



AGMAZINE

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*The strength of the union is in the participation of individual members,
working together to accomplish what individuals cannot accomplish alone.*

Celebrating AGMA's 75th Anniversary

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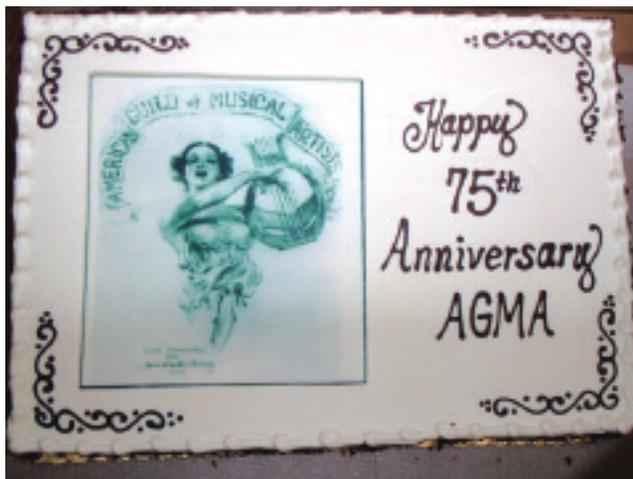
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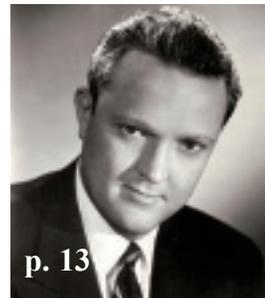
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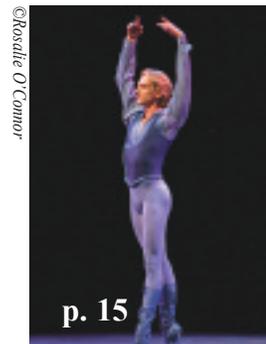
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Ask Not... (Sorry, Mr. President)



**FROM THE
PRESIDENT
JAMES ODOM**

Almost invariably, I use this space to talk about what the advantages of membership in AGMA are. (In case you're new to this column, a short list

would include the negotiation of basic minimum conditions of employment, assistance in contract enforcement and disputes against employers, and membership in Union Plus and other affiliated service organizations for union members.) This propensity to talk about the advantages of membership is due in large part to the fact that high on the list of FAQs for Jimmy is, "What does AGMA do for me?"

Most of the time it is an honest question, posed by either new or prospective members, or members who, for one reason or another, are out of touch with the larger organization of AGMA. But occasionally the question is asked in such a fashion that I have to bite my tongue to keep from saying, "Ask not what your union can do for you..."

Although I am not (quite) old enough to actually remember JFK's inaugural address, the quote "Ask not what your country can do for you — ask what you can do for your country" was certainly a theme of my upbringing. It was often invoked along with "God helps those who help themselves" and "If you're not willing to help fix a problem, you don't get to complain about it." (Grandma Beck's version of that last one was somewhat more pungent and cannot be printed in this respectable publication.)

For those of you who are now wondering if I have a point, I do. Actually, I have a couple. The first I've been making consistently over the last year. It is this: AGMA is uniquely member-driven in the world of labor unions. While we have an excellent, productive, and responsive professional staff, the policy and governance of the union is determined by elected volunteer member-leaders.

The second point is: There is always opportunity for individual members to get more involved. Which gets us back to the "Ask not..." portion of the discussion.

I hope that at this point you're asking, "Interesting, Jimmy, but what, exactly, could I do and how involved do I have to be to make any difference?"

I'm glad you asked that. There are lots of ways to participate. Let's start with the one that is easiest and takes the least amount of commitment. Vote. We don't have a national election this year,

but there will be one in the spring of 2013. So vote, but don't just randomly mark your ballot, like you're taking a multiple choice quiz that you didn't study for. Actually read candidates' statements and try to determine which candidate will represent you in the best way. (This works for U.S. elections as well, both federal and state.) And don't just vote in the AGMA national elections, but vote for your shop delegates (or stewards, depending on which term your shop uses), vote for your Area Committee members, vote in the ratification election for your shop's collective bargaining agreement. Follow that up by committing another few hours a year to attend your shop and Area meetings. Oh, and when you're asked to identify issues and concerns when your collective bargaining agreement is being re-negotiated, give them. In writing. It may not be possible to negotiate what you want, but if you don't identify what you see as problems, there is no hope whatsoever that they will be addressed.

Ready to take the next step? Actually become a candidate and run for shop delegate/steward. The delegate's primary duty is to enforce the collective bargaining agreement. Don't think you're quite ready for that responsibility? Then serve a term or two as an assistant delegate. And be aware that you don't have to do the job alone. You will have professional staff to back you up, and we also have a delegate training program that you can arrange to come to your shop or area.

Interested in more than just your shop? You can become a candidate for your Area Committee. The Area Committee's duties and responsibilities vary from Area to Area, and you can find out more about your specific Area by contacting your Area Chair (who is a volunteer leader) or Area Rep (who is a professional staff person).

Feel like you want to participate on the national level? The Board of Governors is charged with the governance of the national union. Board elections are every other year. The Board meets once a month and Governors are required to attend at least six Board meetings a year. In addition (as you know if you've been paying attention to my past articles), there are standing committees of the Board on which Governors can serve and which do the "prep work" for the Board.

Regardless of how much or how little time you can commit, your participation is important.

The strength of the union is in the participation of individual members, working together to accomplish what individuals cannot accomplish alone.

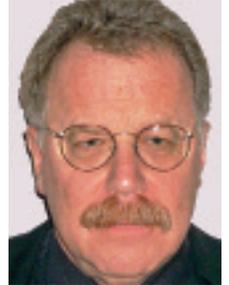
If you have questions about serving in any of these positions or about contacting your Area Chair or Area Rep, feel free to contact Jimmy at President@musicalartists.org, or contact the national office. ♦

AGMA and Actors' Equity Make Peace

By Alan S. Gordon, National Executive Director

After more than a decade of jurisdictional conflicts and a hostile relationship, the two principal unions representing live performers across the United States have undertaken a new and mutually symbiotic relationship. Equity's selection of Mary McColl as its Executive Director has helped immeasurably, as she and I were able to work out an innovative basic jurisdictional understanding, and begin a new focus on mutual cooperation.

Previously, jurisdictional disputes were handled by the Associated Actors and Artistes of America (4As), an AFL-CIO created entity that consists of AGMA, Equity, SAG, AFTRA, AGVA and the Guild of Italian American Actors, with Theodore Bikel as its President.



The 4As' determinations about jurisdiction, however, tended to follow rules created in the 1950s, took inordinate amounts of time, were inconsistent and produced results that displeased all parties. The new AGMA-EQUITY system, approved by AGMA's Board of Governors and Equity's Council, takes all such determinations away from the control of the 4As, and provides a structure that essentially eliminates any need for future jurisdictional disputes, protecting AGMA's jurisdiction in opera and ballet houses and Equity's jurisdiction on Broadway and in legitimate theaters.

Of special interest to members is the fact that now members of either union can attend the other union's auditions. To attend an Equity audition, AGMA members must show a current or lifetime membership card to the Equity delegate.

Beyond resolving these issues, AGMA and Equity have taken some initial steps toward becoming the joint collective bargaining representative of an entirely new group of live performance talent: fashion models.

When an organized group of models in the United States, known as The Model Alliance, wanted to explore union representation, they came to AGMA. In England, models are represented by British Equity. For that reason, and as part of our new relationship with Equity, we suggested that this was a project that could best be undertaken jointly. As live performers, fashion models are, essentially, in the same situation now that dancers were in decades ago: They are objectified, abused, subject to all sorts of illegal and discriminatory workplace conduct, often cheated out of compensation and work without any meaningful rules or protections.

Although, for a variety of legal reasons, actual collective bargaining representation will not happen in the near future, AGMA and Equity agreed to assist The Model Alliance now, in the role of ombudsman, providing a confidential forum through which models could report instances of abuse or other misconduct and seek the appropriate redress. Deborah Allton-Maher for AGMA and Flora Stamatiades from Equity work along with me in this role.

