



AGMAZINE

April, 1997

Volume 51, Number 2

Official Organ of the American Guild of Musical Artists
A Branch of the Associated Actors and Artistes of America Affiliated with the AFL-CIO

1997 NATIONAL OFFICERS AND BOARD OF GOVERNORS ELECTION

AGMA members will have the opportunity to elect national officers as well as representatives to the National Board of Governors. AGMA is a union of diverse membership, with the elected representatives serving as their collective voice. This is your time to let your opinion and your support be known.

Ballots must be returned to the AGMA

National Office by May 27, 1997.

National Officers serve two year terms while AGMA Board members serve three year terms. Representation to the Board includes the opportunity to play a vital part in the future of the union through active participation in various standing committees in addition to the Board meetings which are

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CONCERT SINGERS ACHIEVE LINCOLN CENTER PRODUCTIONS CONTRACT

Great news! On April 7, 1997, AGMA concert singers performed at Lincoln Center in a Live from Lincoln Center salute to Broadway music, telecast on the Public Broadcasting System. The

American Federation of Television and Radio Artists exercised jurisdiction over the televised portion of the production. However, for the first time, AGMA singers were

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DANCE THEATRE OF HARLEM STRIKE ENDS WITH NEW CONTRACT

Many observers were surprised to find the artists of Dance Theatre of Harlem out on strike and walking a picket line. Management had tried to organize auditions for replacement dancers.

After hours of negotiations, a two year contract resulted with increases in minimum work weeks, a 5 percent wage increase for each year of the contract, and a 30-hour workweek.

AGMA HEALTH PLAN B PROVIDES MAXIMUM CHOICE

AAGMA members who participate in the AGMA Health Plan B will receive their new benefits books within the next several weeks. The plan was created to provide members the absolute maximum options in dealing with their healthcare. Designed as a flexible spending account, AGMA members will have access to their health funds for a variety of uses, including

paying premiums, deductibles, medication, therapy, and much more. The new plan will allow more members than ever before to receive health benefits through multi-employers. Along with the Plan benefits books, participating members will receive forms to be used in processing the Plan B claims.

1997

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Louise Gilmore
National Executive Secretary

AGMA ELECTIONS: A VITAL EXERCISE IN DEMOCRACY

AGMA is governed by elected representatives. In our workplaces, in local areas, and on the national level, delegates, local area executive committees and officers, and a Board of Governors and national officers, respectively, are chosen by and are responsible to the membership.

A major portion of this issue of the AGMAZINE is devoted to the election of our Board of Governors and our national officers. The individuals who have agreed to stand as candidates and all of their colleagues who have participated in nominating committees or who have circulated and signed their petitions are owed a profound debt. These volunteers insure the democratic representation of our artists nationwide.

Any artist who wishes to be part of the governance of the organization will find opportunities. The options for direct participation are available to most of our members. Unfortunately, in many locales, local and national positions are filled reluctantly or left vacant. Our members plead as a defense to involvement that they have no time. To a large extent, this is true since AGMA is fortunate, unlike most or all of the other performers' unions, in having a constituency 60% of whom, it is estimated, are performing services for AGMA employers during each week of the year. Nevertheless, the leadership of AGMA is drawn from artists who do the impossible and volunteer many hours to the union while remaining actively involved in and contributing to their

AGMA fields of endeavor.

Who wields the power at AGMA? The Board of Governors makes national policy which the staff applies and in each of AGMA's eleven areas, Executive Committees develop concomitant local policy. In two areas, New England and Texas, we have no Executive Committees. Among solo singers and especially among dancers we have proportionately few members active in the governance of the union. In many areas, members complacently allow the same capable individuals to shoulder the enormous responsibilities of leadership year after year.

Over the past few years, there have been intense efforts on the part of volunteers and staff to disseminate vital information about the union, its finances, its administration, and its contracts among the membership. Endeavors are ongoing to organize more employers and to involve our members, new and experienced professionals alike, in all aspects of policy-making. National negotiations, such as those for the new Master (Opera) Agreement and the past National Dance Basic Agreement, include teams of volunteer AGMA artists employed by the respective companies, for which artists submit proposals and engage in bargaining sessions. On a local level, there are similar procedures for single-employer agreements. More member participation continues to be a goal.

To aid these efforts, three AGMA areas will be gaining representatives: In Northern California and in Southern California, part-time representatives will be hired. The San Francisco Area Executive Committee and other area volunteers have devoted considerable time to an interview process which has culminated in the selection of a candidate. An announcement should be forthcoming in the near future. In the New York Area, a full-time Lincoln Center Area Representative has been selected in a process involving the New York Area Executive Committee and members of all of the units which appear at Lincoln Center, including concert singers, New York City Ballet artists, New York City Opera artists, and Metropolitan Opera artists.

