



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 2007

Volume 61, Number 3

EXECUTIVE DIRECTOR'S REPORT

By ALAN S. GORDON

State of the Union

When I began working for you in early 2000, I created, with your elected officers, a list of goals for myself and for AGMA. Many of those initial goals were accomplished quickly, while others took significant amounts of time and effort. Over the years, I have submitted reports to the Board of Governors to keep it fully informed of the ways in which AGMA's staff was improving the administrative operation of your union. Despite continuing successes every year, in every sphere of AGMA's interests, and tremendous expansion of our representation of dancers, I had one initial goal that frustratingly remained unresolved: assisting the dancers of American Ballet Theater (ABT).

Now, however, I am most pleased to report on that one remaining goal. AGMA has been asked to assist the dancers' independent union in renegotiating its contract with ABT, after which it is our shared expectation that those dancers will rejoin our union.

As with any organization, successfully achieving any one goal usually creates new projects, and that's true for AGMA as well. With every organizing victory, we incur additional member service obligations and attract more groups of performers interested in being represented. In turn, that eventually requires still greater levels of service. These are good problems to have and, as also indicated by the number of new members being welcomed at every Board meeting, demonstrate unequivocally that the union is, continuously, thriving.

Thus, the state of the union can easily be summarized in a single sentence:

AGMA is in terrific shape; its administrative operation is excellent; its elected leadership is dynamically involved; its contracts and its reputation are exceptional; and its members are proud to be represented by it.

Looking back, our successes have been numerous. Looking ahead, our challenges are interesting and the opportunities for AGMA are almost boundless. Because the ABT situation marked a personal milestone for me, I took the opportunity to review all of the things the staff has accomplished for you over the past seven years, and began to examine our plans for the future.

The list of achievements is fairly lengthy so, rather than present it in a narrative fashion, I've merely listed them, with an occasional comment:

Staff: We now have an exceptional, professional, motivated, and productive staff, with excellent morale and dedication to working on behalf of AGMA's members.

Past Membership Department issues have been resolved, the department is fully functional, and dues collections are current and substantially increased. Staff-created sources of non-dues revenue are now so high that they exceed the annual dues income from the Metropolitan Opera. With a perfect Department of Labor

IN THIS ISSUE

| | |
|-----------------------------|----|
| President's Message | 2 |
| Election Results | |
| Officers | 4 |
| Board of Governors | 4 |
| AGMA Member Wins | |
| Union Plus Scholarship | 6 |
| Classical Singer Convention | 7 |
| Area News | |
| Pittsburgh | 8 |
| Southern California | 8 |
| New York | 9 |
| Washington/Baltimore | 10 |
| San Francisco | 12 |
| Chicago-Midwest | 13 |
| AGMA Relief Fund Raffle | 13 |
| AGMA Relief Fund 2006 | |
| Audited Financials | 14 |
| AGMA 2006 Audited | |
| Financials | 17 |
| Leadership Conference | 20 |

VISIT US

ON THE WEB:

WWW.MUSICALARTISTS.ORG

(continues on page 3)

The American Guild of Musical Artists

1430 Broadway, 14th Floor
 New York, New York 10018-3308
 (212) 265-3687
 Fax: (212) 262-9088
 www.MusicalArtists.org

Lawrence Tibbett, *Founding President*
 Jascha Heifetz, *Founding Vice President*

James Odom, *President*
 Gerald Otte, *1st Vice President*
 John Coleman, *2nd Vice President*
 Colby Roberts, *3rd Vice President*
 Sara Stewart, *4th Vice President*
 Gregory Stapp, *5th Vice President*
 Lynn Lundgren, *Treasurer*
 Mitchell Sendrowitz, *Recording Secretary*

Alan S. Gordon, *National Executive Director*

Gerry Angel, *Director of Operations*

General Counsel Bruce Simon
 Cohen, Weiss, & Simon
 (212) 563-4100

Chicago Counsel Barbara J. Hillman
 Cornfield and Feldman
 (312) 236-7800

Special Counsel Gail Lopez-Henriquez
 Freedman & Lorry
 (215) 925-8400

Eastern Counsel Deborah J. Allton-Maher
 Deborah@musicalartists.org
 (800) 543-2462

Western Counsel John C. Russum
 AGMALA@ca.rr.com
 (310) 215-9554

New York Area Dance Executive
 James Fayette
 James@musicalartists.org
 (800) 543-2462

Area Representation

Mid-Atlantic Eleni Kallas
 National Director of
 Organizing and Training
 AGMADC@comcast.net
 (301) 869-8266

San Francisco Nora Heiber
 National Dance Executive
 nheiber@earthlink.net
 (415) 552-2800

Editor: Denise Baker
 MMRC Liaison: Karen Grahn

FROM THE PRESIDENT JAMES ODOM



similar fashion, a group of people working together, forging a union of purpose, as it were, is stronger than a single person alone.

I have had cause to think about this over the last couple of weeks. I have been involved in contract negotiations for a fairly large number of companies over the years. It's a challenge I enjoy, in spite of how I may grouse about it at the time. But in all of the dozens of negotiations with which I have been involved, I had never gotten to the point that a strike vote had to be taken.

That happened last week, in my home shop of the Lyric Opera of Chicago. It was one of the most terrifying and disturbing things I've ever been through. It also turned out to be one of the most exhilarating.

I always say that a strike is never a good thing to do, but sometimes it's the only thing to do. Striking every time you negotiate a new successor agreement, as certain European unions do, has a tendency to limit the effectiveness of the strike. Management just plans for it as a cost of doing business and nothing much is accomplished. But when used as the tool of last resort, it makes all the difference in the world.

Now I need to say right here that I like the folks in management at Lyric. They're good people who try to do their jobs to the best of their ability. I don't always agree with them on any number of issues — indeed I sometimes think they're pretty unreasonable — but I suspect they would say the same thing about me. I don't think that's unusual in any relationship, particularly the one between employer and employee in an industry that requires such personal commitment to the end product as the performing arts.

We had been negotiating with Lyric for six months. Opening night of the season was approaching, and still we didn't seem to be able to communicate how serious we were about some of our issues. After weeks of stalemate, the negotiating committee felt we had no choice but to schedule and hold a strike vote.

That shop meeting was, quite simply, inspiring to me. There were members present from every segment of the shop: Principals, Production Staff (including Stage Directors, Fight Directors and Choreographers), Choristers, Dancers, and Actors. As the committee explained why we felt the authorization for calling a strike was necessary, I saw what I would describe as a grim determination on the faces of the members. It was obvious that no one wanted to strike, but that everyone was sure that it might be the only thing we could do. The negotiating committee made very clear that authorizing a strike did not keep us from continuing to negotiate and reaching an agreement before we felt the job action had to begin.

Then it happened. When the committee asked if there were questions, I saw the union of the Union. Yes, everyone was concerned about the issues that affected them personally, but they were also concerned about the rest of the shop. Choristers were concerned about proposals for Dancers. Dancers were asking what Choristers were getting out of the contract. Everyone wanted to know how Principals were going to be affected. There was grave concern from everyone over Production Staff issues. There was not one section of the shop that was not concerned about whether the

(continues on page 3)

State of the Union (continued from page 1)

audit, AGMA's fiscal operations are unquestionably impeccable and completely protective of members' assets.

Jurisdictional Expansion and Organizing: All jurisdictions that are appropriately AGMA's have now been recovered from AFTRA nationwide. Jurisdictional understandings with Equity have produced significant income and a presence on Broadway and among the other Broadway unions. Despite these "victories", our relationships with Equity and AFTRA remain mutually-beneficial. The Met's core supernumeraries have been organized as part of the AGMA bargaining unit. Victory in the Washington Ballet struggle confirmed AGMA's abilities and reputation throughout the dance community, and thus far has led to four new ballet companies seeking representation by AGMA. The continuing effects of the Washington Ballet victory have not only resulted in new signatories, but have also substantially reduced the time it takes to negotiate first contracts with those employers.

Negotiations: AGMA contract negotiations are all current, and its contracts are excellent. All segments of bargaining units are involved in all negotiations. We've created a national negotiation wish-list as a guide for negotiators. Our Code of Conduct for Agents exists as a guide for members and as an industry-wide standard against which agent conduct is measured. The cost of most negotiations compared to dues income has been substantially reduced. Aggressive negotiation and litigation has all but eliminated smoke and fog as a contract issue, other than for waiver requests.

Creation of the Met Media Agreement makes it much easier to negotiate good media agreements with other signatories. Finally, a symbiotic relationship among AGMA, management and members exists at essentially all AGMA signatory employers.

Litigation: Aggressive litigation against improper agent billing has created a group of 50-100 AGMA-involved major soloists who now know that AGMA is the place to go when they have problems of any sort. Aggressive litigation in arbitrations has enforced agreements, and has deterred employer abuses. Better oversight has kept overall legal costs thus far significantly under budget despite an aggressive litigation strategy.