We are continuing to work with Equity to explore the potential of jointly representing other groups of live performance artists, and fully expect that our new relationship will better protect and advance the interests of all of our members. ♦



Associate Executive Director Deborah Allton-Maher; Professor Susan Scafidi of Fordham Law School; Flora Stamatiades from Actors' Equity; Jenna Sauers and Sarah Ziff, founders of The Model Alliance; and National Executive Director Alan Gordon

AREA NEWS

NEW YORK

By Louis Perry, New York Area Chair, Chorister and Recording Secretary



The New York Area closed out AGMA's 75th Anniversary year with its Area meeting and an anniversary celebration which included balloons, signage, food, anniversary cake and a champagne toast.

In addition to reports from the staff (Alan Gordon, National Executive Director; Deborah Allton-Maher, Associate Executive Director; and James Fayette, New York Area Dance Executive), we were honored to have AGMA President James Odom in attendance to add to the festivities.



New York Area Chair Louis Perry prepares to cut the New York Area's 75th Anniversary

A slide show presentation of various benefits available to AGMA members in good standing was made by invited guest Valerie Cole of Union Plus. A lively Q & A session followed the presentation.

Members elected to the Area Committee include: Choristers/Actors Ruth Ann Cunningham, Richard Guido, Roger Ohlsen and James Seiler;



Former President Linda Mays with the 75th Anniversary sign and celebratory balloons.

Soloist Osceola Davis; and Stage Manager Raymond Menard. Those remaining on the committee are: Chair, Louis Perry; Choristers Rose Anderson, Renee Jarvis, Robert Kuehn, Linda Mays, Douglas Purcell, Boyd Schlaefel and Marty Singleton; Soloists Craig Montgomery and Belinda Oswald; Dancers Tyler Ingram, William Ward, Alicia Weihl and Raven Wilkinson; and Stage Manager Chad Zodrow.

As always, the New York area extends its gratitude to the AGMA staff for its superb preparation in making the meeting a great success.

The New York Area congratulates all AGMA members and staff on being part of the great "labor organization that represents the men and women who create America's operatic, choral and dance heritage" for 75 years and counting! ♦



On March 24, the now-former weekly **New York City Opera** Chorus performed *Così fan tutte* in the Gerald W. Lynch Theater at John Jay College of Criminal Justice. Front row: cast member Orli Hersch; chorus members Louis Perry, Lisa Remde, Paula Hostetter, Shamon Carson, Christopher Carrico; second row: Bridget Hendrix, Juan José Ibarra, Bert Boone; third row: Pam Jones, Bernadette Fiorella, Katherine Benfer, Amie Madden, Beth Pensiero, Neil Eddinger; back row, Ron Hillel, Douglas Purcell, Roger Ohlsen, Jaime Vallés (associate chorister) and Frank Burzio

Metropolitan Opera Receives Best Opera Recording GRAMMY®

By Craig Montgomery, AGMA Governor and Metropolitan Opera Chorister

AGMA members who performed in the Metropolitan Opera's production of *Doctor Atomic* can now call themselves GRAMMY Award winners. American composer John Adams' opera about the invention of the atomic bomb and its political and moral implications received the award for Best Opera Recording at the 54th Annual Grammy Awards on February 12, 2012. The DVD from the "Live in HD" series features the MET conducting debut of Alan Gilbert in Penny Woolcock's stage production. Congratulations to all of our AGMA members from soloists, the Metropolitan Opera Chorus, Metropolitan Opera Ballet to the directorial staff, whose work is featured in this performance. ♦



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The New York Area News continues on page 17 with an article about the New York Area Concert Singers.

SOUTHERN CALIFORNIA

The Perks of AGMA Membership Keep Getting Better — With Your Help!

By Joseph (Joey) DeStefano, AGMA Governor and Chorister



Many of you are aware that AGMA members in good standing are eligible for a number of great discounts. Besides the "Union Plus" discounts, there are discounts on things ranging from rental cars, make-up supplies, music, and dancewear. Information regarding these discounts can be found on the AGMA website, under the "Members Only" section. Until recently, however, the majority of these discounts were only available to members in the New York and Washington, D.C. areas. But that can change with your help.

Recently, Jennifer Wallace and I began soliciting discounts for the members on the West Coast. The movement started with a conversation among a few members about how few discounts were available to members in Southern California, at a time when all of us could use help. A couple of phone calls later, and our first new discounts were available to local members in San Diego and Los Angeles.

In San Diego, To The Point Gaslamp Acupuncture in the Gaslamp District (www.tothepointga.com), recently began offering a 50% discount on the first visit for acupuncture services, and a regular

15% discount on any massage appointments. It came about simply because I asked. Likewise in Los Angeles, Jennifer Wallace made a few phone calls and now Naimie's Beauty Center in the Valley (www.naimies.com) is offering our members the industry discount (10%) already available to SAG, AFTRA, and other unions' members. Additional discounts on massage therapy and appointments with a licensed naturopathic physician will be available soon in West LA.

Now YOU can help too! Do you have a favorite Mechanic? Dentist? Hairdresser? Pizza Place? Or, when you're not on stage, do you have a service you could offer our members at a discount? In return for the discounted rates, vendors receive FREE advertising via the union website. That's potential new business for them by simply saying "yes" to a slightly better rate for us. If they agree, forward the information (including the business name, type of service, contact info, and discount percentage) to AGMA@musicalartists.org with the subject line "New AGMA Member Discount". It's that simple.

So next time you're using a vendor you love, take a moment and ask. A "yes" is a win for all of us, and an easy way for you to help your fellow AGMA members. ♦

The Power of Possibilities — Sharing the Opera Experience with Young Audiences

By Nova Safo, Soloist



“What was your favorite part of the show?”

“When you came out in a diaper!”

This was the conversation between me and many of the pint-sized audience members for the 2009 Los Angeles Opera production of *Figaro's American Adventure* — a clever adaptation of *The Barber of Seville*. In that production, I played Count Almaviva, a hapless lover whose many disguises included a Cupid's outfit complete with a body-suit, diaper, bow and arrows.

In this year's LA Opera outreach show, my costumes included a giant hot-dog suit. I played the dual roles of “Mr. Mozart” and “Manny” in *The Magic Dream*, an adaptation of *The Magic Flute* with a re-imagined story and libretto by Richard Sparks. Mozart's music was reworked, and new compositions added by Lee Holdridge (a prolific film composer who has created several new children's works for LA Opera).

I first worked with LA Opera's Educational and Community Programs department back in 1995, in the premiere of Holdridge's *Journey To Cordoba*. I was a member of the student chorus. We traveled to a number of major regional theaters across Southern California, where local school kids were bussed in for morning performances. The production was designed by Gronk, an influential Los Angeles artist, and the lead soprano role was performed by none other than Danielle de Niese. So you can imagine the impression such a show would leave on a young opera singer hopeful with stars in his eyes.

It was a wonderfully fulfilling full circle for me when LA Opera invited me to become a member of the professional principal cast of their *Figaro* performances. Little did I know what lay in store. As a kid, I didn't quite remember how demanding performing an outreach children's opera can be.

Simply put: you absolutely cannot phone it in. Young audiences are wonderfully astute. They will pick up every moment of inauthenticity. You have to stay in character, and be ready to improvise if the audience decides to participate with you during the show (from talking back to you when you ask a rhetorical question, to pointing out the obvious location of a missing shoe that you are pretending to search for).

And if you think going to the gym is physically arduous, then try spending a few hours rehearsing a show that has the same frenetic pace as a *Merrie Melodies* cartoon. In fact, many of the inspirations brought to the staging by our director, Eli Villanueva (a professional opera singer who is always mercifully aware of vocal demands on a singer and also brother to singer Leroy), come directly from those cartoons, as well as vaudeville techniques immortalized by the likes of Lucille Ball and others.

All this adds up to performances that are demanding both physically and artistically (besides improv, there's plenty of dialogue, and the vocal demands of singing a beautiful *bel canto* line).

The performances are also rewarding on many levels. As a performer, meeting the demands of a physical show sung at 10 a.m. in the morning (with call times usually around the 8:30 a.m. range), really show you what you are made of. It's a test of your skill, technique, strength and stamina.

