4th Vice-President:** John Coleman  
**5th Vice-President:** Colby Roberts  
**Treasurer:** Lynn Lundgren  
**Recording Secretary:** Mitchell Sendrowitz

### 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 Curtis 2008  
- Joseph DeStefano 2009  
- Heidi Herzog 2009  
- David Schnell 2008  
- Tim Smith 2007  
- Jennifer Wallace 2007  

**Dancers:**  
- Peggy Hickey 2008  

**Soloists:**  
- Michael Gallup 2009  

#### 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  

**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 Area  
**Choristers:**  
- Dorothea 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.
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.

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 Coppula (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."

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)
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.
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.
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.

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 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.
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 Opera Company. Improvements to general provisions of the contract include that the AGMA Logo and Credit will be added to all program credits and that 15% discounted tickets will be made available to all artists and production staff.

Production Staff: Commencing with the second year of the agreement, compensation increases 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
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 Gor.

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 tkker@comcast.net, or Mid-Atlantic Area Representative Eleni Kallas at AGMADC@comcast.net.

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**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.

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**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.

AGMA Relief Fund

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.

AGMA Relief Fund

Statements of Financial Position
September 30, 2005 and 2004

<table>
<thead>
<tr>
<th></th>
<th>2005</th>
<th>2004</th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assets:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents (Note 2)</td>
<td>$74,950</td>
<td>$54,624</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accrued income receivable</td>
<td>4,803</td>
<td>6,927</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investments, at fair value (Note 2):</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>U.S. government and governmental agencies</td>
<td>312,225</td>
<td>425,955</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corporate bonds</td>
<td>49,951</td>
<td>51,740</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Common stock</td>
<td>374,668</td>
<td>247,217</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mutual funds</td>
<td>17,430</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total investments</td>
<td>754,274</td>
<td>724,912</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

|                  | 2005     | 2004     |          |          |
| Total assets     | $834,027 | $786,463 |          |          |
| Liabilities and net assets: |          |          |          |          |
| Accounts payable | $24,332  | $24,462  |          |          |
| Net assets:      |          |          |          |          |
| Unrestricted     | 806,340  | 762,001  |          |          |
| Temporarily restricted | 3,355  |          |          |          |
| Total net assets | 809,695  | 762,001  |          |          |
| Total liabilities and net assets | $834,027 | $786,463 |          |          |

(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

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenues:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions (Note 1):</td>
<td>$18,375</td>
<td>$11,250</td>
<td>$29,625</td>
<td>$ 7,875</td>
<td>$9,375</td>
<td>$17,250</td>
</tr>
<tr>
<td>Theatre Authority, Inc.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corporations and foundations</td>
<td>10,000</td>
<td>10,000</td>
<td>15,000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Individuals and general</td>
<td>32,858</td>
<td>6,055</td>
<td>38,913</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Holiday drive</td>
<td>19,218</td>
<td>19,218</td>
<td>22,746</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Goods and services in-kind</td>
<td>1,083</td>
<td>1,083</td>
<td>1,083</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special events</td>
<td>4,993</td>
<td>4,993</td>
<td>1,640</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Direct cost of special events</td>
<td>(2,174)</td>
<td>(2,174)</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>1,103</td>
<td>1,103</td>
<td>1,103</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Net assets released from restriction:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Satisfaction of purpose restriction</td>
<td>13,950</td>
<td>(13,950)</td>
<td></td>
<td>9,375</td>
<td>(9,375)</td>
<td></td>
</tr>
<tr>
<td><strong>Investment income:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest and dividends</td>
<td>27,745</td>
<td></td>
<td>26,472</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appreciation in fair value of investments</td>
<td>13,539</td>
<td>13,539</td>
<td>28,788</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Loss) on sale of investments</td>
<td>(13)</td>
<td>(13)</td>
<td>(10,918)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Net investment income</strong></td>
<td>41,271</td>
<td></td>
<td>44,342</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td>140,677</td>
<td>3,355</td>
<td>144,032</td>
<td>119,958</td>
<td></td>
<td>119,958</td>
</tr>
</tbody>
</table>

**Expenses (Note 4):**

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Program services:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assistance through Actors’ Fund</td>
<td>34,430</td>
<td>-</td>
<td>29,976</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Supporting services:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General and administrative expenses</td>
<td>56,605</td>
<td>-</td>
<td>58,013</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fund-raising</td>
<td>5,303</td>
<td>-</td>
<td>908</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>96,338</td>
<td>-</td>
<td>88,897</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>44,339</td>
<td>3,355</td>
<td>47,694</td>
<td>31,061</td>
<td></td>
<td>31,061</td>
</tr>
<tr>
<td><strong>Net assets:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beginning of year</td>
<td>762,001</td>
<td>-</td>
<td>762,001</td>
<td>730,940</td>
<td></td>
<td>730,940</td>
</tr>
<tr>
<td>End of year</td>
<td>$806,340</td>
<td>$3,355</td>
<td>$809,695</td>
<td>$762,001</td>
<td>$ -</td>
<td>$762,001</td>
</tr>
</tbody>
</table>

**Statements of Cash Flows**
For the years ended September 30, 2005 and 2004

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

(continues on page 15)
Cash flows from investing activities:

<table>
<thead>
<tr>
<th>Description</th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proceeds from redemption of U.S. government and governmental agency investments</td>
<td>$102,750</td>
<td>$78,647</td>
</tr>
<tr>
<td>(Purchase) of U.S. government and governmental agency investments</td>
<td>-</td>
<td>(125,260)</td>
</tr>
<tr>
<td>(Purchase) of corporate bonds</td>
<td>-</td>
<td>(50,437)</td>
</tr>
<tr>
<td>Proceeds from sale of common stock</td>
<td>20,422</td>
<td>74,037</td>
</tr>
<tr>
<td>(Purchase) of common stock</td>
<td>(123,402)</td>
<td>(86,466)</td>
</tr>
<tr>
<td>(Purchase) of mutual funds</td>
<td>(15,606)</td>
<td>-</td>
</tr>
<tr>
<td>Net cash (used in) investing activities</td>
<td>(15,836)</td>
<td>(109,479)</td>
</tr>
</tbody>
</table>

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
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. Julienne 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!

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:

<table>
<thead>
<tr>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assistance to members</td>
<td>$11,250</td>
</tr>
<tr>
<td>Assistance to members affected by Hurricane Katrina</td>
<td>2,700</td>
</tr>
<tr>
<td>Total restrictions released</td>
<td>$13,950</td>
</tr>
</tbody>
</table>

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 common 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.