Membership Outreach/Education/Services: The *AGMAZine* and our website have significantly improved, and further improvements on both, working with the Membership and Member Relations Committee, are underway. Member-only benefits continue to improve. A member education program is available for any Area/shop requesting it. The AGMA Relief Fund is now functioning effectively and providing real assistance to our members in need. The majority of the staff voluntarily contributes to the Relief Fund, with contributions for major projects matched by the Executive Director.

On-going Projects: In addition to all our contract negotiations and enforcement work, and all our other day-to-day projects, these are just a few of the things we plan to deal with in the immediate future:

As always, we must continue to balance requests for assistance (from the various geographic Areas, from mem-

bers, and from prospective members) against AGMA's limited resources. To provide ever greater resources, we continue to search for new non-dues sources of revenue. Towards that end, discussions are underway with CBS, Equity, and the Society of Stage Directors and Choreographers to handle their visa reviews. Moreover, we've retained a lobbyist to ensure that the visa review income stream remains available to us.

We are currently in various planning stages for responding to requests for representation from Miami City Ballet dancers, Disney-On-Ice dancers, the Rockettes, and New York City Opera supernumeraries. We also continuously receive and review requests from dancers and other live-performance artists at non-union companies for representation. We are in the enviable position of having more requests than we can actively respond to, although we will eventually get to all of them.

Conclusion: I think the foregoing list pretty much speaks for itself, so there are only two closing remarks that I feel are necessary: First, I want to thank the truly irreplaceable Gerry Angel for keeping everything about AGMA running smoothly, ethically, and professionally.

Second, I want to thank you. What I said in my first annual Report remains all the more accurate today:

"Nothing that the staff has accomplished would have been possible without the continuing and strong support of the leadership and the Board. Their active involvement in the union and their willingness to support our initiatives are AGMA's ultimate strengths."

President's Message (continued from page 2)

other sections were getting what they needed.

The vote: 95 in favor of striking, 5 opposed.

We also received support from other AGMA shops in the Area. The singers from Chicago Symphony Chorus and the Grant Park Chorus as well as the dancers from the Joffrey Ballet were

calling, asking if there was anything they needed to do.

AGMA members were not the only ones calling. We received promises of support from AFM, IATSE, Equity, SAG, and AFTRA. Other unions in the city were helping us with materials and support that would be available through the Chicago Federation of Labor, and we hadn't even asked for

support on picket lines.

Management got our message. In sessions over the next three days, we were able to resolve the outstanding issues and come to an agreement. Before a strike was necessary.

We joined together and acted as one. As a result of that union, we were stronger. We *are* stronger.

Now that's union. Now that's **Union**.

2007 BOARD OF GOVERNORS ELECTIONS

TOTAL NUMBER OF ENVELOPES MAILED: 6,084

| | |
|--|-----------------------------|
| TOTAL ENVELOPES RECEIVED: 971 | TOTAL INVALID ENVELOPES: 41 |
| NATIONAL OFFICER BALLOTS RECEIVED: 898 | AREA BALLOTS RECEIVED: 857 |

2007 NATIONAL OFFICER ELECTION RESULTS

| <u>PRESIDENT</u> | | <u>SECOND VICE PRESIDENT</u> | | <u>FOURTH VICE PRESIDENT</u> | | <u>TREASURER</u> | |
|-----------------------------|-----|------------------------------|-----|------------------------------|-----|----------------------------|-----|
| James Odom | 462 | John Coleman | 816 | Sara Stewart | 805 | Lynn Lundgren | 809 |
| LeRoy Lehr | 399 | Write-in votes | 4 | Write-in votes | 2 | Write-in votes | 8 |
| Write-in votes | 6 | | | | | | |
| <u>FIRST VICE PRESIDENT</u> | | <u>THIRD VICE PRESIDENT</u> | | <u>FIFTH VICE PRESIDENT</u> | | <u>RECORDING SECRETARY</u> | |
| Gerald Otte | 814 | Colby Roberts | 814 | Gregory Stapp | 792 | Mitchell Sendrowitz | 824 |
| Write-in votes | 6 | Write-in votes | 3 | Write-in votes | 16 | Write-in votes | 3 |

2007 BOARD OF GOVERNORS ELECTION RESULTS

| | | |
|--|---|---|
| <p style="text-align: center;">01 NEW YORK AREA</p> <p><u>CHORISTERS (2 VACANCIES)</u></p> <p>Robert Maher 235 Linda Doria 148 Rose Anderson 135 Write-in votes 4</p> <p><u>DANCERS (1 VACANCY)</u></p> <p>Christine McMillan 138 Ian Thatcher 84</p> <p><u>SOLOISTS (4 VACANCIES)</u></p> <p>Craig Montgomery 256 Osceola Davis 237 <i>Anita Terzian</i> 13 <i>Michael Myers</i> 5 Other write-in votes 30</p> <p><u>STAGE MGRS./DIRS./CHOR. (1 VACANCY)</u></p> <p>Raymond Menard 136 Jan Holland 105 Write-in votes 1</p> <p style="text-align: center;">02 So. CALIFORNIA AREA</p> <p><u>CHORISTERS (2 VACANCIES)</u></p> <p>Jennifer Wallace 92 Scott Blois 68 Tim Smith 48 Write-in votes 4</p> <p><u>STAGE MGRS./DIRS./CHOR. (1 VACANCY)</u></p> <p>Lisa Kable 41 Kerry Masek 34 Write-in votes 2</p> | <p style="text-align: center;">03 CHICAGO-MIDWEST AREA</p> <p><u>CHORISTERS (3 VACANCIES)</u></p> <p>Lorene Richardson 146 Lawrence Montgomery 141 Chuck Coyl 137 Write-in votes 10</p> <p><u>SOLOISTS (1 VACANCY)</u></p> <p>Rodell Rosel 156 Write-in votes 3</p> <p style="text-align: center;">04 SAN FRANCISCO AREA</p> <p><u>CHORISTERS (1 VACANCY)</u></p> <p>Julianne Booth 72 Write-in votes 7</p> <p><u>DANCERS (1 VACANCY)</u></p> <p>Christopher Anderson 32 Gregory Dawson 30</p> <p style="text-align: center;">05 NEW ORLEANS AREA</p> <p>All Board positions currently filled.</p> <p style="text-align: center;">06 PHILADELPHIA AREA</p> <p><u>SOLOISTS (1 VACANCY)</u></p> <p>Sara Blann 30 Write-in votes 2</p> | <p style="text-align: center;">07 WASH./BALTIMORE AREA</p> <p><u>CHORISTERS (2 VACANCIES)</u></p> <p>Tim Kjer 82 <i>Joe Minor</i> 39 Other write-in votes 4</p> <p><u>SOLOISTS (1 VACANCY)</u></p> <p>J. Austin Bitner 84</p> <p style="text-align: center;">08 PITTSBURGH AREA</p> <p>All Board positions currently filled.</p> <p style="text-align: center;">09 NEW ENGLAND AREA</p> <p><u>CHORISTERS (1 VACANCY)</u></p> <p>Write-in votes 9 No eligible/willing candidates Position remains open</p> <p style="text-align: center;">10 TEXAS/OKLAHOMA AREA</p> <p><u>DANCERS (1 VACANCY)</u></p> <p>Nicholas Leschke 2 Other write-in votes 2</p> <p style="text-align: center;">11 NORTHWEST AREA</p> <p><u>CHORISTERS (1 VACANCY)</u></p> <p>George Scott 41 Write-in votes 1</p> |
|--|---|---|

KEY: Bold = newly elected Governors; Italics = winners by write-in

2007-2009 NATIONAL OFFICERS

| | | |
|---|--|--|
| PRESIDENT: James Odom | 3RD VICE PRESIDENT: Colby Roberts | TREASURER: Lynn Lundgren |
| 1ST VICE PRESIDENT: Gerald Otte | 4TH VICE PRESIDENT: Sara Stewart | RECORDING SECRETARY: Mitchell Sendrowitz |
| 2ND VICE PRESIDENT: John Coleman | 5TH VICE PRESIDENT: Gregory Stapp | |

2007 BOARD OF GOVERNORS*

01 NEW YORK AREA**CHORISTERS**

| | |
|---------------------|-------------|
| Glenn Bater | 2009 |
| Timothy Breese | 2008 |
| Linda Doria | 2010 |
| David Frye | 2009 |
| Karen Grahn | 2009 |
| Robert Kuehn | 2008 |
| Robert Maher | 2010 |
| Pamela Smith | 2009 |
| Carole Wright | 2008 |