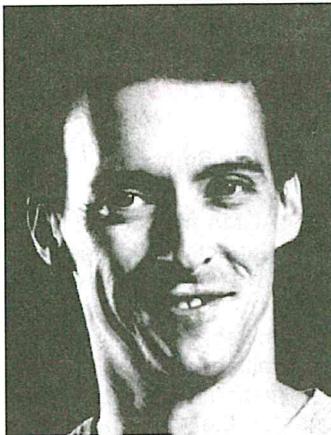
The AGMA Board of Governors, however, is that body which controls and directs the union. According to Article V, "Government" of the AGMA Constitution:

The general management, direction and control of the affairs, funds and properties of the Guild, and the determination of the relations and obligations of members to the Guild, and of the Guild to its members . . .

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From the President

Gerald Otte



T E A M
A G M A

How far have we come in providing the members of this union with the contracts, support and services they need? This is the question I try to ask myself, as your president, on a regular basis. No matter what has been done, it's what is left to do that seems to be most important. Each shop in this union has priorities that are job-site specific. Each individual member knows what will make their job better. How do we as your officers, board members, and staff know what the priorities are? You tell us. Communication is the key to all that this union does.

Do you know who your Board of Governors member is? When was the last time you talked to your unit or shop delegate? Are they responsive to you? If they are not, did you tell them? The elections that this copy of AGMAzine represent are only a small part of this very democratic union. The Membership and Member Relations Committee has recently begun work on the process of delegate training. What are your thoughts on how the delegates could better serve you?

When was the last time you read your contract? That's a tough one, isn't it. Do you know your rights? The negotiating committees work very hard to address each and every concern of the members both in caucus and at the bargaining table. You need to know your contract. It could help you do your job better and with fewer problems. You'd be surprised how your own involvement in the next contract nego-

tiations will increase the quality of your everyday work.

This all sounds like you, the members, have to do all the work of the union. What about the paid staff? What do they do? The job of a professional staff is to both lead and support. We ask our National Executive Secretary to formulate the direction of the union, its goals and mission. We need her to negotiate contracts, to be chief administrator of the national staff. The NES also is a troubleshooter, traveling to anywhere in the country when we need her. She must attend multiple meetings weekly. She represents the union to other unions and professional organizations. The NES must organize and lead each individual part of the union. We have a four person membership department that spends every day inputting your contract information, checking records, changing addresses, checking dues, checking companies responses and duties. They answer questions about everything from "What is AGMA?", "How do I join?", to "Where's my union card?", and "What did my last contract say?". We have a mailroom responsible for everything sent from the National office including your local informational needs. There are people responsible for the upkeep of the computer, scheduling, data input, typing, and general membership communication. Your union has two other executives responsible for negotiating, shop organizing, fielding complaints, and filing grievances.

There is a National Co-Council legal team and Local Area legal offices keeping abreast of the continuously changing labor codes and answering the legal needs of this union.

I haven't covered everything but I think you get the idea. This, your union, is all of us, from the volunteer, to the elected, to the paid staff. I thank all of you who have given time to your union and urge others to get involved. Your union will be exactly as strong as you make it.

NON-UNION WORK IN OTHER PERFORMING JURISDICTIONS?

NO WAY!!

AGMA members are under the same rules as SAG, AFTRA, Actors Equity, and other artists under the Four A's (Associated Actors and Artistes of America) in regards to accepting employment in a non-union production where a sister union is attempting to organize that employer.

While this rule has been in force for many years, many new AGMA members may be unaware of the problem when offered work in a different medium.

If in doubt, before you sign that contract, call the appropriate union whose jurisdiction covers the type of work offered. *Failure to abide by this provision may result in disciplinary action.*

Gilmore(Continued from page 2)

shall be vested in the Board of Governors.

Election to the Board is both the highest honor and the highest responsibility which can be bestowed upon an AGMA member by colleagues. Voting for qualified candidates who will lead this union and whose decisions will govern your professional career is an obligation you owe to yourself. Do not be apathetic. Do not be disenfranchised. **VOTE!**

AGMA

NATIONAL OFFICERS

1997

C A N D I D A T E S

AGMA is the professional organization for performing artists in the United States. It is a non-profit organization that represents the interests of its members in the areas of contract negotiations, collective bargaining, and other professional concerns. AGMA is a member of the AFL-CIO and is affiliated with the National Labor Relations Board. AGMA is a member of the AFL-CIO and is affiliated with the National Labor Relations Board.

