



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 2009

Volume 63, Number 3

EXECUTIVE DIRECTOR'S REPORT

BY ALAN S. GORDON

I'd like to devote my report to the memory of Crystal Lee Sutton, who passed away in mid-September at the age of 68. Crystal Lee was the textile worker and union organizer whose real-life stand on her worktable at the J.P. Stevens Roanoke Rapids, NC textile plant was the inspiration for the Academy Award-winning movie, "Norma Rae."

As her obituary in the *New York Times* reported, in 1973, she was a 33-year-old mother of three earning \$2.65 an hour folding towels when low pay and horrendous working conditions finally convinced her to take a leading role in efforts to unionize the plant. "Management and others treated me as if I had leprosy," she said in a later interview. After months of outspokenly trying to convince co-workers to vote for representation by the Textile Workers Union, she was fired. When the police, called by management, came to take her away, she performed one last act of defiance.

"I took a piece of cardboard and wrote the word UNION on it in big letters, got up on my worktable and slowly turned it around [to show my co-workers]. The workers started cutting their machines off . . . All of a sudden the plant was very quiet..."

Within a year, the Textile Workers Union of America won NLRB elections at



Sally Field as "Norma Rae"

Roanoke Rapids and several other Deep South Stevens plants, and the right to represent more than 3,000 employees. In 1977, a federal appeals court ordered that Crystal Lee be rehired and receive back wages. After two days of work, she quit and went to work for the union as a full-time organizer.

As Bruce Raynor (now president of Unite Here, and an organizer when I worked for the textile workers) noted: Leading a struggle of thousands of other textile workers against a very powerful

and viciously anti-union textile company, she inspired generations of other workers to stand up for their rights to be self-empowered and to be represented by unions of their choice.

My path crossed Ms. Sutton's several times: first, when I worked for the Textile Workers Union during its J.P. Stevens organizing campaign, and later, when I worked for the Directors Guild and Martin Ritt directed the movie detailing this struggle. To me, apart from her iconic labor movement role, she also represented the spirit of those workers who had simply "had enough" of uncaring or oppressive management and who chose to stand up for their rights, even in the face of aggressive anti-unionism.

Along similar lines, I'd also like to take a moment to thank the members of the

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FROM THE PRESIDENT JAMES ODOM

**A Little Bit About Me**

Someone asked me the other day what I was going to write about in my next article for *AGMAZINE*. I said I didn't have a clue, maybe I'd just tell a few jokes. Well, here I sit, typing away, my deadline long past, and I still haven't got a clue. "A priest, a minister and a rabbi walk into a bar..."

I suppose I could dash off another article on the value of solidarity, and I'm sure I will at some point, but today — this moment in time — that topic is a little more earnest than I'm feeling. I could write about the importance of health care reform to our members, but, as best I can tell, we all agree that reform must happen. Where we fall apart is what form that reform should take. And quite frankly, I don't want to argue about it anymore. At least not right now. "René Descartes walks into a bar..."

It occurs to me that there are a good number of you who know me quite well, a larger number of you who know me fairly well, and a very large number of you who know me mainly from my writings here. So why don't we take this opportunity to let you know a little bit more about me. After all, I've been the President of AGMA for over two years now, and while I've told you a great deal about my opinions and little bit about my philosophy, I haven't said much about me. My Grandma Beck, yes. My mother, Mary Ann, some. But me, not so much.

I am told by those with the basis to judge that I write exactly the way I speak, that reading something I have written is just like listening to me talk. Of course I edit a little better when I write, as that section of my brain that censors what I say doesn't always work fast enough when I speak. However, as a performer I am extremely aware of the importance of delivery. If you know me already, of course you would hear how I would say something as you read what I have written. My fear is that what sounds wry, dry, witty and urbane when coming out of my mouth appears to be snarky and hateful when viewed on the page. Maybe I should go back to my original plan. "Linda Mays, Gerald Otte and Jimmy Odom walk into a bar..."

Oh, all right. Here we go. Jimmy Odom: the man, the myth.

I grew up in Texas, the oldest sibling in a large family that varied in size depending on which new child my mother had brought home that day. Some people rescue puppies or kittens. My mother rescues neglected, at risk, or abandoned children. Some stayed a few days or weeks. Some are with us now and forever. If anyone should ask you, I am twenty-four years old. That's my story, and I'm sticking to it. Don't try to do the math; it will only make your head hurt. In my family I am not the smart one, the pretty one, the funny one or the talented one. In fact, they consider me to be an old fuddy-duddy. This should give you some idea of what an extraordinary and fun-loving bunch of people my siblings are, since I have been assured on many occasions that I'm no slouch in any of those departments, myself.

My family is solidly Southern. Although I am a third generation Texan, my family settled in Georgia and Virginia long before the war. Not *that* war, the Revolutionary War. The one in 1776. Although I have lived in Chicago for seventeen years, they still want to know when I'm going to come back home to civilization. If we were Amish, they'd consider this my *rumspringa*.

Being Southerners, we are not the kind of people who let the truth stand in the way of a good story. In fact, when we get together, telling tales and playing games is a favorite family pastime. There's also always music: we all sing with varying degrees of pleasantness, and most of us play an instrument or two. We are a very close-knit family, and while family fights can be ferocious, God help you if you're an outsider and you attack one of us.

(continues on page 3)

President's Message *(continued from page 2)*

I attended Texas Tech University. When I finished at Tech, I decided to move to Dallas, try to save some money, and work towards an audition with ABT. After a couple of injuries made it clear that the ABT dream was done, my roommate dared me to audition for The Dallas Opera. I think he was worried I wasn't going to be able to pay my share of the rent. I know I was. Thinking that I had nothing to lose, I learned an aria and auditioned for them. To my surprise, they hired me. I decided I could sing for them for a season or two before they figured out that I didn't have a clue about opera and fired me, at which point I'd find something else to do. I waited for nearly fifteen years for them to figure that out before I decided I needed to move on. In that period of time I also had what I like to refer to as "a small, but undistinguished career" as a solo singer. Part of the decision to move on from Dallas included a decision to stop working on the solo career. So I arranged an audition for the regular chorus of the Lyric Opera of Chicago, and they hired me. When they figure out that I don't have a clue...

So over the course of my life I have worked as an actor, a dancer, a singer, a stage manager, a choreographer and a stage director. I've also been a costume designer and wardrobe master, an artistic consultant (whatever that means), and have composed and arranged music for musical theatre pieces. I still do some cabaret singing. There's also a long list of "day jobs", but we won't go into that.

"So, how does being a union activist work into all this?" you may ask. That's what I'm about to tell you. My mother is a woman of great character in the classic southern belle mode. Among the many things she taught me are these three: "Anyone who can read can learn to do anything", "If you do the right thing — no matter how hard — you can't go wrong", and "Anything good you do for someone else will eventually be good for you." I believe that she taught me that last out of fear that I was too selfish and self-centered to be altruistic. To this day she frequently looks at me with great sadness, shakes her head, and says, "Oh, Jamie, I don't know how I managed to raise such a tacky child!" She also taught by example; by taking care of children who had no one else, she taught me that we have a responsibility to do what we can for others. In the last decade she has even branched out and is now serving as an ombudsman for residents in nursing homes. Sometimes I despair of ever being able to live up to her example.

Because of my training as an actor and dancer, I always equated union membership with professional standing. So when I became eligible to join AGMA, I didn't hesitate.

Because of my knowledge of Equity LORT contracts, I became very concerned about provisions that either were not in the AGMA contract I was working under in Dallas, or were not being enforced. This was a little more than a decade before Board of Governors meetings were teleconferenced, and in those days — at least in Dallas — we had little or no contact with the national organization of AGMA. In my typical self-assured ignorance, I decided that I could make things better for AGMA members if I were a delegate and ran for the position. And I won. Shortly after that we started negotiating a successor agreement, and I discovered that I found the process of contract negotiating to be interesting and challenging. After several years as a delegate in Dallas, and frustrated with what I perceived as little or no support from national AGMA, I burned out and decided not to run again. It gave me a break that I sorely needed.

After I moved to Chicago, I discovered that the Board of Governors had started teleconferencing meetings so that Governors who were not physically present in the national office could participate in the governance of the union. I ran for the negotiating committee at Lyric and was elected. And I discovered that I still found negotiating interesting. From my work on that committee, other leaders in Chicago urged me to run for the Board. After being elected to the Board, I was elected the Chicago/Midwest Area Chair and started participating in negotiations across the Area. I also discovered that I found troubleshooting and problem-solving to be satisfying challenges. Shortly after that, I ran for the position of Second Vice President of AGMA and served as a vice president of one number or another for the next eight years. At that point, it seemed clear that with email, cell phones, and the huge amount of reorganization that we had accomplished with the Board of Governors and the administration of the union, it was no longer strictly necessary that the President of AGMA be located in New York City. I am extremely proud and honored to be the first President of AGMA from outside the New York area.

I still enjoy negotiations. Problem-solving and trouble-shooting on the national level is an exciting challenge and very satisfying. But I believe that the most enjoyable part of the job for me is getting to meet AGMA members all across the country. Telling you face to face the things I write in my articles: In solidarity there is strength. If you don't use your Plan B money, it's like not cashing your paycheck. You don't have to take the heat for contract enforcement, that's what AGMA is for.

"A singer, a dancer and a stage manager walk into a bar..."