But more importantly, just as young audiences are astute to inauthenticity, they are also completely authentic in their responses. They laugh loudly and clap heartily. And afterward, when the cast has had opportunities to meet and greet the kids, it has been gratifying to hear how a one-hour opera has the power to touch and inspire. They sound excited, curious — seemingly awakened to a whole new world of sounds, theater, and imagination.

I still remember one child in particular from the 2009 show. I was speaking to a number of kids, asking each of them about their favorite part of the show. Inevitably, the answers were “you in a diaper.” And then I asked this introspective, quiet child, and he said: “when you and Rosina got together at the end, and were in love.” A treasured moment that reminded me of the power of my chosen art form. ♦



Los Angeles Opera Outreach cast of *The Magic Dream* at Santee High School from left: Cedric Berry, Katherine Giaquinto, Daria Somers, Los Angeles Councilwoman Jan Perry, Ashley Faatoalia, Nova Safo and Leroy Villanueva (in back).

Los Angeles Master Chorale Education Outreach Program — *Voices Within*

By Marnie Mosiman, LAMC Chorister, Artistic Director of *Voices Within*



AGMA members of the Los Angeles Master Chorale have been working in a program called *Voices Within*, an outreach program of the Chorale, for the last 11 years. The award-winning *Voices Within* is an artist residency program designed for fifth and sixth grade classrooms, working with students to create their own songs. A *Voices Within* team recently worked with the Ramón C. Cortines High School of Visual and Performing Arts, where students finished writing and composing a 45-minute oratorio, *The Legend of Kaguya*, and was performed with the LAMC Chamber Singers on February 16.

The program curriculum for the elementary level combines elements of music composition, writing, improvisational games and ensemble performance that is delivered over a 12-week residency that includes a final culmination performance. Working in close partnership with teachers at participating schools, the three *Voices Within* teaching artists (a composer, a lyricist, and a singer) create a safe environment that encourages collaboration and creative risk-taking among the students. The teaching artists collaborate with the classroom teacher to integrate arts learning with other academic subjects, and stu-



LAMC and AGMA members Alice Murray, Amy Fogerson, Marnie Mosiman, Michael Lichtenauer and Shelley Fox

dents learn to identify and courageously express their inner voices.

Artistic Director and AGMA and LAMC member Marnie Mosiman says she created the *Voices Within* program 12 years ago because “there were no performing arts pro-

grams in Los Angeles at the time that asked students to create their own music and that did this by teaching collaborative skills, skills we as professionals use all the time in our performing careers.”

Teaching Artist and AGMA and LAMC member Alice Murray has been teaching with the program for seven years, and says, “We are constantly encouraging our students to be brave and to stick their necks out by articulating whatever creative ideas pop into their heads, regardless of how zany they may seem. It’s up to the teaching artists to demonstrate that same abandon, which is at once liberating and a little scary. We are so conditioned to scrutinize ourselves as artists that it takes some effort to turn off the censor inside and just let go and play. Once you do, though, that’s when the magic happens.”

AGMA member Amy Fogerson has been a teaching artist and singer with the program for seven years. “[The students] are encouraged to tap into what makes them unique, and that self-knowledge will stay with them for years. I love reading the notes we get from the kids after the culminating performances, where they tell us they never knew how much they’d love to sing, or how exciting it was for them to perform with the professional musicians of the Los Angeles Master Chorale.”

Mosiman notes that, “Most ‘Arts in the Schools’ offerings concentrate on exposing students to performances, [such as] bussing kids in to see a performance by a professional company, or...offering lessons to talented and interested students. But I was interested in those kids who...didn’t even know they liked to sing. It’s important to me that we teach in regular classrooms and include every student.”

Voices Within culminates with an in-school assembly where participants premiere their original compositions. This final collaboration takes place as the students perform a special arrangement of their compositions with the LA Master Chorale Chamber Singers. AGMA member Scott Graff, who has performed in many culmination performances



Voices Within culmination performance with the Los Angeles Master Chorale Chamber Singers at the Delevan Drive Elementary, of the Los Angeles Unified School District.

with these young composers says, “*Voices Within* is one of the most personally fulfilling things I do as a member of the Master Chorale. There are multiple levels, but the opportunity to show these students what it is we do — and that you can do it as a job...and let them know what their inspiration and creativity can inspire, is brilliant. I love to watch the light come on in their eyes!”

LAMC singer Rachele Fox says, “*Voices Within* is far above and beyond your typical educational outreach program. We as performers are always amazed by the creativity of the songs the children come up with. Inevitably there’s always one song that moves me to tears. It’s now a joke among us where in rehearsal, the teaching artist tells me which one is going to make me cry! I love this program. I love seeing the pride of the children when they sing their own songs.”

Fogerson concludes, “As a teaching artist, a performer, and a member of AGMA and the LAMC, I’m thrilled to be preparing the future composers, performers, and audience members for professional vocal ensembles.”

Voices Within is an educational artists’ residency program developed for the Los Angeles Master Chorale by AGMA, AEA, SAG, and AFTRA member Marnie Mosiman, in collaboration with Bernardo Solano, Penka Kouneva, David O and Doug Cooney, who, in the spirit of collaboration not only between individual artists, but their guilds as well, are members of the AFM, Writer’s Guild, Dramatists Guild, Animation Guild, BMI and ASCAP. ♦

CHICAGO/MIDWEST

The Florentine Opera Celebrates Two GRAMMY® Awards

By David Lange, Florentine Opera Chorister and Delegate

The National Academy of Recording Arts and Sciences gave 2011 GRAMMY awards for Best Classical Contemporary Composition and Best Engineered Album, Classical for the Naxos recording of the Florentine Opera Company's production of Robert Aldridge's opera, *Elmer Gantry*.

In his acceptance speech, composer Robert Aldridge thanked the wonderful cast and crew of the Florentine Opera with a special acknowledgement to the Florentine Opera Chorus. This is the first-ever recording from the Florentine Opera, which will soon be celebrating 80 years of bringing opera to Milwaukee, so we are thrilled to bring the GRAMMYS here to Milwaukee. ♦



Courtesy of Rick Brockeller

AGMA Artists in Florentine Opera's Grammy Award winning production of *Elmer Gantry*. Pictured are: Keith Phares and Patricia Risley and members of the Florentine Opera Chorus.



Dancers from Lyric Opera of Chicago's production of *Aida*.



Lyric Opera of Chicago's production of *The Tales of Hoffman*, left to right: Governor Yvette Smith, Ken Nichols, Janet Mensen-Reynolds and Governor John Conception-Wall.



Members of Lyric Opera of Chicago's women's chorus performed Mozart's *Die Zauberflöte*; left to right, front, kneeling, Governor Yvette Smith, Marie Sokolova, Lynn Lundgren, Elisa Billey-Becker, Liz Taylor; middle, kneeling: Heidi Spoor, Rachael Holzhausen, Pam Williams; back: Maia Surace, Stephani Kowallis, Laureen Wysocki, Colleen Lovinello, Laurie Vassalli, Marianna Kulikova, Kim McCord, Janet Mensen-Reynolds and Desiree Hassler.



Prior to the last performance of 2011's *The Nutcracker*, dancers of The Joffrey Ballet gathered around a replica of the glitter pony from the snow scene.

Who Inspired You?



I grew up in the small town of Hickory, North Carolina where my mother sang in a gospel quartet and loved music. She always encouraged my sister and me to take music lessons. As young girls, we studied piano, sang in church choirs and chorus in school, but we were never exposed to opera or musical theater, really, for that matter. After I graduated from high school, I attended a community college and was in a show choir there. Even at that time, I never really considered being able to sing as my career. It wasn't until I went to see the movie *Philadelphia* that I decided I wanted to sing. There is a section in the movie when a recording comes on of Maria Callas singing "La mamma morta" from *Andrea Chénier*. Tom Hanks' character talked a little about the interpretation of the aria and how she used her voice to express her emotions. The beauty of the aria and Ms. Callas' powerful voice singing it brought tears to my eyes. You could actually hear the tears in her voice. I had never heard music that could touch my soul in the way that it did that day, and from that moment on, I knew I wanted to sing opera and couldn't get enough of it. To this day I still listen to recordings of her singing that aria when I am looking for a little inspiration.