President

Gerald Otte



"AGMA is becoming a national labor union for the first time in its existence. We are solvent. We are growing. AGMA is no longer the ugly step-sister union in the performing arts. The companies that employ our members are beginning to understand that singers and dancers, stage managers and directors, choreographers and instrumentalists deserve the highest respect. This respect has been a hard-fought victory. We need to do more. We need a more efficient Board of Governors. We need better workplace representation. I am working on increased communication among all the members. I await your input on other concerns for this union.

I stand up for my union. I devote my time and energy every day to see that this is a union you proudly support. I want the most open, democratic union possible. I want a member-driven union. If that's what you want, tell me, by voting for me today."

1st Vice President

Michael Byars



AGMA member 13 years. "Now is an exciting time for unions in general, and ours in particular. More and more members have become directly involved in AGMA since the last National Officer election in 1995. One of our greatest and most satisfying challenges has been working to coordinate these energies. Externally, this activism has resulted in spectacular successes, such as the organization of NY-area concert contracts. Internally, it has heightened the efficiency of our artists' limited volunteer time, as our Board delegates its duties more effectively to its four standing committees. The committee I chair, Work Rules & Contracts, has likewise improved our ability to profit from our collective experience and ideas, as seen in recent teleconferences with shop committees preparing for contract negotiations. Further, AGMA is capitalizing on outside resources, such as the Cornell University labor studies program (which assisted

in the negotiation of a recent dance contract), and the NYC Central Labor Council (which stood side-by-side with us at the DTH picket line). There has never been a better time to be part of AGMA. As long as I remain an active member, I look forward to working with you to continue to build our union."

2nd Vice President

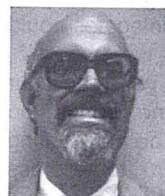
Pamela Smith



AGMA member 15 years. Currently: 2nd Vice President, Board of Governors, NY Concert Singers' Committee, Negotiating Committee, Policy & Administration Committee, Vice-Chair, Unions for the Performing Arts, Alternate Delegate to the 4A's, NY Local Executive Committee, NEA Task Force, A. Philip Randolph Institute. Past service: 5th Vice President, Lobbyist in Albany, NY, and Washington D.C., for increased funding and protection for the Arts, Small Opera Companies Committee, Work Rules & Contracts Committee. "These are challenging times for AGMA and for Performing Artists. AGMA continues its efforts to become a more activist union and responsible to its members. Concert Singers have increased their involvement, fighting to protect their profession. All disciplines and all geographic areas of AGMA have given support. Such co-operation is vital to the survival and growth of AGMA, so that improved contracts, better service to members, and organization of new companies can be achieved. How to begin? VOTE!"

3rd Vice President

Burman Timberlake



EXPERIENCE: Chairman, AGMA contract-negotiating teams for twelve collective bargaining agreements with three different Southern California employers since 1979. Formerly, delegate (shop steward), L.A. Opera Chorus (joined 1985); L.A. Master Chorale (joined 1972).

AGMA member 24 years. (Life Mem-

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ber, 1992); AFTRA, 1980; SAG, 1978. Southern California Area AGMA Executive Committee, 1978-Chair, 1989. AGMA National Board, 1980. Board Committees: Committee on Committees since 1994. Administration/Policy, 1994-Chair, 1995. Merger/Affiliation, 1993 (AFM Subcommittee, 1997). National Executive Secretary Evaluation, 1995.

PLATFORM: "AGMA's success depends heavily upon the determination, devotion, and hard work of member-volunteers. I contribute hundreds of uncompensated hours annually to working for AGMA members. To survive and flourish in today's anti-arts, anti-worker environment, AGMA must: *Continue holding down expenses while improving services to members in all professional categories and geographic areas. *Zealously enforce existing hard-won contract protections, and defend them against increasing employer attacks. *Support AGMA members; avoid letting disagreements weaken unity and solidarity. *Provide comprehensive training and strong support for local shop stewards/negotiators and for traveling performers and production staff. *Grow larger by securing new contracts covering currently unrepresented performers. *Explore union merger. *Increase participation in AGMA's local and national affairs by working performers."

4th Vice President

John Coleman



AGMA member 7 years. Currently: Stage manager for Lyric Opera of Chicago, Opera Theatre of Saint Louis, and Ballet Chicago, Fourth Vice President, Chair-Executive Evaluation Committee, Vice-Chair Work Rules & Contracts Committee, substitute member of Personnel Committee, Lyric Opera of Chicago and Opera Theatre of Saint Louis Negotiating Committees, Production staff delegate for Lyric Opera of Chicago. "AGMA is waking up to the call to represent all of its members, in all categories, and in all regions. AGMA must continue to work to become a member-driven union rather than a staff-driven union. The concerns of the membership should be the priorities of AGMA. We are a diverse organization, but are united by common goals:

a living wage, reasonable working conditions, safe working environment, quality health insurance, and a secure retirement plan. Your participation in your union will help insure that AGMA has the best interests of all members in mind."