Election Cycle, Part III: Results

Congratulations! You voted and now the results of the election have been published on AGMA's website and in this issue of *AGMAZINE*. Your newly elected National Officers and Governors of the Board began their duties in June.

One brick in the foundation of good

union membership is paying your dues on time. Pay your Basic Dues by January 1 and be assured of continuing to receive the many benefits that being an AGMA member in good standing affords you.

Member participation is important and

always welcome. If you wish to become more active in your union on a national level, look for the January issue of *AGMAZINE*, when the next Election Cycle begins again, and submit a petition for nomination to the Board of Governors.

2009 BOARD OF GOVERNORS ELECTIONS

TOTAL NUMBER OF ENVELOPES MAILED: 5,684

TOTAL ENVELOPES RECEIVED: 942 TOTAL INVALID ENVELOPES: 50

2009 NATIONAL OFFICER ELECTION RESULTS

<u>PRESIDENT</u>		<u>SECOND VICE PRESIDENT</u>		<u>FOURTH VICE PRESIDENT</u>		<u>TREASURER</u>	
James Odom	743	Gregory Stapp	730	Colby Roberts	442	Ray Menard	391
Write-in votes	14	Write-in votes	12	George Scott	291	Lynn Lundgren	387
				Write-in votes	1		
<u>FIRST VICE PRESIDENT</u>		<u>THIRD VICE PRESIDENT</u>		<u>FIFTH VICE PRESIDENT</u>		<u>RECORDING SECRETARY</u>	
John Coleman	746	Sara Stewart	735	LeRoy Lehr	501	Louis Perry	750
Write-in votes	2	Write-in votes	3	Sara Blann	251	Write-in votes	1
				Write-in votes	1		

2009 BOARD OF GOVERNORS ELECTION RESULTS

01 NEW YORK AREA

CHORISTERS (4 VACANCIES)

Linda Mays	259
David Frye	244
Pamela Smith	213
Karen Grahn	190
Richard Guido	143
Write-in votes	2

DANCERS (3 VACANCIES)

William Agliata	239
Rebecca Hermos	239
William Ward	4
Other write-in votes	21

SOLOISTS (5 VACANCIES)

Richard Bernstein	271
Keith Miller	255
Cherry Duke	247
Greer Grimsley	247
Jeremy Galyon	227
Write-in votes	3

02 So. CALIFORNIA AREA

CHORISTERS (2 VACANCIES)

Joseph DeStefano	68
Mark Kelley	58
Jonathan Curtsinger	50
Write-in votes	1

SOLOISTS (1 VACANCY)

Robert MacNeil 92

03 CHICAGO-MIDWEST AREA

CHORISTERS (3 VACANCIES)

Matthew Carroll	122
Stephen Cannon	117
Cole Seaton	113
Write-in votes	7

DANCERS (1 VACANCY)

Megan McSween 127

SOLOISTS (1 VACANCY)

Christopher Feigum 133

04 SAN FRANCISCO AREA

DANCERS (1 VACANCY)

Nicholas Smith 51
Write-in votes 2

05 NEW ORLEANS AREA

CHORISTERS (1 VACANCY)

Julie Condy 21

06 PHILADELPHIA AREA

CHORISTERS (1 VACANCY)

Maren Montalbano 39
Write-in votes 1

07 WASH./BALTIMORE AREA

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

Lynn Krynicki 72

08 PITTSBURGH AREA

CHORISTERS (1 VACANCY)

Kellie McCurdy Ryan 23

09 NEW ENGLAND AREA

All Board positions currently filled.

10 TEXAS/OKLAHOMA AREA

CHORISTERS (1 VACANCY)

Matthew Woodbury 23

11 NORTHWEST AREA

All Board positions currently filled.

2009-2011 NATIONAL OFFICERS

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

2009 BOARD OF GOVERNORS *

01 NEW YORK AREACHORISTERS

Rose Anderson	2011
Timothy Breese	2011
Linda Doria	2010
David Frye	2012
Karen Grahn	2012
Robert Kuehn	2011
Robert Maher	2010
Linda Mays	2012
Pamela Smith	2012

DANCERS

William Agliata	2012
Rebecca Hermos	2012
Christine McMillan	2010
Jonathan Pessolano	2011
William Ward	2012

SOLOISTS

Richard Bernstein	2012
Osceola Davis	2010
Cherry Duke	2012
Jeremy Galyon	2010
Jonathan Green	2011
Greer Grimsley	2012
Keith Miller	2012
Craig Montgomery	2010
Belinda Oswald	2011
Anita Terzian	2010

STAGE MGRS/DIRECTORS/CHOREOGRAPHERS

Terry Ganley	2011
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02 So. CALIFORNIA AREACHORISTERS

Scott Blois	2010
Joseph DeStefano	2012
Mark Kelley	2012
David Schnell	2011
Tim Smith	2011
Jennifer Wallace	2010

DANCERS

Peggy Hickey	2011
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SOLOISTS

Robert MacNeil	2012
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STAGE MGRS/DIRECTORS/CHOREOGRAPHERS

Lisa Kable	2010
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03 CHICAGO/MIDWEST AREACHORISTERS

Stephen Cannon	2012
Matthew Carroll	2012
John Concepcion-Wall	2011
Chuck Coyl (Actor)	2010
Joseph Fosselman	2011
Anthony Lynch	2010
Lorene Richardson	2010
Cole Seaton	2010

DANCERS

Sondra Karman	2011
Megan McSween	2012

SOLOISTS

Christopher Feigum	2012
Rodell Rosel	2010

STAGE MGRS/DIRECTORS/CHOREOGRAPHERS

Margaret Stenger	2011
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04 SAN FRANCISCO AREACHORISTERS

Julianne Booth	2010
Mark Hernandez	2011

DANCERS

Christopher Anderson	2010
Nicholas Smith	2012

SOLOISTS

Antonio Nagore	2011
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05 NEW ORLEANS AREACHORISTERS

Julie Condy	2012
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06 PHILADELPHIA AREACHORISTERS

Maren Montalbano	2012
Evelyn Santiago-Schulz	2011

DANCERS

Amanda Miller	2011
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SOLOISTS

Sara Blann	2010
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07 WASH./BALTIMORE AREACHORISTERS

Paul Edson	2010
Erika Juengst	2011
Christopher Rhodovi	2011
Anthony Torchia	2010

DANCERS

Barbara Stuckey	2011
-----------------	------

SOLOISTS

J Austin Bitner	2010
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STAGE MGRS/DIRECTORS/CHOREOGRAPHERS

Lynn Krynicki	2012
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08 PITTSBURGH AREACHORISTERS

Kellie McCurdy Ryan	2012
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09 NEW ENGLAND AREASOLOISTS

Marilyn Bulli	2011
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10 TEXAS/OKLAHOMA AREACHORISTERS

Matthew Woodbury	2012
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DANCERS

Nicholas Leschke	2010
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SOLOISTS

Steven Hall	2011
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11 NORTHWEST AREACHORISTERS

Maria Leatha	2011
George Scott	2010

DANCERS

Rickey Klein	2011
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SOLOISTS

Wade Baker	2011
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Key: **Bold** = Newly elected Governors

*As of the September 21, 2009, Board Meeting.

By-Law Changes

- At their meeting on May 18, 2009, AGMA's National Officers and Board of Governors approved an amendment to By-Law Article IX: Committees, effective June 1, 2009, deleting the text shown in ~~strikeout~~, as follows:

V. Committee on Committees

A. President, ~~Treasurer~~, Chairs of Area Committees

- At their meeting on July 6, 2009, the Officers and Governors approved amendments to By-Law Article IX: Committees, deleting text shown in ~~strikeout~~ and adding words that are underlined, as follows:

A nationally elected officer wishing to chair either Committee 2 (Administration and Policy), 3 (Work Rules and Contracts), or 4 (Membership and Member Relations) ~~may~~ shall be given preference.

I. Finance and Budget Committee

D. Personnel sub-committee (Joint sub-committee with the Administration and Policy/Finance and Budget Committees).

1. ~~Five Members: Two elected national officers, two members of Administration and Policy, one member of Finance and Budget, Six Members: Drawn from the members of Administration & Policy and Finance & Budget; a minimum of two members of the Personnel Sub-committee shall reside outside of the New York area and a minimum of two members of the Personnel Sub-committee shall reside in the New York area, with no residency restrictions on its remaining members;~~ plus the National Executive Director and the President as non-voting, ex-officio members.

2. Duties

a. Review, with the National Executive Director, ~~and~~ the level, duties, compensations, and performance of the staff;

~~The Committee on Committees shall be established to recommend the following: The continuation or creation of special committees and initial membership of each committee. Upon completion of this task the Committee on Committees shall bring its recommendations to the Board of Governors for action. It is further recommended that a New York Area Committee be established. This committee would function as do all other Area Committees, managing the business of the New York area. Upon the passage of this committee restructuring proposal, all committees currently established would cease. It would be hoped that the Committee on Committees would immediately re-establish certain committees such as the awards committee and the policy reform committee as per the guidelines of this proposal. The continuance of Area committees will continue unaffected by this proposal.~~

- At their meeting on August 17, 2009, the Officers and Governors approved amendments to By-Law Article IX: Committees, deleting text shown in ~~strikeout~~ and adding words that are underlined, as follows:

There shall be established five standing committees and one joint sub-committee.... Each committee is required to make a report to the National Board of Governors a minimum of six times per year and ~~be~~ encouraged to make other reports as often as needed to keep the membership informed....