Yvette Smith, Lyric Opera of Chicago Chorister and AGMA Governor

SAN FRANCISCO

By Nora Heiber, National Dance Executive



After many months of extremely difficult contract negotiations in the Northern California area, AGMA agreed to two contract extensions for 2011–12 in an effort to secure the best terms and conditions possible for our members: one for San Francisco Opera (SFO) and the other for Ballet San Jose. As part of these extensions, both sides agreed to sit down as early as possible to negotiate successor contracts.

San Francisco Opera and AGMA met in early November to do just that. After eight days of negotiating with the help of a federal mediator, Area Chair Colby Roberts and San Francisco Area Representative Nora Heiber led a dedicated negotiating committee in the completion of a 4-year contract. With the threat of lost jobs and large concessions playing a major role during the onset of these negotiations, AGMA was able to negotiate 3% increases in each year of the contract. Unlike what happened in the most recent SFO negotiations with IATSE and AFM, not one AGMA member will lose a job or any money in his/her paycheck as a result of this contract.

There have been some significant obstacles to completing a successful contract negotiation with Ballet San Jose, including several outstanding grievances. A new collaboration with American Ballet Theatre culminating in the departure of long-time founding Artistic Director Dennis Nahat has contributed to a sense of confusion regarding artistic leadership and job security. On January 31, AGMA attorney Hope Singer and Ms. Heiber met with Ballet San Jose's Executive Director Stephanie Ziesel. They were able to negotiate a settlement of all outstanding grievances in exchange for guaranteed employment for all currently contracted dancers. AGMA hopes to complete the negotiation of a successor contract by April of this year.

In spite of these hurdles, the dancers and stage managers of the San Francisco Ballet, along with our professional choristers at the San Francisco Symphony, seem to be enjoying wonderfully exciting grievance-free seasons. AGMA representatives will continue our work to ensure these seasons finish smoothly. ♦



At San Francisco Opera negotiations, from left to right, seated: San Francisco Area Chair and chorister Colby Roberts, stage managers Darin Burnett and Rachel Henneberry (production staff delegate); choristers Mary Finch and Claudia Siefer; standing: chorister Chris Corley, and dancers Chiharu Shibata and Blanche Hampton.

WASHINGTON/BALTIMORE



The Washington/Baltimore Area Committee, left to right, sitting: Laura Krause, Chip Coleman and Connie Bailey; second row: Don Schramm, Tricia Lepofsky, Teresa Reid, Tim Kjer, Eleni Kallas (Mid-Atlantic Area Representative); back: Christopher Rhodovi, Harvey Fort (Chair) and J Austin Bitner (Fifth Vice President).



Over 70 AGMA choristers performed in the 3rd Annual **Washington National Opera Chorus's AGMA Relief Benefit Concert** that was held on Sunday, February 5, 2012, raising \$3,500. Shown above is the Chorus Master, Maestro Stephen Gathman, with one of the featured soloists, Pamela Simonson.



Eleni Kallas participated in an AGMA presentation at the **Kirov Ballet Academy** in Washington, D.C. on February 15, 2012.

Who Inspired You?



I was first inspired by the late Mrs. DeLois Chavis, who was my public school's music teacher/choral director/accompanist from first through twelfth grade. She initially got me motivated to sing. Later, I was inspired by Shirley Verrett for her elegance; Marilyn Horne for her vocal pyrotechnics and "sock-it-to-'em" chest tones. I have attempted to demonstrate both in my professional life with some degree of success.

Shawnee Ball, Washington National Opera and Washington Concert Opera Chorister

PITTSBURGH



© Ken Shen

Backstage during a performance of **Pittsburgh Opera's** November 2011 production of Bizet's **The Pearl Fishers**; choristers, left to right: Kellie McCurdy Ryan (Governor), Carol Wolfe (Area Committee Vice Chair), Cheryl Shenefelt Bush (delegate), Bill Buchanan (Area Committee Chair), Josh Mulkey (delegate), Bill Fisher (delegate), Kate Ambrose Sereno (delegate), and Sean Donaldson (Area Committee member). The costumes are from a production designed by internationally-renowned fashion designer Zandra Rhodes for **San Diego Opera**.

Who Inspired You?



When I was in high school in the '60s, my musical world consisted of attending and participating in orchestra, musical comedy and drama performances. Although voice lessons and recitals included opera arias and art songs, grand opera was something I could only imagine. That is until the "Met on Tour" rolled into town with productions of *Carmen* and *Madama Butterfly*. My boyfriend purchased tickets for both events, little suspecting that his date would be rendered speechless by the experiences and reduced to such a quantity of tears that his pocket handkerchief proved to be inadequate on both nights.

After this, I tuned in each week to the Texaco radio broadcasts of "Live from the Met," marveling at how the panelists on the Opera Quiz could possibly know all the answers. Now, after decades of learning, loving and singing opera, I continue to marvel at the power of this art form to transfix, touch hearts and tell stories. Plus, I can answer many of the questions on Opera Quiz! Membership in AGMA and the friendship of colleagues and staff have provided support for the joys and travails of this business. Happy 75th, AGMA!

Carol Wolfe, Chorister and Pittsburgh Area Committee Vice-Chair

"A Tribute to Cornell MacNeil"

By Linda Mays, Former AGMA President

Cornell MacNeil (Mac), AGMA president from 1971 to 1977 died on July 15, 2011 at the age of 88, during AGMA's 75th Anniversary year. In the winter and spring of that same year, even as his health was failing, he generously contributed to the commemorative *AGMAzines*. At the height of his career, he managed to balance his roles as international opera star, father to five children, and AGMA president with great aplomb. While at the Metropolitan Opera, he served as delegate for the soloists and Grievance Committee representative. An excerpt from an early AGMA campaign statement read "One of AGMA's most pressing problems is the continued engagement of foreign artists of less than 'great merit and distinction,' thus creating unemployment of qualified American singers and dancers...." In the 1970s, he joined with Beverly Sills, Rudolph Bing and other celebrities to collect and deliver petitions containing over 4,000 signatures to the National Endowment for the Arts and our Senators and Representatives to garner support for our Art form and our Artists.

In the 1980s, there was a famous production in which Cornell, the star, had been promised by Met management that there would be no smoke effects used on stage. Midway through the first performance, the stage became full of smoke. At the intermission, Mac left the opera house. About an hour later, the performance resumed with the cover performing Mac's role. Perhaps that was the first courageous step that led to our being able to exert some control over smoke effects today.

Former AGMA president and Mac's colleague, Nedda Casei, reflects: "He was a devoted union man and gave up a great deal to

DID YOU KNOW?

As a young man, Cornell worked as a backstage announcer at Radio City Music Hall. His was the voice that announced the news of both V-E (Victory over Europe Day, May 9) and V-J (Victory over Japan Day, August 15).



see us through the terrible four-month Met lockout, (he was often mentioned in *The New York Times*' pages, fighting for all of us), when he could easily have gone off and found work. He was a devoted, hard-working president of AGMA as well as a great artist." Many improvements in wages, working conditions and benefits in the Met Collective Bargaining Agreement were won during Mac's influential years. Having a world-class baritone/humanitarian as AGMA president proved to be an asset.

Cornell MacNeil's final words to AGMA members: "It was a privilege for me to serve the membership as president, following in the tradition of such luminaries as Lawrence Tibbett, John Brownlee, and George London. What a pleasure it was to have played a part in bringing AGMA to the position it holds today! Best wishes to AGMA for the next 75 years!" ♦

Abba Bogin, AGMA Relief Fund Hero

By Linda Mays, AGMA Relief Fund, Director of Development



The AGMA Relief Fund has lost its last original trustee. The circumstances leading to Abba's becoming a trustee in the first place, are unique in AGMA history. When Abba was a budding concert pianist, his artistic management asked him to join AGMA as part of a quota that had been negotiated during the struggles to establish union jurisdiction of instrumental soloists. Abba stated, "I was already a member of the American Federation of Musicians (Local 802), but I gladly joined AGMA, being a burning liberal from my early years and very pro-union. I came to meetings and did all the 'right' things to be active in AGMA." As a result, National Executive Secretary Hy Faine asked Abba to run for the Board of Governors. Abba was a Governor when the AGMA Treasurer suddenly died and the Board appointed him as AGMA National Treasurer, possibly the only instrumentalist to hold that AGMA National Office. It was during his time as Treasurer that the AGMA Relief Fund was formed. The National Treasurer is automatically a trustee, so at age 21, Abba became an original trustee.