5th Vice President

Erie Mills



AGMA member 20 years. Past and present service: Board of Governors, Membership and Member Relations, Action Committee for Solo Singers (ACSS). She has sung with most of the major opera companies in the United States, in addition to companies in Montreal, Vienna, Milan, Hamburg and most recently, London. Concert work occupies about a quarter of her time, and she also loves singing chamber music. She has recorded with Newport Classics, New World Records, and VAI - the producer of her first solo CD which includes songs by American composers. "I believe AGMA HAS improved in the last three years and that is due to the staff's hard work AND the hard work of many individual members. There are still concerns and problems, but we can't fix problems unless we know what the problems are. That's where YOU, the members, enter the picture. I would like to help AGMA work for its membership, and I hope you will give me the opportunity to do so. Thank you."

Secretary

Candace Itow



AGMA member over 20 years. Currently: Work Rules & Contracts, New York Local Executive Committee. Past/present service: Board of Governors, New York City Opera Contract Negotiating Committee. Dancers delegate, New York City Opera. Past service: Nominating committees. "My union activity through the years has grown as I have seen that involvement is the only way to achieve improvements. The union cannot be strong, unless we as members are willing to take the time and effort to commu-

nicate our needs and stand behind our representation. As secretary my goal is to be an effective liaison between the Board of Governors, the various committees and the staff. I feel that my experience on the Board and as the secretary of the Work Rules & Contracts Committee, since its existence, will be helpful in fulfilling the office of secretary."

Deborah Williams
Treasurer



AGMA member 7 years. Currently: Board of Governors, New York Area Executive Committee; Vice-Chair, Budget & Finance Committee; Lincoln Center Rep. Search Committee. Past/present service: Chair, New York City Opera Chorus Negotiating Committee. Past service: Chair, NYCO National Company Negotiating Committee; Delegate, New York City Opera chorus and NYCO National Company. "No one could ever replace Bill Cason as AGMA's Treasurer. For his leadership and vision, we owe him our thanks and gratitude. With his help and guidance, as well as that of the membership, I will continue building up and watching over AGMA's now solid financial structure."

**AGMA
Hotline
(212) 247-0247**

Call the hotline for news, auditions, services available, union business, fellowships, competitions, and career assistance. AGMA shares a Hotline with SAG and AFTRA in San Francisco, at (415) 433-6266. It is available seven days a week, 24 hours a day, and is updated regularly.

AGMA
BOARD
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GOVERNORS
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01 NEW YORK AREA

SOLO SINGERS

(10 Vacancies)

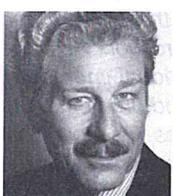
William Cason



AGMA member 21 years. Currently: Board member 14 years. Treasurer 4½ years. Personnel Committee; Chair Budget and Finance Committee; Merger Committee.

Past/present service: Committee IV member 10 years. "As Treasurer it has been my pleasure to see AGMA turn around financially from near bankruptcy, to its present excellent financial health. Now I must seek to serve the Union on a less demanding scale. I ask you to allow me to serve you as a Soloist Board Member through which my experience and expertise will be available to the Board, while my responsibilities will be decreased. Thank you for your support."

Russell Christopher



AGMA member 39 years. Currently: Board of Governors 9 years. New York Executive Committee. Past service: AGMA Nominating Committee. "I have been a professional performer for over 40 years, including 2 seasons with the City Opera, 2 seasons with the San Francisco Opera, culminating in 28 years with the Metropolitan Opera. In that time I have seen the ebb and flow of AGMA's concern for the artist, and am encouraged by the current efforts of our union to remain strong. A Board member for nine years, I wish to continue working for AGMA's membership."

William Fleck



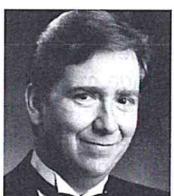
AGMA member. "As an AGMA member for 30+ years, as a three-term Board member, a former Met soloist and now performing at New York City Opera, I will continue to support the aims and goals of the entire membership of our Guild. Areas of personal interest and concern: furthering the cause of professional concert singers; improving the basic agreement with NYC Opera for soloists; moving AGMA toward stronger ties with other unions within the performing industry."