IV. Membership and Member Relations

C. Duties

1. Communication

a. Editorial ~~control~~ oversight of National AGMA publications

...

d. ~~Print and distribute local newsletters~~

MEMBERSHIP DEPARTMENT NEWS

If you change your mailing address or contact information (i.e. telephone or e-mail) it is important that you notify AGMA's Membership Department in writing.

Additionally, AGMA's Retirement Plan and Health Fund must also be notified separately.

AGMA Answers

I'm an AGMA member and heard I could get a discount when joining Actors' Equity. Is this true?

It is true. Being able to join Equity at a reduced rate is one of the benefits of being an AGMA member.

How much of a discount from Actors' Equity would I receive?

Currently, AGMA members receive a reduction of the initiation fee to Equity based on the amount that has already been paid to join AGMA. In other words, paying the \$500 initiation fee to AGMA is the same as if you paid that to Equity, where you will only owe them \$600 instead of the \$1,100 fee.

What are the requirements?

Below is a list of what Equity requires for sister union members joining them. Applicants:

- must be members of a sister union for at least one year
- must currently be members in good standing of their parent union
- must have worked as a performer under the union's jurisdiction

With your application, you must include a written statement from your parent union stating that you meet the requirements above along with at least \$400 towards your Initiation Fee. Please note: This sister-union policy is not applicable to non-resident aliens.

How do I get this written statement?

Just contact the AGMA Membership Department and they will be happy to write a letter to Equity on your behalf regarding your status as an AGMA member.

How can I contact Equity?

Actors' Equity is divided into three regions: Eastern Region: (212) 869-8530; Central Region: (312) 641-0393; and Western Region: (323) 978-8080. Their website is: http://www.actorsequity.org/membership/membership_department.asp.

My friend is an Actors' Equity member and is interested in joining AGMA. Is there a fee reduction for him/her?

Yes. The \$500 initiation fee would be reduced to \$250 and they are then responsible for the annual dues of \$78.00.

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

PAAC Visits College in Illinois

by Osceola Davis, PAAC Facilitator, AGMA Board member and Soloist

The Pre-AGMA Awareness Committee (PAAC) introduces AGMA to potential members at college campuses across the U.S., making an effort to inform future members — singers, dancers, choreographers and stage managers alike — about our union to prepare them for becoming professional artists.

Last April, Osceola Davis visited the campus of Principia College in Elsah, IL. Principia is a four-year liberal arts college just outside of St. Louis, MO. Their creative arts departments, which include music, dance, theater and art, have produced many successful artists and performers.

Following a vocal master class given by Ms. Davis, she gave an introduction to AGMA followed by a question and answer period. The students and faculty members found the information “good to know” and were very glad to learn about the union representation that awaits them.

PAAC has visited various colleges including: Juilliard, Curtis, Lehman College, Manhattan School of Music and University of the Arts in Philadelphia. We look forward to expanding PAAC's outreach across the country. If you would like to have AGMA give a presentation at your alma mater, contact Alan Gordon at AGMANY@aol.com or (212) 265-3687.



Attending Ms. Davis' Vocal Master Class, left to right: accompanist Laura Garritson, mezzo-sopranos Elanor Stevens and Tabea Mangelsdorf, Voice Department Chair Sara Rockabrand, baritone Drew Whitney, AGMA Facilitator Osceola Davis, and sopranos Christa Seid-Graham, and Iris Oxford.

New York City Ballet New Media Agreement

by James Fayette, New York Area Dance Executive

AGMA is excited to report that on July 11, 2009 the dancers and stage managers of New York City Ballet (NYCB) voted in favor of the new Media Agreement that was negotiated by AGMA delegates Gwyneth Muller, Austin Laurent and Teresa Reichlen, with the help of principal dancers Sébastien Marcovici and Benjamin Millepied, and led by AGMA's New York Area Dance Executive, James Fayette. The agreement defines the annual compensation and conditions for the capture and release of all media starting in the spring of 2010.

This new agreement will allow NYCB to release footage of performances, some rehearsals, and backstage interviews and activities. In return for the release of their images, the dancers and stage managers will receive up to an additional two weeks of salary a year and a contribution to the AGMA Health Fund Plan B. For any media releases that make a profit, the NYCB AGMA members will share in that profit during their employment at NYCB and for five years after they leave the company.

The NYCB media project is expected to be one of the most extensive media captures and releases in the American classical dance world, and we look forward to seeing the beautiful talents of AGMA members coming to a media screen near you soon!

A preview of New York City Ballet's new media can be seen on their website: www.nycballet.com/company/viewing.html.



On September 16, 2009 AGMA delegates Kelley Boyd, Isaac Stappas (pictured above) and Karin Ellis-Wentz met with the AGMA's New York Area Dance Executive James Fayette and the management of the American Ballet Theatre to discuss upcoming media projects.

Save Now On Home Heating Oil Costs

Union Plus and HEAT USA have partnered to help you save money on your home heating oil bills. Plus, take advantage of these great offers:

- Average Savings of \$200-\$300 per year
- Free Service Contract
- \$50 certificate towards heating oil
- \$10 off first year's membership

To join call 1-888-432-8872
or visit UnionPlus.org/HeatingOil



Executive Director's Report (continued from page 1)

New York City Opera negotiating committee and the entire NYCO shop, who took a similarly united and courageous stand against a management that, for a time, seemed intent upon decimating the contractual provisions that took decades to secure. While taking the position that no work would be better

than some work performed under an oppressive, management-imposed contract, and accepting the risk that these actions could eventually lead to City Opera's demise, their steadfastness enabled AGMA to work out a reasonable package of changes that will, instead, help NYCO survive, while at the same time continue to protect their guarantees

and working conditions.

Drawing a lesson from the "real" Norma Rae and from NYCO, the key factor in protecting workers is the workers themselves. The willingness to put their jobs on the line — to figuratively and literally stand up to secure their basic rights — is the very cornerstone of the union movement.

REMINDER

Invoices for yearly Basic Dues will be going out toward the end of the year and are due by January 1, 2010.

If you **do not** pay by the end of the 90-day grace period, you will become "suspended" and be required to pay a reinstatement fee of \$250 plus the \$78 Basic Dues and/or the balance of your invoice.

If you would like to receive your invoice via email, contact the Membership Department at membership@musicalartists.org.

Paying early will prevent the mailing of a hard copy of your invoice.

Remember, even if you don't receive an invoice, you are still responsible for paying the Basic Dues in a timely manner.

The Metropolitan Opera Announces Chorus Auditions for the 2010-11 Season

All auditions will be by invitation only. Singers who wish to be considered for an audition should send via email a current resume, photo and an optional audio file of a selected operatic aria to:

ChorusAuditions@metopera.org

Anyone invited to audition will be given an audition date and time drawn from the audition sessions dates listed below. Applicants should include a cover letter with their resume indicating their 1st, 2nd, 3rd, 4th and 5th audition session preference. Cover letters should also indicate any union affiliation. Any singer who is offered employment and is not already a member of AGMA (American Guild of Musical Artists) will be required to join AGMA. All applicants will be informed as to whether or not they have been granted an audition.

Any offer of employment is contingent upon providing documents that you have the right to work in the United States.

Resumes must be received on or before 12 midnight EST, Monday, November 23rd, 2009. Submissions received after this date, regardless of postmark or email transmission time, will not be considered.

The audition sessions are scheduled for:

Wednesday, December 9th, 2009 3:45 p.m. to 6 p.m.

Thursday, December 10th, 2009 3:45 p.m. to 6:30 p.m.

Monday, December 14th, 2009 3:45 p.m. to 6:30 p.m.

Tuesday, December 15th, 2009 4:15 p.m. to 6:30 p.m.

Thursday, December 17th, 2009 4:15 p.m. to 6:30 p.m.

The Metropolitan Opera Chorus and Extra Chorus offer unique and rewarding career opportunities for highly qualified performers. Classically trained professional singers who have been invited to audition should be prepared to sing two operatic arias in different languages from memory. Selections should demonstrate the applicant's ability to sing lyrically. 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. Management does not share the audition panel's comments with the applicant.