DANCERS

| | |
|---------------------------|-------------|
| William Agliata | 2009 |
| Seth Davis | 2008 |
| Stephanie Godino | 2009 |
| Christine McMillan | 2010 |
| Jonathan Pessolano | 2008 |

SOLOISTS

| | |
|-------------------------|-------------|
| Jane Bunnell | 2008 |
| Luretta Bybee | 2009 |
| Patrick Carfizzi | 2008 |
| Osceola Davis | 2010 |
| Greer Grimsley | 2009 |
| LeRoy Lehr | 2009 |
| Craig Montgomery | 2010 |
| Michael Myers | 2010 |
| Belinda Oswald | 2008 |
| Tony Stevenson | 2009 |
| Anita Terzian | 2010 |

STAGE MGRS/DIRECTORS/CHOREOGRAPHERS

| | |
|-----------------------|-------------|
| Terry Ganley | 2008 |
| Raymond Menard | 2010 |

02 So. CALIFORNIA AREA**CHORISTERS**

| | |
|-------------------------|-------------|
| Scott Blois | 2010 |
| Jonathan Curtsinger | 2008 |
| Joseph DeStefano | 2009 |
| Heidi Herzog | 2009 |
| David Schnell | 2008 |
| Jennifer Wallace | 2010 |

DANCERS

| | |
|--------------|------|
| Peggy Hickey | 2008 |
|--------------|------|

SOLOISTS

| | |
|----------------|------|
| Michael Gallup | 2009 |
|----------------|------|

STAGE MGRS/DIRECTORS/CHOREOGRAPHERS

| | |
|-------------------|-------------|
| Lisa Kable | 2010 |
|-------------------|-------------|

03 CHICAGO-MIDWEST AREA**CHORISTERS**

| | |
|----------------------------|-------------|
| Matthew Carroll | 2009 |
| Chuck Coyl (Actor) | 2010 |
| Catherine V. Duke | 2008 |
| Joseph Fosselman | 2008 |
| Richard Livingston | 2008 |
| Lawrence Montgomery | 2010 |
| Lorene Richardson | 2010 |
| Cole Seaton | 2009 |

DANCERS

| | |
|------------------|------|
| Michael Anderson | 2009 |
|------------------|------|

SOLOISTS

| | |
|---------------------|-------------|
| Christopher Feigum | 2009 |
| Rodell Rosel | 2010 |

STAGE MGRS/DIRECTORS/CHOREOGRAPHERS

| | |
|------------------|------|
| Margaret Stenger | 2008 |
|------------------|------|

04 SAN FRANCISCO AREA**CHORISTERS**

| | |
|-----------------------|-------------|
| Julianne Booth | 2010 |
| Sally Mouzon | 2008 |

DANCERS

| | |
|-----------------------------|-------------|
| Christopher Anderson | 2010 |
| Nicholas Smith | 2009 |

SOLOISTS

| | |
|----------------|------|
| Antonio Nagore | 2008 |
|----------------|------|

05 NEW ORLEANS AREA**CHORISTERS**

| | |
|-------------|------|
| Julie Condy | 2009 |
|-------------|------|

06 PHILADELPHIA AREA**CHORISTERS**

| | |
|------------------------|------|
| Maren Montalbano | 2009 |
| Evelyn Santiago-Schulz | 2008 |

SOLOISTS

| | |
|-------------------|-------------|
| Sara Blann | 2010 |
|-------------------|-------------|

07 WASH./BALTIMORE AREA**CHORISTERS**

| | |
|------------------|-------------|
| Tim Kjer | 2010 |
| Joe Minor | 2010 |
| David Prager | 2008 |
| Bailey Whiteman | 2008 |

DANCERS

| | |
|-----------------|------|
| Barbara Stuckey | 2008 |
|-----------------|------|

SOLOISTS

| | |
|-------------------------|-------------|
| J. Austin Bitner | 2010 |
| Paul McIlvaine | 2009 |

STAGE MGRS/DIRECTORS/CHOREOGRAPHERS

| | |
|------------------|------|
| Cassandra Domser | 2009 |
|------------------|------|

08 PITTSBURGH AREA**CHORISTERS**

| | |
|---------------------|------|
| Kellie McCurdy Ryan | 2009 |
|---------------------|------|

09 NEW ENGLAND AREA**CHORISTERS**

Position remains open

SOLOISTS

| | |
|---------------|------|
| Marilyn Bulli | 2008 |
|---------------|------|

10 TEXAS/OKLAHOMA AREA**CHORISTERS**

| | |
|------------------|------|
| Matthew Woodbury | 2008 |
|------------------|------|

DANCERS

| | |
|-------------------------|-------------|
| Nicholas Leschke | 2010 |
|-------------------------|-------------|

SOLOISTS

| | |
|-------------|------|
| Fred Craven | 2008 |
|-------------|------|

11 NORTHWEST AREA**CHORISTERS**

| | |
|---------------------|-------------|
| Maria Leatha | 2008 |
| George Scott | 2010 |

Key: **Bold** = Newly elected Governors

*As of the September 24, 2007 Board Meeting.

AGMA Member Aaron Ingley Wins Prestigious Union Plus Scholarship

Aaron H. Ingley of Pittsburgh, PA, a dancer with the Pittsburgh Ballet Theatre, has been selected as one of the winners of the 2007 Union Plus Scholarship awards. He received a \$1,000 scholarship.

Aaron is one of the 103 students from 45 unions awarded a total of \$150,000 in scholarships from the Union Plus Scholarship program. These awards are being distributed to students who are from union families, or, are union members themselves, attending two-year and four-year colleges or recognized technical or trade schools.

Winners were chosen from more than 5,500 applications received from 58 unions in all fifty states, the District of Columbia, and many territories including Puerto Rico. The scholarships are sponsored by the Union Plus Credit Card. Since 1992, more than \$2.4 million has been awarded through these prestigious scholarship awards.

"This program is a way to help union members and their families realize their dreams," says Leslie Tolf, president of Union Privilege, the AFL-CIO-founded organization that administers the scholarship program. "With the rising cost of college tuition, we're doing everything we can to help union families save money."

Saving Money Every Day Helps Families Afford College

Union Privilege offers an array of Union Plus benefits that save money for union members and their families. These include mortgage and finance benefits, education and insurance benefits, and money-saving offers on such items as computers, health services and

vacations. Union members can visit www.UnionPlus.org to find out what benefits their unions offer.

According to AFL-CIO President John Sweeney, union benefits like these are needed more than ever. Real wages are falling and college costs continue to rise up to 10 percent each year, hitting working families the hardest.

"That's why we're so pleased," says Tolf, "to offer the Union Plus Scholarship program and help make college more affordable for union families. And that's why we're so proud of our winners, many of whom have demonstrated great dedication, creativity and hard work in pursuing their academic and career goals."

Aaron Ingley: Raising the Barre

"I am living the dream as a working artist and loving it," says Aaron Ingley. Aaron's art is ballet, and the work is demanding — and so are the contract negotiations. Aaron, acting as AGMA Delegate, helped lead the last round of talks with his employer, the Pittsburgh Ballet Theatre. "I felt it the duty of my position to shoulder much of the burden. It was a tough fight!"

Negotiations are tough for several reasons. Dancers' contracts are seasonal and their careers are short. Aaron knows that the sacrifices of many union dancers before him helped make his work possible. That's one reason he's helped raise almost \$10,000 for the Dancer's Trust Fund, which helps retiring dancers with their career transitions.

Aaron already is looking ahead to his own career. And after his experiences at the negotiating table, he knows what he wants to study. "I am working toward a

degree in business," he says. "With the financial stability from my next career, I will contribute to the arts in my community as well as raise the visibility of the arts in general."

How the Union Plus Scholarship Program Works

In addition to demonstrating academic ability, applicants are required to submit essays of no more than 500 words describing their career goals, detailing their personal relationship with the union movement, and explaining why they are deserving of a union scholarship.

Individuals must be accepted into an accredited college or university, community college, or recognized technical or trade school at the time the award is issued. Starting with 2008, graduate school students also will be eligible for Union Plus Scholarships. There is no requirement to have participated in any Union Plus program in order to qualify.

2008 Applications

Applications for next year's awards are available online at www.UnionPlus.org/Scholarships, or a postcard with your name, return address, telephone number, and international union name may be sent to Union Plus Education Foundation, c/o Union Privilege, P.O. Box 34800, Washington, DC 20043-4800.

The application deadline is January 31, 2008. Recipients of scholarships will be announced May 31, 2008. Due to the high volume of applications, only winners will receive notification.

"Ten thousand times has the labor movement stumbled and bruised itself. We have been enjoined by the courts, assaulted by thugs, charged by the militia, traduced by the press, frowned upon in public opinion, and deceived by politicians. 'But notwithstanding all this and all these, labor is today the most vital and potential power this planet has ever known, and its historic mission is as certain of ultimate realization as is the setting of the sun.'"