Luigi Vellucci



AGMA member 51 years. Currently: Board of Governors. AGMA delegate, Four A's. Small Opera Companies Committee. Past service: Auditing Classification and Soloist Committees. Delegate, New York City Opera and NBC On Tour. Now teaching in NY and Rutherford, NJ. "I am a Life Member and grateful that AGMA members considered me worthy of serving them in the past. If re-elected, I'll continue to work for those principles which have made AGMA outstanding as a member-oriented, democratic union."

David Ward



AGMA member 6 years. Past service: Delegate, New York City Opera National Company. "Having worked under principal, chorister, and apprentice contracts, I'm familiar with the strengths and weaknesses of our protections and benefits. AGMA is OUR union; its ability to negotiate more effectively continues to grow. Issues of concern to me which should be addressed are: stronger contracts, more companies oper-

ARE YOU ELIGIBLE TO VOTE?

Members must be paid up and in good standing in order to vote. If you are not sure, contact the AGMA Membership Office at: (212) 265-3687

ating under AGMA contracts, merger discussions with Actor's Equity, and audition coordination between AGMA companies and the Union. If we make demands of the Union leadership, they will respond. If we support the Union leadership, they will be effective."

Don Yule



AGMA member 38 years. Past President and First Vice President of Board of Governors. Currently: Represents AGMA as an ex-officio member of the New York City Opera

Board of Directors. New York City Opera Negotiating Committee. Work Rules & Contracts Committee. Search Committee. Policy Committee. Past service: Nominating Committee, New York City and Central City Opera Negotiating Committees. Delegate, New York City, Central City, Santa Fe Opera Companies. *"Our profession—and our union—is being transformed by current socio-economic conditions. I want to do my part to assure that this is a change for the better."*

01 NEW YORK AREA

CHORISTERS

(10 Vacancies)

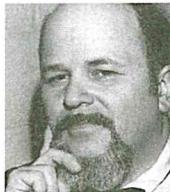
Lee Bellaver



AGMA member 28 years. Past/present service: Administration and Policy; Merger and Affiliation. Past service: Board of Governors; Merger; Search; Chair, New York Area Executive Committee; Delegate, New York City Opera. *"Becoming a real labor union is an exciting prospect. I hope to be a part of the movement which will see both the national and local areas serving membership in the strongest and most positive way."*



Roger Crouthamel



AGMA member 23 years. Metropolitan Opera Chorus 11 years. Past service: Board of Governors. Chorus and Philadelphia area committees. AFTRA Local and National Board Member. *"It's time for new blood on the Board of Governors. We should work to become a unified performing artists union. Until that day I will work to streamline our union. Help me to help you."*

Beno Foster



AGMA member since 1951. Currently: Board of Governors. Past/present service: AGMA Rep. to UPA. Chorus Committee. Past service: Chorus Committee. AGMA/Equity Merger Committee. Concert Choristers. Delegate, Les Grands Ballets Canadiens. Secretary, AFTRA Credit Committee. Chairman, AEA Credit Committee. Member, AEA, AFTRA, SAG. *"AGMA is finally able to truly extend its representation to all members, thanks in great part to the Board of Governors. As a member of the Board, I want to help continue this up and outward movement to the membership."*

Elinor Harper



AGMA member. Currently: Board Member. Policy & Administration Committee. Past service: Twice, Chairperson of Metropolitan Opera Chorus Negotiating Committee. Delegate, Metropolitan Opera Chorus, 7 years. Comprimario roles, Metropolitan Opera. European soloist engagements; Caribbean and United States concerts, including Guest Soloist, Minneapolis Symphony. *"Today the challenges for AGMA are awesome but exciting. We the members must not only hope for the unknown future, but have the confidence in our capacity to change the things necessary to bring strong focus and objective views to our Board of Governors on union policies that represent all of its members in every category."*

Nicola C. James



AGMA member 15 years. Currently: Co-delegate, Metropolitan Opera Ladies Extra Chorus. Member of Metropolitan Opera's extra chorus 10 years. Performs with other professional choruses and chamber groups. *"In recent years, we singers (especially choristers) have made giant steps forward. I would like to see the momentum continued and increased. I believe if we continue to plan and act in concert, we can receive what we deserve as hard-working professionals. I would like to see more information and consciousness-raising for the rank and file; fewer artists should be saying, "What is the Union doing for me."*

Lorraine Keane



AGMA member. Currently: Board of Governors. Past / present: Finance Committee. Past: Search Committee-National Executive Secretary; Metropolitan Opera Negotiating and Electronic Committees. Member of Metropolitan Opera Chorus. Delegate, *"During the past three years AGMA has made great progress in stabilizing its financial condition and refining its office procedures. Also, Board members have become more involved in the everyday activities of the union. These larger improvements bring all members into closer contact with our central office and fellow members. This gives our union more strength within itself and with its outside professional contacts. I would like to help in continuing this progress."*