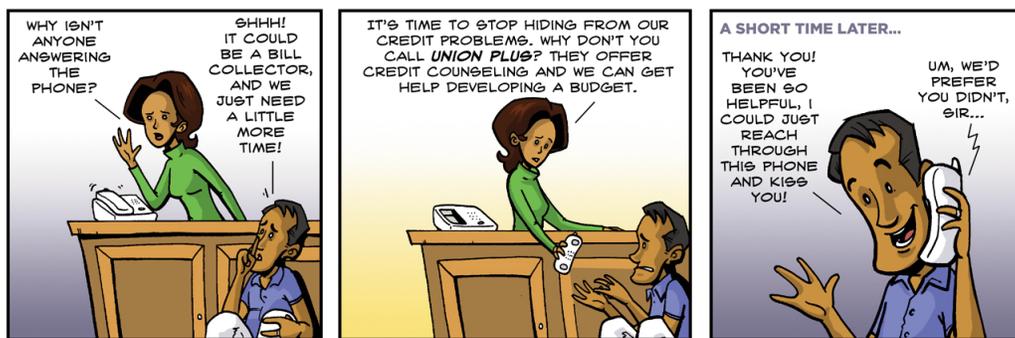
Similar information about the auditions may be found by contacting either of the following:

The Metropolitan Opera Web Site:

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

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

The Metropolitan Opera is an AA/EO – Employer M/F/V/D
Donald Palumbo, Chorus Master



Call 1-877-833-1745 or visit UnionPlus.org/CreditCounseling

IN MEMORIAM

Betty Allen

Gwen Barker

Pina Bausch

Richard Park Beard

Hildegard Behrens

Patricia Boyd

Merce Cunningham

Barbara Dove

Eva Evdokimova

Ezio D. Flagello

Diana Hansen

Megan Jones

*Robert Mitchell**

Julian Patrick

*Norm Pellegrini**

Jonathan Phelps

Seymour Schwartzman

Mollie Sugden

Patrick Swayze

Ralph T. Wells

*Charles Wendelken-Wilson**

Maria Yauger

**Indicates a distinguished individual in a related profession*

SAN FRANCISCO

San Francisco Area Uses Creative Solutions to Concession Requests

by Nora Heiber, National Dance Executive

As part of a unique trend in AGMA's history, our members throughout the country are being asked to give concessions as a means of assisting their companies' survival in this very challenging financial climate. The three dance companies in the San Francisco Area are no exception. The managements of Ballet West and Ballet San Jose approached AGMA with a request to reopen their contracts just as the AGMA/San Francisco Ballet collective bargaining agreement expired and that company began approaching all of its unions asking for re-openers to accommodate concession requests. With the industrious and tireless efforts of three different negotiating committees, AGMA was able to provide each of these companies with the support they needed in exchange for some important gains in a manner that not only protected the interests of our members, but served to strengthen a harmonious and healthy relationship between our union and these managements.

National Dance Executive Nora Heiber led the **San Francisco Ballet** negotiating committee (Courtney Elizabeth, Nicole Grand, Margaret Karl, Christopher Mondoux, Shannon Roberts, Miriam Rowan, Jeremy Rucker, Garen Scribner, Jim Sofranko, Sofiane Sylve, Quinn Wharton and Luke Willis) in the successful negotiation of a new one-year agreement. The agreement gave the dancers a 1% increase to base wages while keeping seniority and tier increases intact. AGMA concessions included decreases in Pension contributions from 9.5% to 4.5% in the 2nd quarter and from 9.5% to 5.5% in the 3rd quarter, but the final quarter of the contract year will end with a 1% increase to 10.5%. Concessions were given in vacation pay from 8% to 6% in the 1st quarter, to 4% in the 2nd and 3rd quarters, with an increase from 8% to 9% in the final quarter. AGMA also agreed to give back two pro-rata days pay, completing a concession package that represented 92% of the total financial concessions requested by San Francisco Ballet management. Among the gains that AGMA was able to negotiate in exchange for these concessions was a first-time Employee Guarantee of 55 dancers and two stage managers, plus a reduction of exit pay eligibility to five years of service that now includes Stage Managers.

At **Ballet San Jose**, Artistic Director Dennis Nahat made the bold decision of offering the dancers three more weeks of work in exchange for a pay freeze. Delegates Harriet McMeekin and Jeremy Kovitch assisted Ms. Heiber in negotiating a concession re-opener that resulted in each dancer receiving between \$1,100 to \$3,000 of additional compensation for the contract year.



Members of the San Francisco Symphony Chorus on their first day of rehearsal Tuesday September 22, left to right: new AGMA member Laura Jeanne Rupert, Jay Moorhead, Lisa Scarborough, Howard Baltazar, Karen Carle, David Varnum, Maria Meyer and David Xiques.



San Francisco Ballet committee members, left to right: (seated) Sofiane Sylve, Erin McNulty, Quinn Wharton, Jeremy Rucker, Courtney Elizabeth; (standing) Luke Willis, Nicole Grand



Nora Heiber celebrates the end of San Francisco Ballet negotiations with a bottle of champagne.



San Francisco Symphony choristers Steven Rogino, Trisha Leavitt, Kaethe Henning with San Francisco Symphony Director of Human Resources Mara Finerty, Artistic Administrator Mark Williams and Chorus Manager Gregory Boals at a Liaison Committee Meeting held in September.

The **Ballet West** negotiating committee (Christopher Anderson, Aidan DeYoung, Katie Critchlow, Katherine Orlowski, Aaron Orlowski and Christopher Ruud) represented their shop in achieving a one-year side-letter which addressed concession requests that included reductions in compensation and employment and dancer guarantees. In exchange, AGMA was able to secure the following: the original conditions of the contract would be the starting point for the next contract negotiation; two dancers will serve as non-voting members of the Ballet West Board; and, the company will use their own sprung floor for performances at the Rose Wagner Theater.

For all three ballet companies in the San Francisco Area, AGMA secured better concession conditions than those agreed to by other unions.



San Francisco Ballet negotiating committee members, left to right: Lily Rogers, Sasha De Sola, Jeremy Rucker, National Dance Executive Nora Heiber, Rebecca Rhodes, 'Omni' Nutnaree Pipit-suksun, Brett Bauer, Margaret Karl, Nicole Grand and Kimberly Braylock.

SOUTHERN CALIFORNIA

AGMA Arizona Presents *Backstage at the Opera* 2009

by John Cleveland, Arizona Opera Shop Steward and Chorister

For the first time, Arizona Opera Orchestra members joined AGMA members of the Arizona Opera Chorus in presenting a gala evening of music at the fifth annual *Backstage at the Opera* concert series. Choristers presented vocal arias, duets and scenes from both opera and musical theatre; orchestra members also performed ensemble pieces and at times accompanied the singers. Members of the Arizona Opera stage crew also helped with this year's concerts, which meant that all three of the company's unions — AGMA, AFM, and IATSE — proudly worked together to help raise money and support for their opera company.

Arizona Opera is a two-city company performing in both Phoenix and Tucson. As in past years, it was exciting to present *Backstage at the Opera* in both cities, with the first concert on May 30 at the Temple of Music and Art in downtown Tucson and the second on June 6 at the Phoenix Boy's Choir facility in Phoenix.

This year, 278 patrons from the community attended the two concerts, and \$4,335 was raised from ticket sales and donations. At a recent ceremony, AGMA Steward John Cleveland, along with representatives of the orchestra, presented a check to Joel Revzen, Artistic Director and Principal Conductor of Arizona Opera.

Since AGMA Arizona's *Backstage at the Opera* concerts began in 2005, over \$15,000 in concert proceeds has been donated to Arizona Opera.



Scene from *Candide*, "I am Easily Assimilated"



Scenes from Act 1 Septet from *Don Giovanni* (above and below)



NEW YORK

Labor Day Parade

by James Fayette, New York Area Dance Executive



AGMA marchers gather with the other entertainment unions prior to New York's Labor Day parade.



Jenifer Ringer and daughter Grace (wearing a t-shirt with a hand-drawn AGMA logo) attended the New York City Labor Day parade.

The New York City Central Labor Council's annual solidarity march up Fifth Avenue from 44th street to 72nd street began at 10 a.m. on Saturday, September 12, 2009. The AGMA banner was carried by members Linda Mays, Louis Perry, Jenifer Ringer, Robert Kuehn, Elsa Larsson and Julia Williams. Several other AGMA members, including Pamela Smith, cheered our display of union pride along the way. It was a great day to display union support and camaraderie, and AGMA was especially pleased to be marching with our brothers and sisters from the other performing arts unions including the Screen Actors Guild, American Federation of Television and Radio

Artists, Actors' Equity, Local One International Alliance of Theatrical Stage Employees and Writers Guild of America, East.

New York Area Dance Executive James Fayette helped organize our union's participation in the parade and AGMA became part of an event that included 50,000 union members representing 400 unions. AGMA members and staff march in the parade every year and all of our members are always invited to join us. If you would like to participate in this fun and unique celebration next year, check the AGMA website in late August or join AGMA's Facebook group page to receive the announcement when it is posted.

NEW YORK AREA MEETING

Date: Monday, October 26, 2009

Time: 5:30 p.m.

Location: National Office of the American Guild of Musical Artists, at 1430 Broadway, 14th Floor, between West 39th and West 40th Streets.

(Free flu shots will be offered starting at 5:00 p.m.)

NYS Continuation Assistance Demonstration Program for Entertainment Industry Employees

Artists in New York State can access government assistance to help pay the cost of continued health insurance coverage through COBRA. For more information, please visit the AGMA website "News and Events" page to access a link where you will find more detailed information or www.ins.state.ny.us/cobra/cobra_entertainment.htm.

AGMA Ratifies New Two-Year Agreement with New York City Opera

by Louis Perry, Recording Secretary, NYCO Chorus Delegate and Chorister

The difficult concession bargaining for a new two-year collective bargaining agreement between New York City Opera (NYCO) and AGMA was brought to a conclusion on August 13.

As a member of the bargaining committee, I want to express the shop's thanks to the AGMA staff for their superlative conduct of the negotiations. National Executive Director Alan

Gordon and General Counsel Bruce Simon enabled the bargaining committee to do its arduous job by having first assured the NYCO management that the members were united in their intention to help the company while maintaining acceptable employment standards and benefits at NYCO. Eastern Counsel Deborah Allton-Maher and Membership Supervisor and former

NYCO Dancer Candace Itow made invaluable contributions to the process.

New York City Opera is currently facing its greatest challenge since its founding in 1943. With the recent agreement, the NYCO/AGMA bargaining committee and the shop did what was necessary toward assuring the future of the company and the well-being of its AGMA members.