Eugene V. Debs, 1855-1926

Classical Singer Convention 2007

by Gregory Stapp, AGMA 5th Vice President

This past May, I attended the fourth annual *Classical Singer* magazine's convention as AGMA's official delegate. Previously held on the East Coast, this year's event journeyed west to San Francisco. Organizers were thrilled when attendance vastly exceeded their expectations, selling out weeks in advance.

Upon entering the glorious ambiance of the Sir Francis Drake Hotel's grand foyer, one was enveloped by operatic arias wafting down from *Spotlight Recitals* performed on the mezzanine. These recitals allowed participants to shine outside of master classes or competitions. My own arrival was greeted by the dulcet mezzo tones of AGMA Governor Sally Mouzon, whose terrific performance was an auspicious beginning to my convention experience.

Each day and evening was packed with seminars, forums, exhibits, competitions, receptions, and concerts individually designed for emerging professionals, young artist program candidates, and high school, college, and post-graduate students. Participants could also attend a San Francisco Opera *Don Giovanni* rehearsal and tour the San Francisco Conservatory of Music's new campus.

While unable to attend all of the simultaneously occurring events, I sampled most of the convention's offerings and found it to be well organized, filled with information and events benefiting its target audiences, and an excellent bargain.

It was wonderful to see hundreds of people so excited by classical singing, and I was cheered by the extraordinarily high level of talent displayed. I enjoyed encountering colleagues serving as panelists or promoting school or young artist programs, and we all had the same question regarding the youngest singers: *Could you sing like that when you were seventeen?!*

One such colleague was tenor Joseph Evans, former AGMA Vice President and Professor of Voice at the University of Houston. As a result of our discussions, Joey presented a workshop, *Transitioning from Full-time Singing to University Teaching*, at AGMA's headquarters in New York on October 27. This was the first AGMA seminar to address career transition for singers, a process AGMA has long supported for dancers.

Throughout the convention I wore an AGMA identification badge and distributed AGMA informational flyers. I appreciated the chance to raise awareness, answer questions, and dispel myths about our union while promoting AGMA's ever-increasing services and benefits.

I had several opportunities to speak with David Wood, publisher of *Classical Singer*, whose late wife, Carla Wood (C.J. Williamson), was its founding editor and a longtime AGMA member, as well as with Sara Thomas, the current editor. AGMA and *Classical Singer* have developed a good relationship and are exploring ways to further enhance it.

Classical Singer's next convention has been announced for New York City, May 24-26, 2008, celebrating its 20th anniversary (www.classicalsinger.com).

Other events: Opera America is offering regional *Singer Workshops* across the country and regular seminars called *Making Connections* in their New York office on various topics (www.operamerica.org). The National Performing Arts Convention, June 10-14 in Denver, Colorado is a quadrennial mega-event including Opera America, Dance/USA, Chorus America, and the American Symphony Orchestra League (www.performingartsconvention.org).

Mark your calendars!

IN MEMORIAM

Algerd A. Brazis
Kitty Carlisle Hart
Regine Crespín
Colin Graham O.B.E.
Jerry Hadley
Stanley Holden

Mimi Lerner
Alexandra Montano
Mac Morgan
Charles Nelson Reilly
Luciano Pavarotti
*Mstislav Rostropovich**

Beverly Sills
Michael Smuin
Teresa Stich-Randall
Edward C. Trimarco
*Sanford I. Wolff**

*Indicates a distinguished individual in a related profession.

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.**

AREA NEWS

PITTSBURGH

by Bill Buchanan, Pittsburgh Area Chair

The Pittsburgh Area held its annual meeting on Saturday, September 15, between opera chorus rehearsals of *Madama Butterfly* and *L'elisir d'amore*.

Four choristers were elected to the Area Committee: Bill Buchanan, Carol Wolfe, Cynthia Pratt, and Barbara McDonough. The names of three dancers, previously elected, were announced: Nicholas Coppula, Stephen Hadala, and Christopher Rendall-Jackson. Bill Buchanan and Carol Wolfe were re-elected to serve as Area Committee Chair and Vice-Chair respectively.

Nicholas Coppula, Delegate for the Pittsburgh Ballet Theatre (PBT), discussed issues related to the status of collective bargaining negotiations between AGMA and PBT. Pittsburgh Ballet Theatre Delegates Stephen Hadala and Christopher Rendall-Jackson, and additional dancers from PBT, were present for the discussion.

Pittsburgh Board of Governors member Kellie McCurdy Ryan addressed members regarding national issues, and Christine Schott, filling in for Pittsburgh Opera Production Staff Delegate Julie Barkovich, outlined production personnel changes at Pittsburgh Opera.



From left to right, **first row kneeling:** Marc Shulman, Area Committee Vice-Chair Carol Wolfe, Area Committee Chair Bill Buchanan, AGMA Board of Governors member Kellie McCurdy Ryan, David Jennings-Smith, Pittsburgh Ballet Theatre Delegate Stephen Hadala; **second row standing:** Judy Jenkins, Lisa Brovey Kovach, Veronika Schmidt, Christine Schott and son, Area Committee members Barbara McDonough and Cynthia Pratt, Nancy Hanna Long, Kumiko Tsuji, Lilly Abreu; **third row:** Peter Bianchi, Sylvia Hollinshead, Robert Simoni, Opera Delegate Ed Moore, Rick Mikol, Christopher Bandy, Pittsburgh Ballet Theatre Delegate Christopher Rendall-Jackson, Brian Barrett, Pittsburgh Ballet Theatre Delegate Nicholas Coppula, Sean Donaldson, John Walters; **fourth row:** Jeffrey Link, Cheryl Shenefelt Bush, Katy Shackleton-Williams, Yvonne Stack, and Bill Fisher

SOUTHERN CALIFORNIA

Chorus America Master Chorale Volunteers

by Kathie Freeman, AGMA member and Artistic Personnel & Production Manager for Los Angeles Master Chorale

The Los Angeles Master Chorale hosted the 30th Annual Chorus America Conference held in Los Angeles in June 2007. The following members of the Master Chorale volunteered their time and did everything from preparing the registration packets and gift bags to staffing sales tables and hosting individual sessions. In fact, there was an excess of volunteers! They were terrific and we are so very grateful to all of them.

| | | | |
|-----------------|-------------------|---------------------|----------------------|
| Nicole Baker | Shelly Fox | Shawn Kirchner | George Sterne |
| Mark Beason | Gregg Geiger | Alice Kirwan Murray | Diane Thomas |
| Scott Blois | Marie Hodgson | Bob Lewis | Tracy Van Fleet (and |
| Leanna Brand | Karen Hogle Brown | Deborah Mayhan | her husband Jim |
| Monika Bruckner | Leslie Inman | Susan Mills | Lyerly) |
| Daniel Chaney | Susan Judy | Shinnshill Park | Winter Watson |
| Amy Fogerson | Hyun Joo Kim | Holly Shaw Price | |

NEW YORK

NEW YORK CITY OPERA ALUMNI REUNION

When: April 18, 2008

Where: Tavern on the Green
West 67th Street at Central Park West
New York City

Time: 12:30 p.m. - 4 p.m.
Cash Bar 12:30 p.m. on the Terrace
Buffet Luncheon 1:30 p.m. Open seating

Cost: \$55.00 per person; please mail your
check as soon as possible to:

Lila McGill
7981 Granville Drive
Tamarac, FL 33321
Phone: (954) 718-9445

Volunteers are needed to help at the reception
table. If interested, please call Arlene Adler
at (718) 520-8966.



Led by AGMA's New York Area Dance Executive James Fayette, the Ballet Hispanico dancers concluded negotiations this summer. Pictured above during a break from negotiations is front, seated: Ilyn Harrison; middle row, left to right: Candice Monét McCall, Angelica Burgos, Natalia Alonso; back row: Jeffery Hover, Eric Rivera, Waldemar Quiñones

SAVE THE DATE

New York Area
AGMA Membership Meeting
Monday, November 12, 2007
AGMA Board Room
1430 Broadway
4:30 p.m.