The trustees met and confidentially discussed the needs of every AGMA member who came to the Fund for help. They evaluated the merits of each case and researched every available source of assistance in addition to what the Relief Fund Mission could pro-

vide. The time commitment alone was immense.

Abba was constantly in demand as a performer, contractor and even as a conductor. He played in a concert the month before he died. Speakers at his memorial described him as "one of a kind," "bigger than life," "a great musician of the last era," "a most fair and loyal contractor/personnel manager in the business," "dedicated union man," "an anchor of kindness and good sense," and so on.



A month before his death, Abba wrote, "If I am not mistaken, I am the only original trustee who is still alive, and as long as I can be of any help, I am willing to continue to do so." Throughout his 65-year term as an AGMA Relief Fund Trustee, Abba was a positive influence in the lives of thousands of AGMA members. Let us hope that we can all work to continue his generous and compassionate legacy. Please think of Abba and support the AGMA Relief Fund. ♦

DONATION FORM — Please send to:

Susan Davison, c/o AGMA Relief Fund; 1430 Broadway, 14th Floor, New York, NY 10018;

Phone: (800) 543-2462; Fax: (212) 262-9088; E-mail: susan@musicalartists.org

Make checks payable to the AGMA Relief Fund

My contribution to the AGMA Relief Fund is (contributions \$25 and over may be charged to your Visa or MasterCard):

\$500 _____ \$100 _____ \$50 _____ \$25 _____ \$15 _____ Other _____

Card #: _____ - _____ - _____ - _____ Exp. Date: ____ / ____ Bank VCode: _____ (last 3 digits on back of card)

Name: _____

Address: _____

E-mail: _____

In memory of: _____ In honor of: _____

Name of person to receive acknowledgment letter: _____

Address: _____

Check this box if you do not want to be listed in AGMA publications

Leaping Into the Unknown

By David Hallberg, Principal Dancer, American Ballet Theatre; American Premiere Dancer, Bolshoi Ballet



©Erin Batiano

Risk is something easily spoken of but hard to plunge into. Having always thought to have craved risk, when it knocks, it is quite a different experience. I discovered this firsthand when I was offered the opportunity to become the first American Premiere Dancer of the Bolshoi Ballet. The Bolshoi Ballet. That name was never in the trajectory of my career goals. Having dreamed at a young age of becoming a principal dancer at American Ballet Theatre and continuing to search for challenges and hard work after accomplishing my dream, the Bolshoi was far and away—a foreign land, full of dusty sets and a historic theater.

In my attempt to put it into perspective, I sought out advice from a trusted support sys-

tem. Colleagues and superiors that would look objectively at the offer at hand and see through the dust, into what would be my future. Months of back and forth, should I or shouldn't I, led to what is now common knowledge. When it finally boiled down, I realized that the risk I so preached and craved was right in front of me. And if I was going to live this career that I have the utmost respect and passion for, I had to dive in head first. Knowing that failure or success were not the goals, the discovery of the unknown was.

I have not looked back. Whether my move to an unknown land is met with personal fulfillment at the other end, I know fulfillment came when I realized risk is the beating heart of an artist. And your support system guides you through that. Whether it be mentors, colleagues, or a union, they are here to lend a needed hand of confidence and give the free-

©Rosalee O'Connor



dom for artists to take such plunges of risk. The risk of not knowing the outcome, but the challenge and discovery along the way. ♦

Who Inspired You?



My inspiration was Met character tenor, Andrea Velis. I came to know Andrea through his voice teacher, Louise Taylor, who also taught several friends I knew at that time. Over the years, Andrea and I became great friends, and he made it possible for me to attend as many rehearsals and performances as I wished. This was my opera school, and Andrea was an inspiring teacher.



Andrea Velis

Andrea had earned one of the first Fulbright scholarships, and it allowed him to study his craft thoroughly at The Accademia Nazionale di Santa Cecilia in Rome. He came to the attention of the conductor Fausto Cleva, who insisted on him for the Met's new production of *La Fanciulla del West* in 1961. When he died in 1994, he had performed over fifty roles in over 1,693 performances at the Met. Always dependable and impeccably prepared, he was loved by audiences and also by his colleagues. Many a time from my seat or from the wings, I would see some of the most glamorous stars "lean" on him in moments of uncertainty. Through Andrea, I met many of the weekly soloists and choristers that made up the ensemble and discovered that being part of such a group of singers might be a compatible and realistic goal to pursue.

This season I complete my career with New York City Opera after 30 years as a chorister and comprimario.

Neil Eddinger, New York City Opera Chorister and Soloist



Lyric Opera of Chicago and Chicago Symphony Orchestra presented a 'flash concert' in the Thompson Center in Chicago, featuring Yo-Yo Ma and Renée Fleming, shown here with Illinois Governor Pat Quinn and former NYC Ballet principal Damian Woetzel (far right). Ma and Woetzel work together on educational arts programs in schools throughout the United States.

Baking for Bucks

By Linda Mays, AGMA Relief Fund, Director of Development



Linda Mays, Jane Thorngren, Suzanne Falletti, Charlie Papendick. Not pictured, Laura Fries and Mary Petro.

On November 22, 2011, just two days before Thanksgiving, the sixth AGMA Relief Fund "Baking for Bucks" event took place at the Metropolitan Opera house in both the Chorus and Ballet Ladies' lounges.

The fabulous array of pies, cakes, cookies, puddings, relishes, side dishes and edible centerpieces made the sale and auction a huge success for the AGMA Relief Fund and for the happy customers whose Thanksgiving preparation worries were over! We owe endless thanks to the following generous bakers: soloists Jane Bunell, Paul Plishka; stage manager Raymond Menard; extra choristers Brian Anderson, Ginger Inabinet, Jane Thorngren; daughters of choristers Dorothy Lorenz and Sarah Paynter; chorus administrator Steve Losito; IATSE Local #764 dressers Martine Ogawa, Tomoko Ueda, Deb Unger; former Met choristers Kent Cottam, Carolyn Sielski; supernumerary Dr.

Alice Kandell; regular choristers Rebecca Carvin, Deborah Cole, Roger Crouthamel, Garth Dawson, Karen Dixon, Laura Fries, Mary Hughes, Greg Lorenz, David Lowe, Marvis Martin, Brandon Mayberry, Linda Mays, Rose Nenchek, Anne Nonnemacher, Charlotte Philley, Daniel Clark Smith, Annette Spann-Lewis and Elaine Young.

The lounges were artistically lighted and decorated for the event by Laura Fries, Lee Hamilton, Wade Sapp and Patricia Steiner. Some finishing touches were added by Oliver Anderson. The advance promotion and advertising campaign was gorgeously designed and executed by Maria Donaldi, Laura Fries, April Haines and Elaine Young. On the day of the sale, Suzanne Falletti, Mary Petro, Charlie Papendick and Jane Thorngren masterminded the gargantuan job of setting up/beautifying the auction and sale tables, pricing all of the gourmet masterpieces, and tirelessly selling all day and during the evening performance.

Special troubleshooting was done by Sandy Bush, Belinda Oswald, Enid TurnBull and Mercedes Santaliz.

In addition to the Bake Sale, there were gift vendors on November 22, 2011 and on December 2, 2011. All vendors donated generously to show their appreciation for being included and to express their support of the Relief Fund's mission to help members in need. Four of the vendors were AGMA members Ginger Inabinet, Deanne Lay, Paula Liscio and Marty Singleton.

The events would not have been possible without the support of the Metropolitan Opera Management and House Management.