NORTHWEST



Left photo: AGMA Board member, Portland Opera Delegate and Chorister Maria Leatha and AGMA Board member, Northwest Area Chair, and Seattle Opera Chorister George Scott; center photo: attendees at the First Annual Portland Opera Chorus Reunion Picnic; right photo: AGMA Board member Wade Baker and Portland Opera Chorus Master Rob Ainsley

The “First Annual Portland Opera Chorus Reunion Picnic” was held at Montavilla Park in Northeast Portland on Sunday, July 26.

Former Portland Opera chorister Joanna Ceciliani followed through with her idea to hold a picnic for new, current and former chorus members of the Portland Opera, even though she had retired last November after 21 years with the chorus. Her primary helpers were: Maria Leatha, who helped gather old and current lists of names and contact information that was used to start an invitation list; Chris Tolleson-Harper, who worked on public relation aspects by placing notices in local papers and other strategic locations to help spread the word about the picnic; Darilyn Jablonski, who designed the graphics for “The Portland Opera Chorus Picnic” banner and the baking contest sign; and Jennie Spada, who worked with the

volunteers at the picnic and got many people to sign up for a bake-off contest. Darcy Dillon coordinated the contest on the day of the picnic.

Choristers brought whatever they wanted to barbecue on that day, their favorite side dish to share with others, and their own beverages. Those who brought desserts for the bake-off contest entered their creations into one of three operatic categories: Chorus of Chocolate, Bravo Berries and Opera Cakes.

The day was a hot one and the choristers were joined by principal singers, stage managers, supers and two representatives of Portland Opera’s management for a total of around eighty people. In the end, many people helped to make the picnic a great success. Since there is now a banner, plans have already begun for next year’s picnic.

TEXAS/OKLAHOMA



George Eison and Bobby Tinnion

Showing off their purple wristbands, sponsors of Jolie Stratton’s participation in an Alzheimer’s Association Memory Walk® in honor of George Eison, former Board member from Texas/Oklahoma, are shown, left to right: Dallas Opera choristers Mario Perez, Dana Kelly, Brian Rosewell, Mark Malloy, Kyle Hancock, John Bates, AGMA Board member Matthew Woodbury, Jolie Stratton, Pamela Grayson, Bunny Hodges, Lisa Schlepp, Cynthia Hackathorn and Jessica Green.

WASHINGTON/BALTIMORE

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



The Washington Ballet dancers from the company's production of **Peter Pan**, Luis Torres as Captain Hook and Jade Payette as Tinkerbell.



Dancers and production staff from Washington National Opera's production of **Turandot**, left to right, kneeling: Rebecca Ludwick, Amber Mayberry, Monica Malanga, Kyle Lang; first row standing: assistant director Crystal Manich, Lauren Engleman, Nya Bowman, choreographer Kate Flatt, assistant choreographer Tatiana Novaes Coelho; back row: assistant stage managers Paul Sieveking and Laura Krause, Lisae Jordan, Heidi Kershaw, Chip Coleman, Vincent McCloskey, Jennifer Gorman, Alvaro Palau, and stage manager Beth Krynicky.



Washington National Opera chorister Pat Boyd, who sang with the chorus for 34 years beginning with the 1975 production of **Otello**, passed away on September 19.



From Washington National Opera's production of **La Traviata**, left to right: Noncie Flores, Sara Jerez Marlowe, Arturo Chacón-Cruz as Alfredo, Lisae Jordan, and Lourdes Elias



On June 15, AGMA National Director of Organizing and Training and Mid-Atlantic Area Representative Eleni Kallas gave an AGMA presentation to Studio Artists at Wolf Trap Opera Company.



The chorus women and a soloist from Washington National Opera's production of **La Traviata**, left to right: Anne Brodeur Sommers, Jane Ingalls, Denise Gullely, Elizabeth Futral as Violetta, and Jennifer Jellings.



At Wolf Trap contract negotiations, left to right: Wolf Trap Production Stage Manager Sean Corcoran, Director of Wolf Trap Opera and Classical Programming Kim Pensinger Witman, Administrative Director Lee Ann Myslewski, AGMA Washington/Baltimore Area Chair Tricia Lepofsky, AGMA Board member J Austin Bitner, Wolf Trap Foundation Senior Vice President Ann McKee, AGMA Negotiating Committee Chair Teresa Reid, AGMA National Director of Organizing and Training and Mid-Atlantic Area Representative Eleni Kallas, and Wolf Trap Administrative Fellow Ryan Taylor.

CHICAGO/MIDWEST

Lyric Opera of Kansas City

by James Fayette, New York Area Dance Executive

On June 15, 2009, the AGMA Board of Governors ratified a three-year successor agreement with the Lyric Opera of Kansas City. AGMA delegate Mary Lou Pagano represented the members in negotiations that were led by AGMA's New York Area Dance Executive, James Fayette. Both AGMA and management were pleased with the amicable tone of the negotia-

tions and the mutual respect demonstrated while resolving the concerns of the members.

This three-year agreement will provide pay increases of three percent in the second and third year, with no increase in the first year. The rehearsal schedule has been modified to prevent working hours from extending past 11:00 p.m., and the structure of

rest periods has been more clearly defined. Several concerns regarding the company's new rehearsal space have been resolved, and future concerns will be addressed by a new committee, made up of members and management, charged with maintaining a healthy work environment. The members voted unanimously in favor of ratifying this agreement.

Chicago Area Members Raise Money for AGMA Relief Fund

On October 7, during a matinee performance of *Tosca* at Lyric Opera of Chicago, the Lyric Opera chorus hosted its annual AGMA Relief Fund Raffle. "This year's raffle has turned out to be a great success, and I couldn't be more proud of the outcome," said John Concepcion, a member of the Lyric Opera chorus and chair of the 2009 raffle event. "Our members at Lyric Opera stepped up and helped acquire some wonderful prizes, sold hundreds of tickets to families, friends and colleagues, and pitched in to help make this year's raffle a success. I also enlisted the help of my friends at the Chicago Symphony Chorus to help sell tickets, and they really came through for us."

Each year, Chicago area members raise money for the AGMA Relief Fund by holding a raffle. As in past years, the Grand Prize was a full season subscription for two to Lyric Opera of Chicago, generously donated by William Mason, General Director of Lyric Opera. As a result of the hard work by members from the Lyric Opera of Chicago and the Chicago Symphony Chorus, Mr. Concepcion is expecting to donate nearly \$3,500 to the fund. "I'm very pleased that we are able to give this money to the AGMA Relief Fund on behalf of the members in the Chicago area," said Mr. Concepcion, who would like to thank the following donors for their generosity: Chicago Symphony Orchestra, Grant Park Symphony, Chicago Opera Theatre, Chicago *a cappella*, Ken Donovan, Thomas Potter, Tim Bradley, Nookies Restaurant, HB Bistro, Liz Taylor, Jimmy Odom, Scott Holmes, Quinton Foreman, Caroline Moores, Sal Lovinello, Atwood Cafe, The Joffrey Ballet, Bradford Newquist, Sheryl Veal, and Jimmy John's Gourmet Sandwiches.



Dale Travis (as the Sacristan in *Tosca*) draws prizes for the raffle with chorus member Tim Bradley.



A display of the prizes donated for the raffle.

AGMA Procedure on Dues Objections

This is a formal notice, required by law, for all members, new members, joining members, and all other persons working under, or being hired to work under a collective bargaining agreement between AGMA, the American Guild of Musical Artists, AFL-CIO, and an opera, ballet, dance programming, concert, or other company producing operatic music, dance, concerts, or other types of productions. This notice covers all such singers, dancers, stage and production personnel, choreographers, and others rendering services to or employed by such opera, ballet, dance, concert, or other companies producing operatic music, dance programming, concerts, or other types of productions.

The following notice and the procedures related thereto were developed in response to the holdings in a U.S. Supreme Court case known as *Communication Workers of America v. Beck*, relating to the expenditure of dues income for non-representational purposes.

All persons working under an AGMA collective bargaining agreement containing a union security clause are required, as a condition of employment, to pay dues and initiation fees to AGMA. Employees have the right to decide whether they wish to be members of AGMA. Employees who decide not to join AGMA remain obligated, under the union security clause, to pay an agency fee to AGMA equal to regular AGMA dues.

Employees who are not members of AGMA, but who pay dues to AGMA pursuant to a union security clause of a collective bargaining agreement, have the legal right to object to supporting certain activities which are not related to collective bargaining, contract administration, or grievance adjustment (representational activities) and may obtain a reduction in their dues and initiation fee.

Employees who choose not to become AGMA members and object to paying full dues should be aware that by electing not to become full members, they forfeit the right to enjoy a number of benefits available to members only. Among the benefits available only to full AGMA members are the AGMA Relief Fund; Union Privilege, insurance, health, and loan benefits; the right to attend and participate in Union meetings; the right to run for Union office and to nominate and vote for candidates for Union office; the right to participate in contract ratification and strike votes; the right to participate in development and formulation of Union policies; and the right to participate in the formulation of Union collective bargaining

demands.