Watch your mail for more information

Metropolitan Opera Chorus and Extra Chorus Auditions

Auditions for the Metropolitan Opera Chorus and Extra Chorus for the 2008-09 season will be held in the Metropolitan Opera House as follows:

Monday, December 17, 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

Tuesday, December 18, 2007: Open Call

Sign-in: 10:00 am - 12:00 pm, Auditions: 12:00 pm - 5:00 pm

Wednesday, December 19, 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 resume 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:

<http://www.metopera.org/chorus>

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

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

Donald Palumbo, Chorus Master

WASHINGTON/BALTIMORE

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



Elizabeth Futral and David Langan in Washington Concert Opera's production of Rossini's *Otello*

As the 2007-08 season begins in our Area's companies, many members are returning to work under the protection of newly negotiated collective bargaining agreements. These agreements represent the dedication and hard work of established committees that spend numerous hours drafting surveys and compiling data; talking with their colleagues, drafting proposals, and debating the merits and problems of each proposal. The question of how to represent the needs of our members within the scope of each company's budget is asked over and over again while the proposals are revised extensively until they are fine-tuned. Then, it is off to the bargaining table to convince Management

that we have brought only the most important and fairest proposals to the table. This is the test of a truly efficient negotiating committee, and we indeed had two very fine committees working this summer on the Washington Concert Opera (WCO) and Washington National Opera (WNO) collective bargaining agreements. Having formed excellent collaborative working relationships with both organizations, AGMA was able to complete negotiations in two or three sessions, achieving improvements in wages, benefits, and working conditions which led to the unanimous ratification of both agreements. Bravo to all for a job well done.

A new three-year agreement was negotiated with Washington Concert Opera. There is a 3.5% increase in salaries for all performers and production staff. The current wage differential was maintained between G 1 and G 2 choristers — an added bonus for new members. A costume attire fee was achieved for choristers as well as an increase in parking reimbursement. Members of the negotiating committee were Tim Kjer, Alan Reed, J. Austin Bitner, Gary Deering, Denise Gulley, and AGMA staff member Eleni Kallas.



Washington National Opera (WNO) negotiations, first row, seated, left to right: Tricia Lepofsky, AGMA negotiating chair Don Schramm, Laura Krause; second row: WNO Manager of Production Services David Butler, J. Austin Bitner, WNO Artistic Administration Manager Scott Guzielek, AGMA National Director of Organizing and Training Eleni Kallas, WNO Director of Artistic Operations Christina Scheppelmann, Lori Clark, Dorothy Bodner; third row: WNO Director of Production David Foti, Paul Edson, AGMA National Executive Director Alan Gordon, and John Boulanger



Washington National Opera Production Staff Negotiation Committee meeting, kneeling: Laura Krause; left to right, first row: Lynn Krynicki, Cindy Oxberry, and Amanda Heuermann; second row: Beth Krynicki, Amy Thompson, and Ben Smith

that we have brought only the most important and fairest proposals to the table. This is the test of a truly efficient negotiating committee, and we indeed had two very fine committees working this summer on the Washington Concert Opera (WCO) and Washington National Opera (WNO) collective bargaining agreements. Having formed excellent collaborative working relationships with both organizations, AGMA was able to complete negotiations in two or three sessions, achieving improvements in wages, benefits, and working conditions which led to the unanimous ratification of both agreements. Bravo to all for a job well done.

A new three-year agreement was negotiated with Washington Concert Opera. There is a 3.5% increase in salaries for all performers and production staff. The current wage differential was maintained between G 1 and G 2 choristers; an increase in parking reimbursement. Members of the negotiating committee were Tim Kjer, Alan Reed, J. Austin Bitner, Gary Deering, Denise Gulley, and AGMA staff member Eleni Kallas.

AGMA completed negotiations in late June for a new three-year agreement with Washington National Opera. Members of the negotiating committee included Don Schramm (chair), Tricia Lepofsky, Laura Krause, Paul Edson, Lynn Krynicki, J. Austin Bitner, Christopher Rhodovi, John Boulanger, Dorothy Bodner, Grace Gori, Lisae Jordan, Lourdes Elias, and Christopher Dalen, accompanied by AGMA staff members Alan Gordon and Eleni Kallas. Improvements to the contract include:

Principal Artists – 3%, 4%, and 4% increases in compensation; a 2% increase in per diem in each year of the collective bargaining agreement; and increases up to \$82 per performance for Health Plan B contributions by the end of the agreement. Most important to note is that the eight-performance cap has been eliminated from the Health Plan B contributions.

Choristers and Corps Dancers – 3%, 2%, and 5% increases in compensation while maintaining the current dollar differential between G 1 and G 2 choristers; an increase from 5% to 10% in the Health Plan B contribution by the end of agreement; a \$75 shoe allowance per production for corps dancers; 50 dress rehearsal passes for members not cast in the production; a restriction of chorus music rehearsals on Yom Kippur eve, Rosh Hashannah eve, Holy Thursday evening, and Easter



Jenufa chorus tarts: Lisa Eden, Tricia Lepofsky, Angela Butler, Terri Malone, Katherine Keem, and Annadaire Ingram



Washington National Opera Delegates: **Macbeth** Delegates Paul Edson and Cecilia Bailey-Korscog, Washington National Opera Chorus Master Steven Gathman, **La Fille du Régiment** Delegates Teresa Reid and Stephen Stokes

(continues on page 11)

Washington/Baltimore Area News (continued from page 10)

Saturday evening; chorus contract offers postmarked by April 15; a \$40 concert attire fee for choristers; and participation in WNO's tax-sheltered retirement plan. In addition, there is adjusted language which excludes warm-ups prior to 7 p.m. from being compensated at the overtime rate, and a new clause related to lateness to performances.

Production Staff – increases in compensation of 2%, 3%, and 3% while maintaining the current dollar differential between Level 1 and Level 2 production staff; a per diem increase of 2% in each year, and housing allowance increases of 2.5%, 2%, and 2%; Health Plan B contributions up to \$82 by the end of the agreement with the eight-performance cap eliminated; an increase in pension contributions by 1% in the second and third year of the agreement; an increase in the meal penalty to \$15; frequency of compensation adjusted to weekly; a \$20 fee for production staff required to wear a costume during a performance; contract offers to returning production staff by must be made by

March 1 of current season; clearer delineation of Free Days to equal one for each week of employment;

and the agreement that an AGMA stage manager will be engaged for a Domingo-Cafritz Young Artist production which includes artists engaged on AGMA contracts.

This agreement was unanimously ratified with 110 ballots cast in favor of approval.

New Washington/Baltimore (W/B) Area contracts are posted on the AGMA website at www.musicalartists.org. Hard copies will be distributed at the first music rehearsal for each company as well as at the October W/B General Membership Meeting.

In August, the Area Committee reached an agreement with Washington National Opera for a free-of-charge, high-definition simulcast of *La Bohème*. The September 23 performance was attended by 14,000 people on the National Mall. It is estimated that 25,000 students also saw this simulcast, free of charge, at over 30 high schools and universities nationwide, and seven U.S. Dept of Housing and Development (HUD) public housing communities. The cost of the educational initiative was funded



Plácido Domingo at a press conference regarding Washington National Opera's simulcast of *La Bohème*

entirely by WNO trustees. Two simulcasts preceded *La Bohème*: *Porgy and Bess* in 2005 and *Madama Butterfly* in 2006, but these were only offered to audiences on the Mall. General Director Plácido Domingo feels very strongly about reaching the next generation of opera lovers, and it is hoped this will convince other benefactors to support operatic endeavors of this nature.

Tim Kjer, W/B Area Chair and Board of Governors (BOG) member, and J. Austin Bitner, BOG soloist representative, attended the AGMA leadership conference in Chicago in August on behalf of our membership.



Wolf Trap's 2007 *Magic Flute* production, left to right, front row: Aaron Schlesinger, Mario Galicia, and Josh Greenberg; second row, ladies seated: Pamela Ferguson, Teresa Reid, Denise Gulley, Mary Shaffran, Osa Oyegun; third row: Maria Barnes, Pat Hussey, Diana Cantrelle, Aurelio Dominguez, Ole Hass, Doug Dykstra, Chorus Master Thomas Lausmann, Alan Reed, and Andrew Bawden

THE ACTORS FUND ANNOUNCES OPPORTUNITY FOR SIDELINE WORK FOR PERFORMERS NATIONWIDE

The Actors Fund Actors Work Program assists entertainment industry professionals in identifying and finding non-industry work that complements their industry careers. Through the Actors Work Program, many entertainment industry and performing arts professionals throughout the country have gained skills and found work in such diverse fields as teaching, sales, and administrative support — work that allows them to continue their professional careers.

The Actors Fund has partnered with a national management database company specializing in software for Pilates, Yoga, Gyms, Spas, Dance studios, and other fitness companies. The software includes accounting, class scheduling, online class sign-up, and other management tools. The company is looking to increase their sales force team. Team members are needed throughout the country. The

goal of the sales force is to increase the number of facilities that utilize the software. Qualifications for the job:

- Excellent communication skills, both written and oral
- Good Word and Excel skills
- Experience working at a fitness or dance studio is a plus
- Strong personal commitment to wellness
- Ability to lead Product demonstrations over the phone (web conference) and at tradeshow
- Strong phone presence to project poise, confidence, and a good attitude

If you are interested in obtaining more information and you live west of the Mississippi, please contact Jocelyn Coblenz in the LA office, [jacoblenz@actorfund.org](mailto:jcoblenz@actorfund.org). If you live east of the Mississippi, please contact Kathy Schrier in the New York office, kschrier@actorsfund.org.