Linda Mays



AGMA member. Currently: Personnel (Chair). Administration & Policy. New York Executive Committee. *"Methods of union busting from within and without are getting more sophisticated, subtle, and psychological. Our union is meeting the challenge through organization, solidarity and education. The winning combination of a strong in-house negotiating team, AGMA shop solidarity, solidarity with other unions (AFM Local #802, IATSE Local #1, etc.) and our press*

Board (Continued from page 7)
 clout dramatically empowered our member-dancers at the Dance Theatre of Harlem. Any union is like a firehouse. We hope we never 'need' it. Let's make AGMA a state of the art(s) firehouse. Let's go!"

Mary Meyers



AGMA member 18 years. Currently: Board of Governors 6 years. New York Executive and Lincoln Center Rep. Search Committee. Past service: Policy and Administration. Metropolitan Opera Chorus Negotiating Committee 3 contracts. "During my Board tenure, AGMA has been moving from passivity to activism, from fiscal disaster to financial health and from a union of insulated shops to one of more cohesive local and national alliances. Our diverse situations must not prevent our striving to come together. Our financial health must be improved if we are to be a true labor union continuing our activist role to rightly serve our membership."

Bonny Rinas



AGMA member 5 years. Past service: Metropolitan Opera, extra chorus contract negotiations, 1996, 1997. "I have been a member of the Met extra chorus for 6 years. I have worked with the New York Choral Artists as well as the William Hall Chorale in Los Angeles. I feel that my experience as an opera chorister as well as an independent chorister will give me good insight to represent my fellow union members on the Board of Governors. As a member of the Board I will work hard to protect union members from unfair or unsafe practices."

Carolyn Sielski

(Photo Not Available)

AGMA member 18 years. Past service: Nominating Committee. Metropolitan Opera Chorus 11 years. Former NYCO chorister, national touring company. "I considered running as a Board member when the Met chorus was divided on decertification and tried to form an 'in-house' union. I had to become involved, and felt it was my professional duty to serve as a Board member. During 18 years in AGMA, I've

become more experienced and knowledgeable, but I need to know your concerns. Allow me to be your voice and prove AGMA to be a valuable resource and distinguished union working for you."

Alan L. Sokoloff



AGMA member over 38 years. Currently: Board of Governors. Past service: Concert Singers Committee. Committee IV. Member, AFTRA, SAG. Has performed in freelance concert field. "During my years on the Board, I have participated in concert chorus negotiations. Proper groundwork has been established to ensure a workable climate with our employers. I should like to continue to devote my energy in that direction."

Constance Webber



AGMA member. Currently: Board Secretary. Board member 14 years. New York Executive Committee. Secretary Treasurer, Ladies Chorus of the Metropolitan Opera. Past: Committee IV. Chorus Committee. Finance Committee. Former Secretary, Metropolitan Opera Chorus. Retired member Metropolitan Opera Chorus. AFTRA. AFM Local 802. "I feel privileged and honored to be running again for the Board of Governors. I have been a Board member for 14 years, and have seen so many positive changes in AGMA. It is our union, yours and mine, and there for us. This union means so much to me. I pledge my full support if elected again."

Kenneth Young



AGMA member 17 years. Currently: member, Board of Governors. Work Rules. Past service: Policy Reform, Search Committees, Committee IV. Delegate, Metropolitan Opera Chorus. "The need for a strong united union is as great as ever. While AGMA meets members' needs better now, a commitment to reform is not yet realized. I understand the frustration of those who are prompted to break away and those whose criticism and mistrust stem from

area goals not being immediately satisfied. If re-elected, I pledge to join my colleagues in 'united action(s) of all members for the common good' (AGMA agreement). Therein is our greatest strength."

01 NEW YORK AREA

DANCERS

(8 Vacancies)

Frank M. Dellapolla



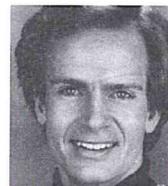
AGMA member 9 years. Currently: Board of Governors. Past/present: Executive Committee. Past: Nominating Committee. "It's been a dynamic, challenging time during the last six years I've spent on the Board with many changes, both positive and negative, to the state of the arts generally and to AGMA specifically. The union is working very hard to grow with these changes and to meet our members' diverse needs and demands. I've been proud to serve on this Board and on the Executive and Nominating Committees. I hope to continue improving the working conditions of artists that they may better perform and succeed."