Audited financial statements are prepared for AGMA which calculate the percentage of expenditures made for representational and non-representational activities. While the exact amount varies slightly each year, approximately 99% of the expenditures each year are for representational activities. Non-members may object to payment of that portion of AGMA dues which are spent on non-representational activities. These include expenditures such as community service and charitable contributions; lobbying; legislative efforts and political activities; members-only benefits; and litigation which is not germane to collective bargaining, contract administration or grievance adjustment. Non-members are legally obligated to pay for expenses connected with representational activities, which include negotiations with employers; enforcing collective bargaining agreements; meetings with employer representatives; member and staff committee meetings concerned with matters relating to employment practices and/or collective bargaining provisions; discussion of work-related issues with employers; handling employees' work-related problems through grievance and arbitration procedures, before administrative agencies or in informal meetings; and union administration, litigation, publications, and professional services relating to any of the above.

We believe that without the concerted political activity of the union movement, the great social legislation of this century such as the Social Security Act, the Family and Medical Leave Act, minimum wage laws and the Occupational Safety and Health Act would never have become law. This remains truer than ever today. In our opinion, community service, legislative activity, lobbying, political activities, and litigation related to broader issues of concern to Union members as citizens are critically necessary for the improvement of working conditions of all members we represent. It is for this reason that we believe that it is essential for AGMA to support such activities which benefit all working people in the United States.

You have the right to decide whether to be a part of this important effort.

AGMA's procedure regarding non-member dues-payers and their right to seek a partial reduction of their dues and initiation fees has been developed in response to decisions of the United States Supreme Court.

Pursuant to AGMA's procedure, there is an annual period for a non-member to indicate an

objection to AGMA's expenditures. Objections filed within thirty days of your receipt of this notice will be effective immediately. If you choose to object at a later time, an objection may be filed in the thirty days following your resignation from membership or in the objection period. The objection period is from December 1 through December 31. Non-members who express their objection within that period will have their dues (and, if applicable, initiation fees) reduced for the 12 months beginning January 1 and running through December 31. AGMA estimates that any such reduction will be less than 1% of total dues and fees otherwise due.

The AGMA objection procedure works as follows:

Dues and initiation fees payable by objectors will be based on AGMA's expenditures for those activities it undertakes to advance the employment-related interests of the employees it represents, described above as representational activities. Non-members who object to payment of full dues will receive an explanation of the basis for their reduced dues/fees. That explanation will include a list of the major categories of expenditures for activities deemed to be both "representational" and "non-representational," and an accountant's report verifying the breakdown of these "representational" and "non-representational" expenditures. Objectors have the option of challenging AGMA's verified calculation of the reduced dues/fees before an impartial arbitrator appointed by the American Arbitration Association, and a portion of the objector's dues/fees reflecting sums reasonably in dispute will be held in escrow pending the arbitrator's decision. Details concerning the arbitration process will be provided to any objectors who challenge the dues/fees.

Non-members who have objected to payment of full dues will be required to pay that percentage spent on representational activities and will have their dues reduced by the amount spent on non-representational activities. They will not receive any members-only benefits or privileges.

Objections should be directed to the AGMA Membership Department Supervisor, 1430 Broadway, New York, New York 10018. All objections must contain the objector's current home or mailing address. The reduced dues/fees of objectors will be calculated and reflected in the dues/fees bills. Individuals desiring to retain "objector" status must renew their objections during each annual objection period.

Two AGMA Dancers Win Prestigious Union Plus Scholarships

AGMA dancers Christopher Rendall-Jackson of Pittsburgh, PA and Steven Davis of Providence, RI were selected as two of the 133 students from 41 unions awarded a total of \$200,000 in scholarships from the Union Plus Scholarship program this year.

"We understand what working families are facing," says Leslie Tolf, president of Union Privilege, the organization that provides an array of benefit programs for union families, including the scholarship program. "Many of this year's applicants made it clear that, without help from our scholarship program, they would have to put their dreams on hold or forget about college entirely."

Meet the 2009 AGMA Scholarship Recipients

Christopher Rendall-Jackson was warned he'd "ruin his career" if he became a union representative. But, he says, "dancers need a strong advocate," and he was willing to take risks to represent his fellow dancers. In the end, far from ruining his career, the decision introduced Christopher to new opportunities to advance his education and also help working people. Having now completed his four-year degree at the University of Pittsburgh, Christopher and his wife Kaori, who is also an AGMA member, are moving to Cambridge, MA, where Christopher will now be attending Harvard Law School. "My experiences as a union representative have highlighted some interesting aspects of labor law that I plan to pursue in my future studies," he says. Christopher has been awarded a \$4,000 scholarship.

Steven Davis also learned from his experiences representing fellow dancers. During his 10 years as a dancer, he was instrumental in the decision to affiliate union with AGMA, and he worked for a year and a half to help create a new collective bargaining agreement. Although Steven has now retired from dancing, he says, "I continue to be a proud member of my union. I intend to pursue law school and hope that one day I will be able to return to the labor movement as a union lawyer." Steven was awarded a \$1,000 scholarship.

How the Scholarship Program Works

The program is open to union members, their spouses and dependent children of unions that participate in any Union Plus program. 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. Members do not have to purchase any Union Plus program product or participate in any Union Plus program to apply.

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

2010 Applications

Visit UnionPlus.org/Scholarships for information on eligibility and an application for next year's scholarships. The application deadline is January 31, 2010.

Union Privilege offers AGMA members the Union Plus benefits, which help union members and their families save money in a variety of ways. Union Privilege also provides the Union Safe benefits, which assist union members during difficult times. One of the newest benefits is the College Savings Grant, which helps to spur savings by adding to participating members' contributions.

AGMA Relief Fund News Flash

There is great news for our current and future donors who are 70-1/2 years of age or older.* The Emergency Economic Stabilization Act of 2008 includes important provisions relating to charitable giving. If you meet the age requirement, you can instruct your IRA trustee to distribute funds (up to \$100,000) directly to the AGMA Relief Fund. You *will not* have to report the withdrawal for tax purposes and this distribution *will* also count towards your mandatory withdrawal amount. Even though you won't get a charitable deduction as well, your adjusted gross income will be reduced. Be sure to check with a tax advisor regarding this issue. Please encourage your friends, families and colleagues to explore this new benefit and give, give, give!

*Note: *All other donors will be given the customary charitable donation acknowledgement.*

Join over 2,400 "friends" on the AGMA Relief Fund facebook page at www.facebook.com.

AGMA Audited Financial Statements

INDEPENDENT AUDITOR'S REPORT

Board of Governors
American Guild of Musical Artists

We have audited the accompanying statements of financial position of the American Guild of Musical Artists (the "Guild") as of December 31, 2008 and 2007, 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, 2008 and 2007 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			2008	2007
Statements of Financial Position				
December 31, 2008 and 2007				
	2008	2007		
Assets:				
Cash and cash equivalents:				
Operating accounts	\$2,618,874	\$2,199,762		
Money market funds	<u>3,214,794</u>	<u>2,714,070</u>		
Total cash and cash equivalents	<u>5,833,668</u>	<u>4,913,832</u>		
Investments:				
Certificates of deposit	<u>727,404</u>	<u>697,080</u>		
Receivables:				
Dues	382,107	342,383		
Other	<u>369</u>	<u>194</u>		
Total receivables	<u>382,476</u>	<u>342,577</u>		
Other assets:				
Cash - security deposits	96,014	93,626		
Prepaid expenses	13,155	18,135		
Security deposit	<u>400</u>	<u>400</u>		
Total other assets	<u>109,569</u>	<u>112,161</u>		
Net property assets	<u>37,590</u>	<u>33,652</u>		
Total assets	<u>\$7,090,707</u>	<u>\$6,099,302</u>		
Liabilities and net assets:				
Accounts payable and accrued expenses	\$743,858	\$635,614		
Security deposits	<u>121,145</u>	<u>93,756</u>		
Total liabilities	<u>865,003</u>	<u>729,370</u>		
			Commitment and contingency	
			Net assets - unrestricted	
			<u>6,225,704</u>	<u>5,369,932</u>
			Total liabilities and net assets	
			<u>\$7,090,707</u>	<u>\$6,099,302</u>
			Statements of Activities	
			For the years ended December 31, 2008 and 2007	
			2008	2007
			Revenue:	
			Working dues	\$2,652,047
			Basic dues	593,751
			Initiation fees	327,637
			Reinstatement fees	<u>27,026</u>
			Total membership revenue	3,600,461
			Total revenue	<u>4,350,874</u>
			Visa fees	598,892
			Interest	104,778
			Other	<u>46,743</u>
			Total revenue	<u>4,279,122</u>
			Expenses:	
			Program services:	
			Member services	2,201,465
			Supporting activities:	
			Administration expenses	<u>1,309,092</u>
			Total expenses	<u>3,510,557</u>
			Change in net assets before transfer of assets from Independent Artists of America	840,317
			Other changes:	
			Transfer of assets from Independent Artists of America	<u>15,455</u>
				-

(continues on page 19)

AGMA Audited Financial Statements (continued from page 18)

Change in net assets	855,772	957,440
Net assets - unrestricted:		
Beginning of year	<u>5,369,932</u>	<u>4,412,492</u>
End of year	<u>\$6,225,704</u>	<u>\$5,369,932</u>