SAN FRANCISCO

by Nora Heiber, National Dance Executive

San Francisco Opera

San Francisco Opera opened its 85th season on September 7 with Camille Saint-Saëns' *Samson e Dalila*. Olga Borodina and Clifton Forbis led an outstanding cast through a sold-out performance. San Francisco Area Committee member and SFO Chorister Mary Anne Finch put together a fun-filled opening night party that included five mouthwatering homemade cakes by AGMA 3rd Vice President Colby Roberts and his wife, Chorus Delegate Katherine McKee. San Francisco Opera Music Director and Principal Conductor Donald Runnicles toasted the Chorus, stating that the San Francisco Opera Chorus "is as good as it gets" and that any opera house in the world would be proud to call them their own.



Principal Artist Clifton Forbis (Samson) with San Francisco Area Chair Julianne Booth in costume for San Francisco Opera's production of **Samson e Dalila**



San Francisco Opera dancers Chiharu Shibata and Summer Lee Rhatigan



San Francisco Opera choristers Claire Kelm and Mitzie Kay Weiner

San Francisco Ballet

America's oldest professional ballet company, San Francisco Ballet, marks its 75th Anniversary in 2008. The celebration will include a New Works Festival featuring ten new works by Julia Adam, Val Caniparoli, Jorma Elo, Margaret Jenkins, James Kudelka, Mark Morris, Yuri Possokhov, Paul Taylor, Stanton Welch, and Christopher Wheeldon, as well as guest performances by New York City Ballet, Les Ballets de Monte-Carlo, and The National Ballet of Canada.



San Francisco Opera dancer Delegate Ioannis Adoniou with choreographer Kenneth von Heidecke and director Sandra Bernhard



San Francisco Opera chorister Bill Pickersgill, dancer and chorister Carmichael Blankenship, and AGMA 3rd Vice President Colby Roberts

Other Area News

Nora Heiber and John Russum resumed contract negotiations with the San Francisco Symphony Chorus in mid-September. The Ballet West and Ballet San Jose dancers returned to work on September 17 and October 1 respectively.



AGMA members Keith Perry, Jess Perry, Katherine McKee, and Carmichael Blankenship



AGMA 3rd Vice President Colby Roberts with San Francisco Opera's Director of Artistic and Music Administration Shane Gasbarra



AGMA Board member and San Francisco Area Committee member Sally Mouzon with San Francisco Opera dancers Gregory Dawson (left) and Michael Kruzich (right)

CHICAGO-MIDWEST



The Kansas City Ballet dancers, in preparation for their first contract negotiation, met with AGMA attorney Barbara Hillman and New York Area Dance Executive James Fayette. Pictured here are: Logan Pachciarz, Kimberly Cowen, Luke Luzicka, Catherine Russell, Deanna Hodges, Angelina Sansone, Juan Pablo Trujillo, Matthew Donnell, Rachel Coats, Breanne Starke, Matthew Pawlicki-Sinclair, Stayce Camparo, Geoffrey Kropp, Matthew Powell, Chelsea Wilcox, and Aisling Hill-Connor.

AGMA Relief Fund Raffle at Lyric Opera of Chicago Raises \$4,620

by Lynn Lundgren, Treasurer and Lyric Opera of Chicago Chorister



Maestro Bartoletti, Mark Delavan, and Buffy Baggott shared a laugh (above left photo) as the Maestro (who is returning to Italy following this production) learned he had won a 19" Samsung HDTV which was donated to the raffle by choristers Martha Edwards, Scott Holmes, and Carolyn Berghoff (above right photo).



The raffle committee consisted of (from left) Claudia Kerski-Nienow, Lynn Lundgren, and Carolyn Berghoff (not pictured). The newly recruited Chair, Debra DeNoon (right), did a fantastic job of obtaining prizes, selling tickets, and organizing the event. Prizes included CDs and DVDs autographed by AGMA members Renee Fleming and Renata Scotto. A DVD autographed by Placido Domingo was procured by our friend in the chorus at Los Angeles Opera, Jennifer Wallace.



Claudia Kerski-Nienow and Mark Delavan look on as Buffy Baggott draws a winning ticket while Debra DeNoon holds the raffle bowl.

Winner of the Grand Prize of two season subscriptions to Lyric Opera of Chicago (donated by General Director Bill Mason) was Dr. George Pepper, longtime supernumerary and Lyric Opera subscriber, who responded with glee, "I don't have a Tuesday night subscription to the Opera." Other winners included Mal Brown, assistant technical director at Lyric, who won a dinner cooked by chef/chorister Tom Potter (who also donated a custom baked cake); and AGMA Stage Director Bruce Donnell, who may have to arrange a special trip to Chicago to use his gift certificate at One North, the restaurant across the street from the opera house.

Other prizes were a gift certificate to Ruth's Chris Steakhouse donated by Carolyn Berghoff, and gift certificates from the Competitive Foot shoe store and florist Natural Things. Many thanks to everyone who donated prizes and purchased tickets.

AGMA Relief Fund Audited Financials

The audited AGMA Relief Fund financials for fiscal years October 1, 2005 — September 30, 2006 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, 2006 and 2005, 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, 2006 and 2005 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, 2006 and 2005

| | 2006 | 2005 | | 2006 | 2005 |
|--|------------------|-----------------|-------------------------------------|------------------|------------------|
| Assets: | | | | | |
| Cash and cash equivalents (Note 2) | \$95,173 | \$74,950 | Total assets | <u>\$900,600</u> | <u>\$834,027</u> |
| Contributions receivable (Note 4) | 8,868 | - | Liabilities and net assets: | | |
| Accrued income receivable | <u>4,771</u> | <u>4,803</u> | Accounts payable | <u>28,962</u> | <u>24,332</u> |
| | <u>\$108,812</u> | <u>\$79,753</u> | Net assets: | | |
| Investments, at fair value (Note 2): | | | Unrestricted | 866,079 | 806,340 |
| U.S. government and governmental agencies | 307,839 | 312,225 | Temporarily restricted | <u>5,559</u> | <u>3,355</u> |
| Corporate bonds | 49,402 | 49,951 | | <u>871,638</u> | <u>809,695</u> |
| Common stock | 393,897 | 374,668 | Total liabilities and net assets | <u>\$900,600</u> | <u>\$834,027</u> |
| Mutual funds | <u>40,650</u> | <u>17,430</u> | | | |
| Total investments | <u>791,788</u> | <u>754,274</u> | | | |

(continues on page 15)

AGMA Relief Fund Audited Financials (continued from page 14)

Statements of Activities

For the years ended September 30, 2006 and 2005

| | 2006 | | | 2005 | | |
|---|------------------|------------------------|------------------|------------------|------------------------|------------------|
| | Unrestricted | Temporarily Restricted | Total | Unrestricted | Temporarily Restricted | Total |
| Revenues: | | | | | | |
| Contributions (Note 1): | | | | | | |
| Theatre Authority, Inc. | \$14,000 | \$10,500 | \$24,500 | \$18,375 | \$11,250 | \$29,625 |
| Corporations and foundations | 10,000 | - | 10,000 | 10,000 | - | 10,000 |
| Individuals and general | 43,917 | 4,099 | 48,016 | 32,858 | 6,055 | 38,913 |
| Holiday drive | 19,874 | - | 19,874 | 19,218 | - | 19,218 |
| Goods and services in-kind | - | - | - | 1,083 | - | 1,083 |
| Special events | 37,964 | - | 37,964 | 4,993 | - | 4,993 |
| Direct cost of special events | (720) | - | (720) | (2,174) | - | (2,174) |
| Other | 932 | - | 932 | 1,103 | - | 1,103 |
| Net assets released from restriction: | | | | | | |
| Satisfaction of purpose restriction | <u>12,395</u> | <u>(12,395)</u> | <u>-</u> | <u>13,950</u> | <u>(13,950)</u> | <u>-</u> |
| | <u>138,362</u> | <u>2,204</u> | <u>140,566</u> | <u>99,406</u> | <u>3,355</u> | <u>102,761</u> |
| Investment income: | | | | | | |
| Interest and dividends | 22,624 | - | 22,624 | 27,745 | - | 27,745 |
| Appreciation in fair value of investments | 33,491 | - | 33,491 | 13,539 | - | 13,539 |
| (Loss) on sale of investments | <u>(1,950)</u> | <u>-</u> | <u>(1,950)</u> | <u>(13)</u> | <u>-</u> | <u>(13)</u> |
| | <u>54,165</u> | <u>-</u> | <u>54,165</u> | <u>41,271</u> | <u>-</u> | <u>41,271</u> |
| Total revenue | <u>192,527</u> | <u>2,204</u> | <u>194,731</u> | <u>140,677</u> | <u>3,355</u> | <u>144,032</u> |
| Expenses (Note 5): | | | | | | |
| Program services: | | | | | | |
| Assistance through Actors' Fund | 66,517 | - | 66,517 | 34,430 | - | 34,430 |
| Supporting services: | | | | | | |
| General and administrative expenses | 62,949 | - | 62,949 | 56,605 | - | 56,605 |
| Fund-raising | <u>3,322</u> | <u>-</u> | <u>3,322</u> | <u>5,303</u> | <u>-</u> | <u>5,303</u> |
| Total expenses | <u>132,788</u> | <u>-</u> | <u>132,788</u> | <u>96,338</u> | <u>-</u> | <u>96,338</u> |
| Change in net assets | 59,739 | 2,204 | 61,943 | 44,339 | 3,355 | 47,694 |
| Net assets: | | | | | | |
| Beginning of year | <u>806,340</u> | <u>3,355</u> | <u>809,695</u> | <u>762,001</u> | <u>-</u> | <u>762,001</u> |
| End of year | <u>\$866,079</u> | <u>\$5,559</u> | <u>\$871,638</u> | <u>\$806,340</u> | <u>\$3,355</u> | <u>\$809,695</u> |