Laura Fries and her amazing team of volunteers raised over \$4,100 for the AGMA Relief Fund. Bravi tutti!!! ♦

AGMA Member discount on all Hal Leonard Performing Arts Books

Amadeus Press and the Hal Leonard Performing Arts Publishing Group, to celebrate the release of *Singer and Actor: Acting Technique and the Operatic Performer* by AGMA member Alan E. Hicks, are offering all AGMA members a 20% discount on all books on www.AmadeusPress.com. The offer includes free shipping. You can also order by calling (800) 637-2852.

Enter promo code AP2 at checkout to get your discount.

New York Area Concert Singer News

by Karen Grahn, Chorister and AGMA Governor

The New York Area Concert Singers Committee is a sub-committee of the New York Area Committee and has been negotiating concert singer contracts for New York Area ensembles for many years. Pamela Smith, a Governor and former vice-president, is the chair of the committee, which now has ten members.

The status of our agreements is as follows: The Discovery Orchestra will not be using a chorus for the 2011–12 season; as a result, their current contract was extended for another year. Recent negotiations with Voices of Ascension have resulted in a 5% wage increase. Currently, members are working under a one-year extension of the New York Philharmonic agreement; we anticipate negotiations to commence shortly.

Contracts with Melodious Accord, Musica Sacra and Opera Orchestra of New York come up for renewal toward the end of this year. The Music Before 1800 agreement will expire in 2013. We look forward to working on these upcoming contracts with attorney Gail Lopez-Henriquez, who has been an indispensable asset in past negotiations with these companies.

Because concert jobs usually take place over a two-week period and it's often difficult to hold regular shop meetings, the Committee has been soliciting email addresses from our colleagues so that we can communicate with them quickly when shops are not in place during negotiations. This does not take the place of official notifications from the national office. We also send out reminders of

union-related events. Recently, we started to put those announcements onto a web page so that people can find the notices in one convenient location. The website, www.agmaconcertsingers.org, also contains links to AGMA's main website, contact information for the committee members, a quick guide of what to do if you are elected as a delegate, and a link to a calendar showing all concert jobs in the area.

Anyone interested in serving on the Concert Singers Committee or becoming more involved can contact the Committee at agmaconcertsingers@yahoo.com.♦



PAAC Visits Curtis Institute in Philadelphia

By Osceola Davis, PAAC Chair, Soloist and AGMA Governor



Ralph Batman, an active member of AGMA and a faculty member of Curtis, kindly invited PAAC (the Pre-AGMA Awareness Committee) to come

speak to a group of students. Sixteen eager operatic hopefuls listened attentively to Maren Montalbano, Evelyn Santiago-Schulz, and me, talk about AGMA's labor history, current working conditions, and the rights and responsibilities of members. Interestingly, many of the attendees were already aware of AGMA and were very

glad to have the opportunity to ask some of their questions. Everyone left satisfied.

MEET THE PRESENTERS

Maren Montalbano, soloist and Grammy award-winning artist, has appeared with many major orchestras. She holds the office of 4th Vice President of AGMA, and is quite passionate about keeping artists employed by helping them do what they do best.

Evelyn Santiago-Schulz's performing credits include *Cavalleria Rusticana*, *Suor Angelica*, *Madama Butterfly*, and works

with major orchestras. She is a member of AGMA's Board of Governors and holds the office of "Area Chair" for the Philadelphia area. Her advice: "Let's work together to make things better for us all."

Osceola Davis, soloist, debuted at the Metropolitan Opera as "Queen of the Night" in *The Magic Flute*. Osceola is a member of AGMA's Board of Governors and is Chair of PAAC. She feels young artists should know that there is more to performing than just bright lights, glitter, and applause. Performing is a business and AGMA is here to help them.♦



Chris Tiesi, Adam Frandsen, Andrew Bogard, Diego Silva, Lauren Eberwein, Julian Arsenault



Brandon Cedel, Alize Rozsnyai, Jarrett Ott, Anna Davidson, J'nai Bridges



Jazimina MacNeil, Sarah Shafer, Thomas Shivone, Sean Plumb, Shir Rozzen

“A Day in the Life” is an ongoing *AGMAZine* series to acquaint members with the various categories that AGMA represents. The next issue will feature “A Day in the Life” of other member categories. If you are interested in contributing, please send your story to dbaker@musicalartists.org.

A Day in the Life of an American Ballet Theatre Principal Stage Manager

By Danielle Ventimiglia



Danielle in action at a tech table.

I started stage managing with American Ballet Theatre (ABT) in 1997, as the Assistant, and moved up through the years and am now the Principal Stage Manager. One of my favorite aspects of the job is that my responsibilities vary, depending on what the company is preparing for. When we are in rehearsals at 890 Broadway, we have 5 to 6 studios in use all day, rehearsing several ballets at once. I work with our Artistic Department, who actually run the rehearsals, to ensure that whatever ballets are being rehearsed have the necessary support: DVD's and music, small hand props, taping out big sections of scenery, etc. Once rehearsals are up and running, I prepare paperwork for upcoming ballets and tours,

and meet with various departments to go over schedules of travel, technical and dress rehearsals, and auditioning the Supers (extras) we use in our larger productions. Part of being at ABT also requires significant archiving of cue sheets and tour information, and researching various ways a production has been dealt with in the past and why. We regularly bring ballets into our current repertory that have not been touched in decades, and often need to update things as new technology is available.

When we are working on a new production, such as Alexei Ratmansky's *Firebird* that premiered in Orange County this March, I help make sure that the dancers learn what to expect with scenery and props they will be using when we get to the theater. We often have limited stage time to put together extremely complex productions, and the more the dancers know before walking into the theater, the smoother it will be. I enjoy working with our production department and stagehands to help figure out the 'backstage' choreography of a complex show.

On the road, my goal is to make every theater as accessible and similar as possible for our touring company. This means finding office space for the staff, getting dressing rooms and rehearsal studios set up, and trying to anticipate every dancer question from where bathrooms and showers are to temperature con-

cerns, and meeting and working with local crews to prepare them for our shows. Since every theater has slightly different rules, this again provides a new challenge in each city. And of course instead of my day ending with rehearsals, we go straight into a dress rehearsal and performance. It is not unusual for us to set up next week's ballet on a morning, work out any kinks, and change the set back in the late afternoon for the evening's performance. As much as our schedule allows, we practice scene changes in time, without the dancers, so we can be prepared for our usually one and only dress rehearsal.

Finally, one of the more tangible responsibilities is physically “calling the show” — calling every cue, from the house lights dimming to big scene changes, follow spots, etc. At ABT, we have three stage managers, and we all divvy the responsibilities to make sure no one person is overloaded at one time. Whoever is not calling the show is on the deck, helping with dancer entrances and exits, and overseeing scene changes, cuing supers, etc. This is one of the more fulfilling parts for me, because it is the moment I get to exercise my artistic side. As a stage manager, I have to be on my toes, and flexible to make immediate, often small, adjustments. Every cast is slightly different, every conductor is slightly different, and every theater as well; so bringing all of those elements together seamlessly is extremely rewarding. ♦

IN MEMORIAM

Charles Anthony Caruso,
Soloist
Glenn Bater, Chorister
Sharon Claveau, Chorister
Elizabeth Connell, Soloist
Debra DeNoon, Chorister
Andrej Dobriansky, Soloist
Todd Donovan, Chorister

Mark Goldweber, Dancer
Thomas Harris, Chorister
Ronald P. Jackson, Chorister
Herman Marcus, Chorister
Patsy Neumann, Dancer
Patricia Neway-Byrne, Soloist
Julian Rodescu, Soloist
Margaret Roggero, Soloist

Judit Schichtanz, Chorister
Paul Solem, Chorister
Nina Sorokina, Dancer
Andrea Vodehnal, Dancer
Camilla Williams, Soloist
Ethel Winter, Dancer
Ingvar Wixell, Soloist
Gregory L. Wright, Chorister

A Day in the Life of New York City Ballet Principal Dancer

By Jenifer Ringer



©Paul Kohrk

5:45 a.m. – My three-year-old daughter’s voice on the baby monitor breaks into my slumber. “Daddy, it’s time to wake up!” I rub my husband’s arm, grateful I am married to a man that likes to wake up early with his daughter. I roll over and go back to sleep.