Statements of Cash Flows

For the years ended December 31, 2008 and 2007

	<u>2008</u>	<u>2007</u>
Cash flows from operating activities:		
Change in net assets	\$855,772	\$957,440
Adjustments to reconcile change in net assets to net cash provided by operating activities:		
Depreciation and amortization	27,174	43,096
Changes in operating assets and liabilities:		
(Increase) decrease in dues receivable	(39,724)	22,343
(Increase) in other receivable	(175)	(71)
(Increase) in cash - security deposits	(2,388)	(1,368)
Decrease in prepaid expenses	4,980	7,271
Increase in accounts payable and accrued expenses	108,244	95,459
Increase in security deposit payable	<u>27,389</u>	<u>1,368</u>
Net cash provided by operating activities	<u>981,272</u>	<u>1,125,538</u>
Cash flows from investing activities:		
Purchase of property assets	(31,112)	(11,194)
Purchase of certificates of deposit	<u>(30,324)</u>	<u>(33,339)</u>
Net cash (used in) investing activities	<u>(61,436)</u>	<u>(44,533)</u>
Net increase in cash and cash equivalents	919,836	1,081,005
Cash and cash equivalents:		
Beginning of year	<u>4,913,832</u>	<u>3,832,827</u>
End of year	<u>\$5,833,668</u>	<u>\$4,913,832</u>

Notes to Financial Statements

December 31, 2008 and 2007

Note 1 - Nature of Operations: The American Guild of Musical Artists (the "Guild") is a union of performers in the opera, dance, oratorio, concert and recital fields. The Guild is a branch of the Associated Actors and Artistes of America. The Guild, along with the artists' managers/agents, markets legally binding contracts between artists and their employers. These are known as Basic Agreements, which among other provisions, may establish minimum compensation, limit rehearsal hours, specify the number of performers, provide

for overtime compensation, sick leave, and appropriate travel conditions, and require employers to post security deposits as guarantees that they will abide by the terms of the Basic Agreements.

Note 2 - Summary of Significant Accounting Policies:

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

Financial Statement Presentation: The Guild follows the recommendations of the Financial Accounting Standards Board in its Statement of Financial Accounting Standards ("SFAS") No. 117, *Financial Statements of Not-for-Profit Organizations*. Under SFAS No. 117, the Guild is required to report information regarding its financial position and activities according to three classes of net assets: unrestricted net assets, temporarily restricted net assets, and permanently restricted net assets. The Guild does not have any temporarily or permanently restricted net assets as of December 31, 2008 and 2007.

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

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

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

Depreciation: 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. Leasehold improvements are amortized over the shorter of the remaining lease term or estimated useful life of the improvements.

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

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. As of December 31, 2008 and 2007, no allowance for doubtful accounts was deemed necessary by management.

Note 4 - Property Assets: Property assets at cost, consist of the following at December 31, 2008 and 2007:

	<u>2008</u>	<u>2007</u>
Furniture and fixtures	\$ 92,782	\$ 91,573
Computer equipment	353,596	323,693

(continues on page 20)

AGMA Audited Financial Statements (continued from page 19)

Leasehold improvements	6,839	6,839
	453,217	422,105
Less: accumulated depreciation and amortization	415,627	388,453
Net property assets	\$ 37,590	\$ 33,652

Depreciation and amortization expense amounted to \$27,174 and \$43,096 for the years ended December 31, 2008 and 2007, respectively.

Note 5 - Commitment and Contingency:

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

<u>Years Ending</u> <u>December 31,</u>	<u>Amount</u>
2009	\$ 272,893
2010	273,418
2011	261,087
Through January 31, 2012	21,664
Total	\$ 829,062

The New York lease includes escalation clauses for real estate taxes, porters' wages, and utility costs and requires minimum coverage for general liability and property. Rent expense was \$310,854 and \$298,457 for the years ended December 31, 2008 and 2007, respectively.

San Francisco rent expense was \$14,329 and \$13,599 for the years ended December 31, 2008 and 2007, 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 - 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 8 - Related Party Transactions: The Guild is related to various employee benefit plans established to provide benefits to the Guild's members and/or employees.

Note 9 - Tax Status: The Guild is exempt from Federal income

tax under the provisions of Section 501(c)(5) of the Internal Revenue Code.

Note 10 - Retirement Plan: The Guild sponsors a retirement plan covering substantially all employees pursuant to Section 401(k) of the Internal Revenue Code. Employee contributions are voluntary and the Guild contributes on behalf of eligible employees. For the years ended December 31, 2008 and 2007 pension expenses were \$112,437 and \$105,934, respectively.

Note 11 - Independent Artists of America: On January 15, 2008, the Guild's Board of Governors approved a merger with the Independent Artists of America ("IAA") for the purpose of protecting and expanding the union membership for artists employed by the American Ballet Theatre.

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

Note 12 - Fair Value Measurements: Effective January 1, 2008, the Guild adopted Statement of Financial Accounting Standards ("SFAS") 157, *Fair Value Measurements* (SFAS 157), which establishes a framework for measuring fair value and clarifies the definition of fair value within that framework. SFAS 157 defines fair value as an exit price, which is the price that would be received for an asset or paid to transfer a liability in the Guild's principal or most advantageous market for the asset or liability, in an orderly transaction between market participants on the measurement date. The fair value hierarchy established in SFAS 157 generally requires an entity to maximize the use of observable inputs and minimize the use of unobservable inputs when measuring fair value. Observable inputs reflect the assumptions market participants would use in pricing the asset or liability and are developed based on market data obtained from sources independent of the reporting entity. Unobservable inputs reflect the entity's own assumptions based on market data and the entity's judgments about the assumptions that market participants would use in pricing the asset or liability, and are to be developed based on the best information available in the circumstances.

SFAS 157 establishes three levels within its hierarchy that may be used to measure fair values:

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

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

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

Judgment is required in evaluating both quantitative and qualitative factors in the determination of significance for purposes of fair value level classification.

The certificates of deposit are carried at cost, which approximates fair value. Since the value is not obtained from a quoted market price in an active market, the investment in the certificates of deposit are reflected as level 2.

Dancer Delegates Dish

by Brook Broughton, Dancer and Delegate for San Francisco Ballet and San Francisco Opera

Serving as a dancer delegate for San Francisco Ballet and San Francisco Opera over the past eight years has given me the opportunity to become much more knowledgeable about our contracts and current union issues, to feel as empowered as possible as a dancer, and to create a good working relationship with management as well as fellow members of the shop. I strongly recommend agreeing to serve as a delegate to anyone who hasn't yet had the experience. In contradiction to the many times I felt under-empowered as a dancer, the experience of being a delegate has given me purpose and direction and a chance to improve my interpersonal skills.

by Katie Critchlow, San Francisco Area Committee member, Ballet West Dancer

I am a dancer with Ballet West in Salt Lake City. The close of the season last year marked my second, and last year as a delegate for AGMA.

Before becoming a delegate, I viewed such individuals as intelligent, with an exhaustive knowledge of the contract, and people who are well established in their companies. I was under the impression that the qualifications for being a delegate were closely linked to the number of years spent in the professional ballet world. But at the beginning of my second season with Ballet West, when I was a mere 21 years of age and just an apprentice, all those notions were about to change.

When the time came to choose new delegates during our first annual meeting, nobody volunteered! Our delegates at the time decided to go around the room and ask each person what was holding them back. When they got to me, I realized I had nothing holding me back. I was not yet taking academic classes, I wasn't married, hadn't recently purchased a house that needed renovating, and didn't have some type of domestic animal depending on me for care at home — so I accepted. I was immediately terrified, wondering why in the world I had accepted this position at so young an age and with only one season in the professional dance world for experience. Having the support of the dancers and the other delegate at the time was a great help to me. Even so, the only thing that kept me from backing out was that I knew the situation was dire.

Chris Anderson, the other delegate and undoubtedly my mentor in taking on this role, assured me that all I needed was confidence at this point, and that my title in the company did not matter in the least. His advice for me was to always remember to speak from the perspective of the contract and not my own opinions, and that in the daily occurrences of the company, I should remain neutral — avoiding taking sides or gossiping — when it came to matters of the contract and the staff. This advice was invaluable.

As a delegate, you are an advocate for the dancers, and sometimes a mediator between them and the employer. Your main responsibility is to represent your members in the enforce-

ment of the collective bargaining agreement. You should never feel obliged to answer questions immediately when posed by either a dancer or the administration; asking for help and/or referring to the contract are always a good idea.

Sometimes as a delegate, you have to be part of uncomfortable situations. At one point during my tenure, my company decided to go through the non-reengagement process with a few of our company members. As a delegate, I was present at the meetings during their non-reengagement process to take notes and represent the members. During that time, curbing my emotions was very difficult, as the dancers were my colleagues and friends. But in these circumstances, although I was seeing and hearing things I would much rather never have been a part of, I knew that my presence as a delegate was the best and only thing I could do for my fellow dancers. AGMA ensures, to the fullest extent possible, that the non-reengagement process happens justly for the dancer; delegate presence in this process as an advocate of AGMA is truly invaluable.

While being a part of the non-reengagement process was the lowest point in my experience as a delegate, the highest point was being a part of contract negotiations. My understanding of the relationship between the artistic staff, dancers, crew, and administration was greatly enhanced by participating in the negotiations. You get to be a part of the actual negotiating process, facilitate policy changes, and assist in the writing of the collective bargaining agreement. After this process, my understanding of the organization as a whole was so much greater.