Statements of Cash Flows

For the years ended September 30, 2006 and 2005

| | 2006 | 2005 | | 2006 | 2005 |
|---|----------|----------|---|-----------------|------------------|
| Cash flows from operating activities: | | | Decrease in interest receivable | 32 | 2,124 |
| Change in net assets | \$61,943 | \$47,694 | Increase in accounts payable | <u>4,630</u> | <u>953</u> |
| Adjustments to reconcile change in net assets to net cash provided by operating activities: | | | Net cash provided by operating activities | <u>26,196</u> | <u>36,162</u> |
| Goods and services in-kind | - | (1,083) | Cash flows from investing activities: | | |
| (Appreciation) in fair value of investments | (33,491) | (13,539) | Proceeds from redemption and sales of investments | 90,071 | 123,172 |
| Loss on sale of investments | 1,950 | 13 | (Purchase) of investments | <u>(96,044)</u> | <u>(139,008)</u> |
| Changes in operating assets and liabilities: | | | Net cash (used in) investing activities | <u>(5,973)</u> | <u>(15,836)</u> |
| (Increase) in contributions receivable | (8,868) | - | | | |

(continues on page 16)

AGMA Relief Fund Financials (continued from page 15)

| | 2006 | 2005 |
|--|-----------------|-----------------|
| Net increase in cash and cash equivalents | 20,223 | 20,326 |
| Cash and cash equivalents, beginning of year | <u>74,950</u> | <u>54,624</u> |
| Cash and cash equivalents, end of year | <u>\$95,173</u> | <u>\$74,950</u> |

Notes to Financial Statements
September 30, 2006 and 2005

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 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 common stock and mutual funds are stated at fair value, as determined by quoted market prices. At September 30, 2006 and 2005, the market value of these investments exceeded their cost by \$73,255 and \$39,764, 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 - Contributions Receivable: Contributions receivable at September 30, 2006 of \$8,868 represent amounts contributed from individuals at a fund-raising raffle held in Chicago and a contribution from the Joffrey Ballet. The receivables are due within one year and are considered collectible. There were no contributions receivable at September 30, 2005.

Note 5 - 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 6 - Tax Status: The Fund is exempt from Federal income tax under the provisions of Section 501(c)(3) of the Internal Revenue Code.

Note 7 - 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 attached financial statements. No in-kind goods or services were received during the year ended September 30, 2006.

Note 8 - Temporarily Restricted Net Assets and Net Assets Released from Restriction: Net assets were released from donor restrictions by incurring expenses satisfying the restricted purposes.

Purpose restrictions accomplished:

| | 2006 | 2005 |
|---|-----------------|-----------------|
| Assistance to members | \$10,500 | \$11,250 |
| Assistance to members affected by Hurricane Katrina | <u>1,895</u> | <u>2,700</u> |
| Total restrictions released | <u>\$12,395</u> | <u>\$13,950</u> |

Temporarily restricted net assets of \$5,559 and \$3,355 at September 30, 2006 and 2005, respectively, are available to

(continues on page 17)

AGMA Relief Fund Audited Financials (continued from page 16)

provide assistance to members affected by Hurricane Katrina.

Note 9 - Related Party: The Fund has, as some of its trustees, the President, National Executive Director and the Treasurer of an affiliated organization, the American Guild of Musical Artists. 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 10 - Reclassification: Certain 2005 amounts have been reclassified to conform to the current period financial statement presentation. These reclassifications have no effect on previously reported net income.

AGMA Audited Financials

INDEPENDENT AUDITOR'S REPORT

Board of Governors
American Guild of Musical Artists

We have audited the accompanying statements of financial position of the American Guild of Musical Artists (the "Guild") as of December 31, 2006 and 2005, and the related statements of activities, and cash flows for the years then ended. These financial statements are the responsibility of the Guild's management. Our responsibility is to express an opinion on these financial statements based on our audits.

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

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the American Guild of Musical Artists as of December 31, 2006 and 2005 and the changes in its net assets and its cash flows for the years then ended in conformity with accounting principles generally accepted in the United States of America.

BUCHBINDER TUNICK & COMPANY LLP

| American Guild of Musical Artists | | |
|--|------------------|------------------|
| Statements of Financial Position | | |
| December 31, 2006 and 2005 | | |
| | 2006 | 2005 |
| Assets: | | |
| Cash and short-term investments (Note 2): | | |
| Operating accounts | \$1,627,982 | \$1,065,948 |
| Money market funds | 2,204,845 | 2,266,191 |
| Certificates of deposit | <u>663,741</u> | <u>639,183</u> |
| Total cash and short-term investments | <u>4,496,568</u> | <u>3,971,322</u> |
| Receivables: | | |
| Dues | 364,726 | 325,538 |
| Other | <u>123</u> | <u>16,545</u> |
| Total receivables | <u>364,849</u> | <u>342,083</u> |
| Other assets: | | |
| Cash - security deposits (Note 6) | 92,258 | 91,010 |
| Prepaid expenses | 25,406 | 32,306 |
| Security deposit | <u>400</u> | <u>400</u> |
| Total other assets | <u>118,064</u> | <u>123,716</u> |

| | 2006 | 2005 |
|---------------------------------------|--------------------|--------------------|
| Net property assets (Notes 2 and 4) | <u>65,554</u> | <u>103,129</u> |
| Total assets | <u>\$5,045,035</u> | <u>\$4,540,250</u> |
| Liabilities and net assets: | | |
| Accounts payable and accrued expenses | \$540,155 | \$538,063 |
| Security deposits (Note 6) | <u>92,388</u> | <u>91,141</u> |
| Total liabilities | <u>632,543</u> | <u>629,204</u> |
| Commitment and contingency (Note 5) | | |
| Net assets - unrestricted | <u>4,412,492</u> | <u>3,911,046</u> |
| Total liabilities and net assets | <u>\$5,045,035</u> | <u>\$4,540,250</u> |

Statements of Activities For the years ended December 31, 2006 and 2005

| | 2006 | 2005 |
|-----------------|-------------|-------------|
| Revenue: | | |
| Working dues | \$2,365,674 | \$2,336,924 |
| Basic dues | 619,781 | 526,589 |

(continues on page 18)

AGMA Audited Financials (continued from page 17)

| | 2006 | 2005 |
|----------------------------|--------------------|--------------------|
| Initiation fees | 392,450 | 260,933 |
| Reinstatement fees | <u>24,351</u> | <u>19,938</u> |
| Total from membership | 3,402,256 | 3,144,384 |
| Visa fees | 408,250 | 366,008 |
| Interest | 126,380 | 75,610 |
| Other | <u>40,649</u> | <u>32,752</u> |
| Total revenue | <u>3,977,535</u> | <u>3,618,754</u> |
| Expenses (Note 8): | | |
| Program services: | | |
| Member services | 2,301,169 | 2,296,985 |
| Supporting activities: | | |
| Administration expenses | <u>1,174,920</u> | <u>1,171,618</u> |
| Total expenses | <u>3,476,089</u> | <u>3,468,603</u> |
| Change in net assets | 501,446 | 150,151 |
| Net assets: | | |
| Beginning of year | <u>3,911,046</u> | <u>3,760,895</u> |
| End of year - unrestricted | <u>\$4,412,492</u> | <u>\$3,911,046</u> |