Stephanie Godino



AGMA member 12 years. Currently: Board of Governors. Past/present service: Budget & Finance Committee. Past service: Dancers' Committee for New York City Opera Contract Negotiations. Danced with New York City Opera, Metropolitan Opera Ballet, Kansas City Ballet, Radio City Music Hall. Also with Lotte Goslar's Pantomime Circus and the Donetsk Ballet in the USSR. Choreographed for Bronx Opera; Opera Northeast; DiCapo Opera and the State Repertory Opera of New Jersey.

Terry Lacy



AGMA member. "For too long AGMA has lagged behind our sister unions with respect to compensation and benefits. If I am reelected to the Board, I will continue my efforts to

Continued on page 9

Board (Continued from page 8)
 achieve a parity that has so long escaped us. The audience does not come to watch the orchestra nor listen to the stagehands as they move the scenery. We are what the audience comes for - and our salaries, by comparison to Local 1 and 802, should reflect that fact."

Christopher Mac Dougall
 (Photo And Bio Not Available)

Francois Perron


 AGMA member 12 years. Francois, who was born in Sardinia, Italy, of French parentage, started his study at the Paris Opera Ballet School. Upon graduation, he joined the Ballet Theatre Francais De Nancy. Giuseppe Carbone, then Director of La Scala in Milan, asked him to join the company. After a year Francois joined the Northern Ballet of England where as a Principal dancer he performed the major roles in the classical repertory. In 1985 he joined the Joffrey Ballet, followed by the New York City Ballet. Francois is currently free lancing in the United States and Europe.

Paul Sackett


 AGMA member 28 years. Currently: Board member. Policy & Administration Committee. Personnel Committee. Dancer with NYC Ballet 18 years, on-going theatrical involvement. Past service: Committee IV, Search Committee. BA in Arts, MBA in Finance, Phi Kappa Phi, Beta Gamma Sigma, published author and dealer in Fine Arts. "It is rewarding to see our membership and Board more actively involved in AGMA's future. I look forward to serving another term."

**YOUR
VOTE
COUNTS**

02 SOUTHERN CALIFORNIA AREA

SOLOISTS (1 Vacancy)

Zale Kessler



AGMA member 13 years. "I have been an inactive member of AGMA like many people although I have been a member since 1984. As a crossover-artist I have focused on Actors Equity for which I have served as Councilor and committee chair for over 20 years. I now feel I would like to serve AGMA with some of the energy previously given to AEA. I have worked in opera companies as diverse as Chautauqua, Ft. Lauderdale, Chicago Lyric, San Antonio, Seattle, and San Diego among others and feel I have a pretty good grasp of local and national issues."

meetings as much as most creative artists do, I realize how important an effective Board of Governors is for AGMA to be an effective, viable union. Having served one term on the Board, and having served on several negotiating committees in Southern California, I think I could do a good job of representing my colleagues for another term."

Aleta Braxton



AGMA member 13 years. Past/present service: L.A. Opera Singers Committee. Past service: Nominating Committee. L.A. Master Chorale Singers Committee. Delegate,

L.A. Opera. "It has been an honor to perform with The Los Angeles Master Chorale and Los Angeles Opera. I hope to serve in a capacity to help preserve and respect the experience we bring to our companies. We of the L.A. Opera chorus have worked hard to make this one of the top companies in the U.S. and hope that our continued efforts are appreciated by management."

James Holomon



AGMA member 3 years. "In my three years with AGMA, I have seen plenty of changes, beginning with my company, Arizona Opera. As sweeping as these changes have been, however, we have a long way to go as far as singers' rights, empowerment, and usage and benefit packages. We are the answer; we only need to have the strength and endurance to see it through."

Joseph Howard Sundstrom



AGMA member 3 years. Currently: Delegate, San Diego Opera. Past/present service: Southern California Area Council Representative. "Music, especially singing, has been part of my life for 40 years. I started professionally in 1986 with Roger Wagner and his touring group. My AGMA membership began in 1994 with signing my first contract with the San Diego Opera. Opera is a fabulous venue to hone your craft and belonging to AGMA has made it well worth-

Continued on page 10

02 SOUTHERN CALIFORNIA AREA

CHORISTERS (5 Vacancies)

Andrew K. Black



AGMA member over 36 years. Currently: Board member. Past service: assisted in writing of Basic Touring Agreement - Norman Luboff Choir, Los Angeles Master Chorale Singers Committee, LAMC Contract Negotiating Committee. Delegate, Norman Luboff Choir, Los Angeles Camarata, Gregg Smith Singers. Currently performing with Los Angeles Master Chorale. Inventor of "THE BLACK FOLDER" choral folder. "I would like to continue my duties on the Board, and I am particularly interested in working out ways our union can make it possible for professional classical choruses to record."