7:25 a.m. – I wake up to the normal morning sounds of breakfast and some kind of wild pretend game involving a race car. Emerging from the bedroom, I go to the kitchen for milky kisses and my daughter’s demands that I play with her. Arming myself with a cup of coffee, I start the day. After a little bit of play time, I make my daughter’s food for the day and cut up some fruit to bring for her preschool class’s snack. I realize we are out of crackers, so will have to buy some on the way to school.

8:40 a.m. – Somehow we have all gotten fed and dressed and are out the door for our ten-block walk to Grace’s preschool. We stop to buy crackers for snack and then drop Grace off at school. My husband and I have time for a half-hour coffee together, our new way of “dating” since we usually don’t want to spend the money on a baby-sitter. Then we say good-bye and I am off to Trader Joe’s for some groceries.



©Paul Kohrk

11:30 a.m. – After dropping the groceries at home, I make it just in time to do the splits before ballet class starts. I put my hair up during pliés and then start trying to work out the kinks left over from last night’s performance.

12:30 p.m. – I leave class a little early so that I can pick up some food at a deli.

1:00 p.m. – For my first rehearsal, I am across Lincoln Center Plaza in the Rose Building, where City Ballet has three rehearsal studios. I do a little warm up for the rehearsal.

1:30 p.m. – Start rehearsal for the *pas de deux* and solo from George Balanchine’s *Emeralds*.

2:00 p.m. – I walk over to the David H. Koch Theater.

2:15 p.m. – I sew my umpteenth pair of pointe shoes.

2:40 p.m. – I get into costume for Peter Martins’ *Thou Swell*.

3:00 p.m. – We have the costume and orchestra rehearsal for *Thou Swell* on stage. This ballet is set in a Rainbow Room-like atmosphere and has songs by Cole Porter. I try not to sing along with the singers and remember that I am a dancer, darn it.

4:30 p.m. – After rehearsal is over, I run back home to spend some time with my daughter. We play outside for a bit then come in for her TV time, bath time, dinner, and night-night books. My husband returns home from work and I get some more milky kisses from my daughter before I have to return to the theater for the performance.

7:00 p.m. – I’m at the theater by the required half-hour call and start my hair and make-up.

8:00 p.m. – I warm up offstage so that I can catch glimpses of the performance. It helps me feel inspired when I watch my fellow dancers doing such beautiful things on stage.

8:40 p.m. – During the intermission before *Thou Swell*, I get into costume and make sure my pointe shoes feel good. I work out a couple of last minute things with my partner and then wait for the curtain to go up.

9:45 p.m. – With the performance over, I take off my make-up and shower. I walk home, picking up Chinese food along the way.

11:30 p.m. – Having eaten dinner, I watch a little TV and read a bit to try and wind down from the performance. I have a hard time going to sleep at a decent hour when I am in performance season but I know that mornings in my household come early. Finally I decide to just go to bed and think sleepy thoughts. Before I know it, it is morning again and I am hearing my daughter’s voice . . . ♦

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 American Guild of Musical Artists (the "Guild") as of December 31, 2010 and 2009, 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 American Guild of Musical Artists as of December 31, 2010 and 2009, and the changes in its net assets and its cash flows for the years then ended in conformity with accounting principles generally accepted in the United States of America.

BUCHBINDER TUNICK & COMPANY LLP

American Guild of Musical Artists			Statements of Activities		
Statements of Financial Position			For the years ended		
December 31, 2010 and 2009			December 31, 2010 and 2009		
	<u>2010</u>	<u>2009</u>		<u>2010</u>	<u>2009</u>
Assets:					
Cash and cash equivalents:			Revenue:		
Operating accounts	\$766,065	\$6,086,679	Working dues	\$2,645,402	\$2,484,069
Money market funds	<u>14,155</u>	<u>707,552</u>	Basic dues	619,787	577,165
Total cash and cash equivalents	<u>780,220</u>	<u>6,794,231</u>	Initiation fees	309,989	226,244
Investments, at fair value:			Reinstatement fees	<u>55,894</u>	<u>37,912</u>
U.S. treasury obligations	7,543,054	-	Total membership revenue	3,631,072	3,325,390
Certificates of deposit	<u>148,903</u>	<u>744,441</u>	Visa fees	660,805	607,644
Total investments	<u>7,691,957</u>	<u>744,441</u>	Unrealized appreciation in fair value of investments	307	-
Receivables:			Interest	27,129	57,652
Dues	388,374	304,411	Other	<u>47,516</u>	<u>43,739</u>
Other	<u>192</u>	<u>945</u>	Total revenue	<u>4,366,829</u>	<u>4,034,425</u>
Total receivables	<u>388,566</u>	<u>305,356</u>	Expenses:		
Other assets:			Program services:		
Cash - security deposits	97,170	97,036	Member services	2,090,716	1,857,677
Prepaid expenses	28,283	31,142	Supporting activities:		
Security deposit	<u>44,123</u>	<u>400</u>	Administrative expenses	<u>1,357,097</u>	<u>1,312,154</u>
Total other assets	<u>169,576</u>	<u>128,578</u>	Total expenses	<u>3,447,813</u>	<u>3,169,831</u>
Net property assets	<u>38,236</u>	<u>52,483</u>	Change in net assets before transfer of assets from Independent Artists of America	919,016	864,594
Total assets	<u>\$9,068,555</u>	<u>\$8,025,089</u>	Other changes:		
Liabilities and net assets:			Transfer of assets from Independent Artists of America	-	<u>46,000</u>
Accounts payable and accrued expenses	\$915,890	\$774,733	Change in net assets	919,016	910,594
Security deposits payable	<u>97,351</u>	<u>114,058</u>	Net assets - unrestricted:		
Total liabilities	<u>1,013,241</u>	<u>888,791</u>	Beginning of year	<u>7,136,298</u>	<u>6,225,704</u>
Commitment and contingencies			End of year	<u>\$8,055,314</u>	<u>\$7,136,298</u>
Net assets - unrestricted	<u>8,055,314</u>	<u>7,136,298</u>			
Total liabilities and and net assets	<u>\$9,068,555</u>	<u>\$8,025,089</u>			

Statements of Cash Flows

For the years ended December 31, 2010 and 2009

	<u>2010</u>	<u>2009</u>
Cash flows from operating activities:		
Change in net assets	\$919,016	\$910,594
Adjustments to reconcile change in net assets to net cash provided by operating activities:		
Depreciation and amortization	17,614	17,435
Unrealized (appreciation) in fair value of investments	(307)	-
Changes in operating assets and liabilities:		
(Increase) decrease in dues receivable	(83,963)	77,696
Decrease (increase) in other receivable	753	(576)
(Increase) in cash - security deposits	(134)	(1,022)
Decrease (increase) in prepaid expenses	2,859	(17,987)
(Increase) in security deposit	(43,723)	-

Increase in accounts payable and accrued expenses	141,157	30,875
(Decrease) in security deposits payable	<u>(16,707)</u>	<u>(7,087)</u>
Net cash provided by operating activities	<u>936,565</u>	<u>1,009,928</u>
Cash flows from investing activities:		
Purchase of property assets	(3,367)	(32,328)
Purchase of certificates of deposit	(4,513)	(17,037)
Sale of certificates of deposit	600,052	-
Purchase of U.S. treasury obligations	(22,636,608)	-
Sale of U.S. treasury obligations	<u>15,093,860</u>	<u>-</u>
Net cash (used in) investing activities	<u>(6,950,576)</u>	<u>(49,365)</u>
Net (decrease) in cash and cash equivalents	(6,014,011)	960,563
Cash and cash equivalents:		
Beginning of year	<u>6,794,231</u>	<u>5,833,668</u>
End of year	<u>\$ 780,220</u>	<u>\$6,794,231</u>

AGMA Relief Fund Audited Financials**INDEPENDENT AUDITOR'S REPORT**

To the Board of Trustees of AGMA Relief Fund

We have audited the accompanying statements of financial position of AGMA Relief Fund (the "Fund") as of September 30, 2010 and 2009, and the related statements of activities, functional expenses and cash flows for the years then ended. These financial statements are the responsibility of the Fund's management. Our responsibility is to express an opinion on these financial statements based on our audits.