Statements of Cash Flows

For the years ended December 31, 2006 and 2005

| | 2006 | 2005 |
|---|-----------------|-----------------|
| Cash flows from operating activities: | | |
| Change in net assets | \$501,446 | \$150,151 |
| Adjustments to reconcile change in net assets to net cash provided by operating activities: | | |
| Depreciation and amortization | 48,788 | 46,902 |
| Changes in operating assets and liabilities: | | |
| (Increase) decrease in dues receivable | (39,188) | 177,627 |
| Decrease (increase) in other receivable | 16,422 | (4,583) |
| Decrease (increase) in prepaid expenses | 6,900 | (15,480) |
| (Increase) decrease in cash - security deposits | (1,248) | (1,496) |
| Increase in accounts payable and accrued expenses | 2,092 | 21,750 |
| Increase in security deposit payable | <u>1,247</u> | <u>1,495</u> |
| Net cash provided by operating activities | <u>536,459</u> | <u>376,366</u> |
| Cash flows from investing activities: | | |
| Purchase of property assets | <u>(11,213)</u> | <u>(28,724)</u> |
| Net cash (used in) investing activities | <u>(11,213)</u> | <u>(28,724)</u> |

| | 2006 | 2005 |
|--|--------------------|--------------------|
| Net increase in cash and short-term investments | 525,246 | 347,642 |
| Cash and short-term investments, beginning of year | <u>3,971,322</u> | <u>3,623,680</u> |
| Cash and short-term investments, end of year | <u>\$4,496,568</u> | <u>\$3,971,322</u> |

Notes to Financial Statements

December 31, 2006 and 2005

Note 1 - General: The American Guild of Musical Artists (the "Guild") is a union of performers in the opera, dance, oratorio, concert and recital fields. The Guild is a branch of the Associated Actors and Artistes of America. The Guild, along with the artists' managers/agents, markets legally binding contracts between artists and their employers. These are known as Basic Agreements, which among other provisions, may establish minimum compensation, limit rehearsal hours, specify the number of performers, provide for overtime compensation, sick leave, and appropriate travel conditions, and require employers to post security deposits as guarantees that they will abide by the terms of the Basic Agreements.

Note 2 - Significant Accounting Policies

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

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

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

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

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

Note 4 - Property Assets: Property assets at cost, consist of the following at December 31, 2006 and 2005:

| | 2006 | 2005 |
|------------------------|----------|----------|
| Furniture and fixtures | \$91,365 | \$90,083 |

(continues on page 19)

AGMA Audited Financials (continued from page 18)

| | 2006 | 2005 |
|---|-----------------|------------------|
| Computer equipment | 312,707 | 302,776 |
| Leasehold improvements | <u>6,839</u> | <u>6,839</u> |
| | 410,911 | 399,698 |
| Less: accumulated depreciation and amortization | <u>345,357</u> | <u>296,569</u> |
| Net property assets | <u>\$65,554</u> | <u>\$103,129</u> |

Depreciation and amortization expense amounted to \$48,788 and \$46,902 for the years ended December 31, 2006 and 2005, respectively.

Note 5 - Commitment and Contingency:

Commitment: The Guild rents office space at 1430 Broadway, New York, New York. The noncancelable operating lease expires on January 31, 2012. The future minimum annual rental is as follows:

| <u>Years Ending December 31,</u> | <u>Amount</u> |
|----------------------------------|--------------------|
| 2007 | 258,791 |
| 2008 | 259,962 |
| 2009 | 259,962 |
| 2010 | 259,962 |
| 2011 | 259,962 |
| Thereafter | <u>21,664</u> |
| <u>Total</u> | <u>\$1,320,303</u> |

The lease includes escalation clauses for real estate taxes, porters' wages, and utility costs and requires minimum coverage for general liability and property. Rent expense was \$291,800 and \$276,381 for the years ended December 31, 2006 and 2005, respectively.

The Guild also rents office space at 459 Fulton Street, San Francisco, California. The noncancelable operating lease expires on February 14, 2008. Rent expense was \$13,564 and \$12,355 for the years ended December 31, 2006 and 2005, respectively.

Contingency: The Guild has issued a \$43,000 irrevocable stand-by letter of credit drawn on a J.P. Morgan bank in favor of the landlord. The letter of credit is in lieu of a cash security deposit. The bank has collateralized a \$44,000 certificate of deposit in regard to this letter of credit.

Note 6 - Security Deposits: Security deposits consist of cash and certificates of deposit which are in the joint names of the Guild and the respective employer.

Note 7 - Pension Plan for Employees: The Guild participated in the American Guild of Musical Artists Staff Pension Plan (the "Plan"), a defined benefit pension plan covering substantially all of its employees. Benefit accruals were frozen effective May 15, 2002 and the Plan was terminated in August 2005.

The Plan provided 100% vesting after seven years of service and provides the following types of pension benefits: normal, early retirement, late retirement, and death.

Each type of pension has specific eligibility requirements as to age and years of service. The amount of the monthly benefit is determined in accordance with the provisions of the Plan. The Plan provided that the employer shall contribute an amount, actuarially determined, necessary to provide the benefits specified by the Plan for the eligible participants.

A summary of the components of net periodic pension cost for the year ended December 31, 2005 is as follows:

| | 2005 |
|---|-----------------|
| Interest cost on projected benefit obligation | \$22,239 |
| Expected return on assets | (12,235) |
| Net amortization and actuarial loss | <u>7,488</u> |
| Total expense charge for the period | <u>\$17,492</u> |

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

| | 2005 |
|-------------------------------|--------------|
| Fair value of plan assets | \$345 |
| Benefit obligation | <u>-</u> |
| Funded status | <u>\$345</u> |
| Pension liability | <u>\$ -</u> |
| Information on benefit costs: | |
| Benefits paid | \$374,444 |
| Employer contribution | 118,676 |
| Actual return on plan assets | 16,624 |

Weighted average assumptions:

| | |
|--------------------------------|-------|
| Discount rate | 5.75% |
| Expected return on plan assets | 5.00% |

Note 8 - Functional Classification of Expenses: In the accompanying statements of activities, expenses have been reported by their functional classification, a method of grouping expenses according to the purpose for which they were incurred. The primary functional classifications are program services and supporting activities. Program services are the activities that result in services being provided to members that fulfill the purposes or mission for which the organization exists. Supporting activities are all activities of an organization other than program services.

Note 9 - Related Party Transactions: The Guild is related to various employee benefit plans established to provide benefits to the Guild's members and/or employees.

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

Note 11 - Retirement Plan: The Guild sponsors a retirement plan covering substantially all employees pursuant to Section 401(k) of the Internal Revenue Code. Employee contributions are voluntary and the Guild contributes on behalf of eligible employees. Expenses for the years ended December 31, 2006 and 2005 were \$103,157 and \$101,249, respectively.

AGMA's Board of Governors Holds Leadership Conference in Chicago

National Officers, Area Chairs who serve on the Board of Governors, and other Board leaders met in Chicago on August 18 and 19. President Jimmy Odom reports that the conference was most productive and led to several ideas for strategic planning and policy for AGMA.



Pictured, front row, left to right: Board member and Washington/Baltimore Area Chair Tim Kjer, Board member Sara Blann, Board member and New Orleans Area Chair Julie Condy, Treasurer Lynn Lundgren, President and Chicago-Midwest Area Chair Jimmy Odom, Board member and Philadelphia Area Chair Evelyn Santiago-Schulz, Membership Supervisor Candace Itow, 3rd Vice President Colby Roberts; back row: 1st Vice President Gerald Otte, Board members Maria Leatha and David Schnell, Board member and Southern California Area Chair Jennifer Wallace, 2nd Vice President John Coleman, 4th Vice President Sara Stewart, Board member J. Austin Bitner, and 5th Vice President Gregory Stapp. Attendees not shown: Recording Secretary and New York Area Chair Mitchell Sendrowitz, Board member and Northwest Area Chair George Scott, and National Executive Director Alan Gordon.

DO YOU NEED HELP?

Members who need assistance... financial, medical, psychological... or just someone to talk to... should know that the

AGMA RELIEF FUND & THE ACTORS FUND OF AMERICA

can help you, free of charge, as a benefit of AGMA membership. Professional psychological and social services personnel are available immediately on a confidential basis. Call the Actors Fund office nearest to you, ask for "Intake" and identify yourself as an AGMA member. Help is available whenever you need it:

New York: (212) 221-7300

Chicago: (312) 372-0989

Los Angeles: (323) 933-9244

The AGMA Relief Fund, administered by the Actors Fund of America, is supported by charitable contributions from AGMA's members and staff and from others in the entertainment business. To make a tax-deductible contribution, call Susan Davison at (212) 265-3687. One AGMA member, who wishes to remain anonymous, has offered to match contributions made in the memory of Chari Shanker, an AGMA member who served as the production manager at the Los Angeles Opera. Donations can also be mailed to the AGMA Relief Fund at 1430 Broadway, New York, NY 10018.