I believe that dancers who are a part of AGMA ballet companies are truly at an advantage. AGMA does its best to protect the rights of its members by ensuring a safe and healthy working environment that we obtain while securing adequate compensation. Every dancer should volunteer to serve as a representative at some point if they can, whether on the joint committee, as a health and safety representative, on a negotiating committee, or as a delegate. You don't have to be a principal dancer or a long-standing member of the company, all you need is confidence in yourself and dedication to understanding your contract. It is a wonderful experience, and one that every dancer should have at some point in their career.

by Harriet McMeekin, Ballet San Jose Dancer and Delegate

As an AGMA delegate at Ballet San Jose, I have the opportunity to speak with many members of our company that I wouldn't interact with otherwise. It's very gratifying not only to listen to what dancers have to say, but also to learn about the artistic and administrative side of our company. Initially, I was concerned that serving as a delegate would entail too much responsibility, but, because of the excellent communication between our Area Representative and Ballet San Jose's administrative staff, the job has been much less complicated than I imagined. Communication is the key to solving problems before they start!

Discounts for AGMA Members

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

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

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

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

CAR RENTAL

Zipcar

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

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

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

* Easy access to vehicles that live in neighborhoods all over the city. Click to find cars nearest you. <http://www.zipcar.com/find-cars>

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

Go to <http://www.zipcar.com/agma> to access this savings.

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

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

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

DANCE STUDIOS

The Ailey School (New York) offers a single class to AGMA members at a reduced cost of \$14.50, regularly \$16.00. Members can also receive a \$10.00 reduction on a 10-class card and a \$25.00 reduction on a 25-class card. <http://www.theaileyschool.edu>

Broadway Dance Center (New York) offers class to AGMA members at the reduced cost of \$14.00, regularly \$18.00. <http://www.bwydance.com>

The Joffrey Ballet School (New York) offers 10 classes to AGMA members at the reduced cost of \$125.00, regularly \$135.00. <http://www.joffreyballetschool.com>

Peridance (New York dance studio) offers 10 classes at the reduced rate of \$145.00 to AGMA members. <http://www.peridance.com>

Steps (New York dance studio) offers a single class to AGMA members at the reduced rate of \$16.00 per class and a 5-class series at the reduced rate of \$77.50. Please present your AGMA membership card to receive this discount.

DANCEWEAR

Capezio offers a 10% discount on most items in their stores when you present your AGMA membership card. <http://www.capeziodance.com>

Leo's Dancewear offers a 25% discount to AGMA members. Please present your AGMA membership card in order to receive this discount. Leo's Dancewear is located at: 1900 North Narragansett, Chicago, IL 60639; Tel.: (773) 745-5600; <http://www.leosdancewear.com>

GYM MEMBERSHIP

Gold's Gym, located at 205 W. 54th St. and 90 John St. in New York City, is offering corporate membership benefits at both locations to AGMA members. For details, contact Shawn Fisher at (212) 307-7760 or shawn@goldsgymnyc.com. Members living outside of New York can inquire about corporate discounts for union members at their local Gold's Gym. To find the closest location near you, visit the Gym Locator on their website www.goldsgym.com.

MAKE UP

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

MASSAGE THERAPY

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

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

MUSIC AND ACCESSORIES

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

NUTRITION

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

PILATES

The True Pilates Dancer Advance Program
50 West 57th Street, 6th Floor, allows dancers to take private

sessions and small mat classes at a very special rate, exclusively for dancers. Private lessons are \$45 per session (\$40 for trios) and \$20 per mat class. www.truepilates-ny.com; Tel.: (212) 757-0724

PRESCRIPTION DRUG INFORMATION

Union Plus

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

THEATER TICKETS

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

VACATION

Norwegian Cruise Lines

AGMA members can receive a 10% discount by booking a cruise 181 or more days in advance, a 5% discount by booking a cruise between 180 and 61 days in advance. Book your cruise and then fax your AGMA union membership card and booking reference number to Norwegian Cruise Lines to (305) 468-2175.

AGMA's Annual Leadership Meets in New York



Present at the 2009 Leadership Conference held in early July at AGMA's national offices in New York were left to right, sitting: Portland Opera Delegate and Chorister Maria Leatha, New Orleans Area Chair Julie Condy, 3rd Vice President Sara Stewart Schumann, President Jimmy Odom, National Executive Director Alan S. Gordon, Work Rules and Contracts Committee Chair David Schnell, and New York Area Dance Executive James Fayette; standing: 5th Vice President LeRoy Lehr, Director of Operations Gerry Angel, Dallas Opera Chorister Matthew Woodbury, Recording Secretary Louis Perry, Membership Department Supervisor Candace Itow, 2nd Vice President Gregory Stapp, Eastern Counsel Deborah Allton-Maher, 1st Vice President John Coleman, Washington/Baltimore Area Chair Trisha Lepofsky, Southern California Area Chair Jennifer Wallace and Pittsburgh Area Chair Bill Buchanan. Not pictured are: MMRC Chair Sara Blann and Treasurer Ray Menard. Not able to attend due to personal commitments were Northwest Area Chair George Scott, 4th Vice President Colby Roberts and Philadelphia Area Chair Evelyn Santiago-Schulz.

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

AGMA Relief Fund

The AGMA Relief Fund provides emergency assistance to AGMA members. To make a donation or for more information, contact Susan Davison at:

AGMA Relief Fund
1430 Broadway, 14th Floor
New York, NY 10018; or
Telephone: (800) 543-AGMA (2462)
E-mail: susan@musicalartists.org

If you are in need, call an intake worker at The Actors Fund, which administers the AGMA Relief Fund:

East Coast: (212) 221-7300 or (800) 221-7303
Midwest: (312) 372-0989 or (800) 221-7303
West Coast: (323) 933-9244 or (800) 221-7303

AGMA Retirement and Health

For assistance with AGMA Health Plan A, AGMA Pension Plan, and AGMA Retirement Plan, contact AGMA Retirement and Health at:

1430 Broadway, Suite 1203
New York, NY 10018
Telephone: (212) 765-3664
Fax: (212) 956-7599
E-mail: agmaretirement_health@yahoo.com
Website: www.agmaretirement-health.org

For assistance with AGMA Health Plan B, contact Administrative Services Only at (866) 263-1185; outside U.S. (516) 396-5543

Website: www.asonet.com

The Actors Fund — General Services

For more information, please contact:

East Coast: (212) 221-7300 or (800) 221-7303
Midwest: (312) 372-0989 or (800) 221-7303
West Coast: (323) 933-9244 or (800) 221-7303
E-mail: info@actorsfund.org; www.actorsfund.org

The Actors Fund — The Actors Work Program

For employment and training information and services, contact:

New York: (212) 354-5480;
E-mail: blevinso@actorsfund.org
Los Angeles: (323) 933-9244;
E-mail: ltrotter@actorsfund.org
Website: www.actorsfund.org/services/Sideline_Work_and_New_Careers/Actors_Work_Program/index.html

Artists' Health Insurance Resource Center — The Actors Fund

This resource offers comprehensive health insurance information on their website at: www.ahirc.org. E-mail them at: ahirc@actorsfund.org. If you need to speak with someone, call The Actors Fund in New York at: (212) 221-7300, ext. 265, or in Los Angeles at (323) 933-9244, ext. 32.

TEIGIT (The Entertainment Industry Group Insurance Trust)

TEIGIT administers health insurance plans for members of participating associations in the arts and entertainment industry. To find out if you are eligible, to enroll, or to have your questions answered:

Toll-free: (800) 886-7504; Fax: (518) 348-1273
Website: www.teigit.com; E-mail: teigit@teigit.com

Union Privilege/Union Plus

Union Privilege, created by the AFL-CIO in 1986, takes advantage of the collective buying power of large numbers of union members to provide you and your families with valuable consumer benefits.

Contact Union Privilege at:

1125 15th Street, NW, Suite 300
Washington, DC 20005
Toll-free Union Plus Benefits Number: (800) 472-2005
Telephone: (202) 293-5330
Fax: (202) 293-5311
Website: www.unionplus.org

Conrad Cantzen Shoe Fund

Conrad Cantzen left money to create a fund to help out-of-work actors get shoes for auditions. One can get reimbursed for up to \$40.00 for shoes. Contact the Actors Fund for more information (see The Actors Fund website under Services & Programs, Social Services & Financial Assistance) or to access the actual page, http://www.actorsfund.org/services/Social_Services_and_Financial_Assistance/Conrad_Cantzen_Shoe_Fund

Career Transition for Dancers

The Career Transition for Dancers (CTFD) was established to give dancers the opportunity to obtain the knowledge and skills necessary for new careers after dance. Nationwide and local assistance includes career counseling and reference materials, scholarship aid, peer support and mentoring programs.

Website: www.careertransition.org

CTFD office in New York

The Caroline & Theodore Newhouse Center for Dancers
165 West 46th Street, Suite 701
The Actors Equity Building
New York, NY 10036-2501
Phone: (212) 764-0172; Fax: (212) 764-0343
E-mail: info@careertransition.org

CTFD office in Los Angeles

Phone: (323) 549-6660; Fax: (323) 549-6810
E-mail: info-la@careertransition.org

CTFD office in Chicago

Phone: (312) 766-0234; Fax: (312) 455-8240
E-mail: info-chicago@careertransition.org

Actors Federal Credit Union

Actors Federal Credit Union is a full-service non-profit financial institution serving the entertainment community throughout the U.S. Credit Union member benefits include more than 150 ATM's in the NY metropolitan area as well as standard banking services, often at lower cost.

Main office: 165 West 46th Street, 14th Floor
New York, NY 10036
Phone: in N.Y. City (212) -869-8926
outside N.Y. City (800) 2-ACTORS (222-8677)
Website: www.actorsfcu.com
E-mail: mservices@actorsfcu.com