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

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of AGMA Relief Fund as of September 30, 2010 and 2009, and the changes in its net assets and its cash flows for the years then ended in conformity with accounting principles generally accepted in the United States of America.

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

BUCHBINDER TUNICK & COMPANY LLP**AGMA Relief Fund Statements of Financial Position**

September 30, 2010 and 2009

	<u>2010</u>	<u>2009</u>
Assets:		
Cash and cash equivalents	\$ 236,230	\$ 175,158
Contributions receivable	3,208	12,893
Interest and dividends receivable	2,145	2,791
Due from affiliate	<u>1,057</u>	<u>1,048</u>
	<u>242,640</u>	<u>191,890</u>
Investments, at fair value:		
U.S. government and governmental agency obligations	31,641	28,975
Corporate bonds	262,872	257,124
Common stock	214,813	304,137
Mutual and exchange-traded funds	<u>319,676</u>	<u>131,200</u>
Total investments	<u>829,002</u>	<u>721,436</u>
Total assets	<u>\$ 1,071,642</u>	<u>\$ 913,326</u>
Liabilities:		
Accounts payable	<u>\$ 26,908</u>	<u>\$ 31,298</u>
Net assets:		
Unrestricted	1,038,975	876,269
Temporarily restricted	<u>5,759</u>	<u>5,759</u>
Total net assets	<u>1,044,734</u>	<u>822,028</u>
Total liabilities and net assets	<u>\$ 1,071,642</u>	<u>\$ 913,326</u>

Statements of Activities: For the years ended September 30, 2010 and 2009

	2010			2009		
	Unrestricted	Temporarily Restricted	Total	Unrestricted	Temporarily Restricted	Total
Revenue:						
Contributions:						
Theatre Authority, Inc.	\$ 21,875	\$ 7,875	\$ 29,750	\$ 17,500	\$ 5,250	\$ 22,750
Corporations and foundations	138,875	-	138,875	25,000	-	25,000
Individuals	11,800	-	11,800	22,367	-	22,367
Holiday drive	17,719	-	17,719	15,107	-	15,107
Special events	7,171	-	7,171	4,160	-	4,160
Other	114	-	114	1,069	-	1,069
Net assets released from restriction:						
Satisfaction of purpose restriction	<u>7,875</u>	<u>(7,875)</u>	<u>-</u>	<u>5,250</u>	<u>(5,250)</u>	<u>-</u>
	<u>205,429</u>	<u>-</u>	<u>205,429</u>	<u>90,453</u>	<u>-</u>	<u>90,453</u>
Investment income (loss):						
Interest and dividends	22,244	-	22,244	25,676	-	25,676
Unrealized net appreciation (depreciation) in fair value of investments	24,341	-	24,341	(20,013)	-	(20,013)
Realized net gain (loss) on sale of investments	<u>6,378</u>	<u>-</u>	<u>6,378</u>	<u>(5,895)</u>	<u>-</u>	<u>(5,895)</u>
Net investment income (loss)	<u>52,963</u>	<u>-</u>	<u>52,963</u>	<u>(232)</u>	<u>-</u>	<u>(232)</u>
Total revenue	<u>258,392</u>	<u>-</u>	<u>258,392</u>	<u>90,221</u>	<u>-</u>	<u>90,221</u>
Expenses:						
Program services:						
Member assistance	29,459	-	29,459	39,522	-	39,522
Supporting services:						
General and administrative expenses	63,708	-	63,708	61,687	-	61,687
Fund-raising	<u>2,519</u>	<u>-</u>	<u>2,519</u>	<u>3,807</u>	<u>-</u>	<u>3,807</u>
Total expenses	<u>95,686</u>	<u>-</u>	<u>95,686</u>	<u>105,016</u>	<u>-</u>	<u>105,016</u>
Change in net assets	162,706	-	162,706	(14,795)	-	(14,795)
Net assets:						
Beginning of year	<u>876,269</u>	<u>5,759</u>	<u>882,028</u>	<u>891,064</u>	<u>5,759</u>	<u>896,823</u>
End of year	<u>\$ 1,038,975</u>	<u>\$ 5,759</u>	<u>\$ 1,044,734</u>	<u>\$ 876,269</u>	<u>\$ 5,759</u>	<u>\$ 882,028</u>

Statements of Cash Flows: For the years ended September 30, 2010 and 2009

	2010	2009		2010	2009
Cash flows from operating activities:			<i>Cash flows from operating activities (continued)</i>		
Change in net assets	\$ 162,706	\$ (14,795)	(Decrease) increase in accounts payable	<u>(4,390)</u>	<u>1,151</u>
Adj. to reconcile change in net assets to net cash provided by (used in) operating activities:			Net cash provided by (used in) operating activities	<u>137,919</u>	<u>(4,154)</u>
Unrealized net (appreciation) depreciation in fair value of investments	(24,341)	20,013	Cash flows from investing activities:		
Realized net (gain) loss on sale of investments	(6,378)	5,895	Proceeds from redemption and sales of investments	480,514	185,986
Donated investments included in contribution revenue	-	(9,035)	Purchase of investments	<u>(557,361)</u>	<u>(102,064)</u>
Changes in operating assets and liabilities:			Net cash (used in) investing activities	<u>(76,847)</u>	<u>83,922</u>
Decrease (increase) in contributions receivable	9,685	(9,035)	Net increase in cash and cash equivalents	61,072	79,768
Decrease in interest and dividends receivable	646	834	Cash and cash equivalents:		
(Increase) in dues from affiliate	(9)	818	Beginning of year	<u>175,158</u>	<u>95,390</u>
			End of year	<u>\$ 236,230</u>	<u>\$ 175,158</u>

Who Inspired You?

My first voice teacher was Jean Hakes. She was an original member of the New York Pro Musica back when early music was not so popular. I met her when I was a student at Brooklyn College in the B.A. Music program and then went on to study with her as I got an M.A. in Vocal Performance.



I had come from a household where my mother blasted the Metropolitan Opera Saturday afternoon broadcasts so loud that you could hear it down the block. My brother, father and I would flee just to get away from it. My mother loved opera but really couldn't sing very well, although she always tried. We'd return only to find my mother weeping that Mimi was actually dead — AGAIN.

So, as a result, I hated opera back then and wanted nothing to do with it. But, as time went on, I found I had this voice that I wanted to use. Jean Hakes introduced me to all kinds of wonderful music from Renaissance and Baroque to German Lieder and Contemporary. She helped me to explore all these genres. She also knew that my mother drove me insane, so she would offer me sanctuary in her home.

One time I actually stayed overnight where I was coddled, fed and left totally alone so that I could concentrate on the singing I had to do the next day for a recital.

I lost contact with Jean when she moved out to San Francisco after her retirement and she has since passed away. I regret that I never told her what a wonderful teacher she was and how much I appreciated her advice and friendship.

Bernadette Fiorella, New York City Opera Chorister

Who Inspired You?



When I was floundering after college, trying to figure out how my theatre/rock/opera/folk singing would actually pan out to be something I could do for money, a friend suggested taking real voice lessons with Jack Harrold, who was a versatile comprimario tenor with New York City Opera and a voice teacher at the University of Oklahoma. Jack set me straight. He told me to give up the smoky bar singing and taught me how to study classical singing. Since I had so little knowledge of opera, he inspired me to learn about the art

form, and so I bought and attended two different Fifth Ring subscriptions for the same year at NYCO and saw eight shows. I loved watching Jack perform, and he was no spring chicken in the 1980s.

I studied with Jack for three years, worked around town, did some summer stock theatre and then, amazingly, got into the associate chorus at New York City Opera. I studied with Jack for several more years until he died in 1994. He was supportive, caring, hilarious and quite the task master. He didn't put up with not practicing or not working hard enough. Once I brought him a little St. Patrick's Day trinket and he told me, "Save your money for something more important than buying me gifts!" He then returned the trinket to me. That stuck with me.

I still use a cassette tape of Jack's exercises and think of him often. He was one of those great teachers that came along at just the right moment.

Janet Villas, New York City Opera Associate Chorister for 20 years

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