Scott Blois



AGMA member 5 years. Currently: Board of Governors. Past/present service: Work Rules & Contracts. Delegate, L.A. Master Chorale, L.A. Opera. "Although I dislike long

Board (Continued from page 9)
 while. The more of us members who really become involved can only help to strengthen our union. If elected, I will do whatever I can to contribute."

03 CHICAGO AREA

SOLOISTS

(3 Vacancies)

Jason Balla



AGMA member 2 years. Lyric Opera of Chicago company member. Jason Balla earned his Master of Arts degree in music from the University of Oxford before continuing advanced vocal and opera studies at the Guildhall School of Music and Drama in London. He appears regularly in opera, concert, and oratorio throughout the U.K., Europe, Far East, and North America. He has recorded recitals of French and English music for Radio Hong Kong and has been featured on CBC and BBC radio broadcasts. He recently recorded Mozart's Requiem and Haydn's Lord Nelson Mass on compact disc with the Slovak Philharmonic.

Lynn Lundgren

(Photo And Bio Not Available)

Tom Sillitti



AGMA member 19 years. Currently: Board Member. Past service: Chicago Lyric Opera Bylaws Committee, Negotiating Committee. Work Rules & Contracts Committee. "As a member of the Lyric Opera Negotiating Committee, I have seen how important it is to support one another. It has been shocking to learn how far a company will go to withhold appropriate wages, benefits and working conditions from AGMA members. We have tried desperately to close the financial gap that exists between orchestra

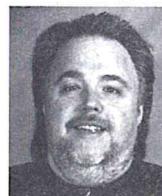
musicians and members of AGMA. In order to accomplish our goals, we will need the support of every member, especially our soloists."

03 CHICAGO AREA

CHORISTERS

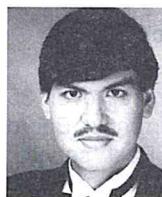
(5 Vacancies)

Michael Cook



AGMA member 18 years. Currently: Board of Governors. Chorus Representative-at-Large. Past/present service: Chicago Executive Board. Past service: Committee for Contract Negotiations since 1984. Chicago Area AGMA Relief Fund Raffle. Delegate, Chicago Symphony Chorus. "I have been actively involved with AGMA for many years, and in several different capacities. My concerns for its members and our rights I will always represent."

Luis Antonio Galvez



Past/present service: Chicago Symphony Chorus, Chicago Symphony Chorus 40th Anniversary Committee, Chicago Symphony Community Engagement Committee. "My commitment to my own musicianship demonstrates my desire to work towards fairness and equality for all professional musicians. This must be accomplished through a combination of tact and diplomacy."

Richard A. Livingston



AGMA member 25 years, Life Member. Currently: Board of Governors. Chicago Executive Committee. Past service: Member and Member Relations Committee, Chicago Symphony Chorus Executive and Negotiating

Committees. Delegate, Chicago Symphony Chorus. "As union members, we must not become so obsessed with either our personal desires or the parochial inclinations of any one shop or area that we lose our dedication to the primary goals of mutual support and united action for the maximum benefit of all of our members."

Bryan Miller



AGMA member. Currently: Board of Governors (2 terms). New York Executive Committee. Active in fundraising for the AGMA Relief Fund. (Chair of 1996 raffle & 1997 silent auction.) Past/present service: Lyric Opera of Chicago Negotiating/Executive Committee—recently elected to third term. Chicago Executive Board, 1 term. Assistant Delegate, Lyric Opera of Chicago. "These are perilous times for our union and for the arts. We must strengthen AGMA, and make it more responsive to all its members, wherever they may work. We must especially work to help the soloists and stage managers who are so often overlooked in our negotiations."

Darrell Nakagawa



AGMA member 5 years. Past service: HGO Negotiating Committee. Delegate, Houston Grand Opera. "Your Board of Governors and you form a key partnership in advancing your interests and moving the organization forward. Communication between all members is an area where we can focus and move forward."

03 CHICAGO AREA

DANCERS

(1 Vacancy)

Sara Stewart



AGMA member 7 years. Past/present service: Lyric Opera of Chicago Negotiating Committee and Dancers' Delegate, Work Rules and Contracts Committee, Board of Gover

Continued on page 11

**Have you kept in touch?
 Be sure to notify the National Office
 of changes in address or telephone numbers.**

Board (Continued from page 10)

nors. Performs with Lyric Opera of Chicago, Metro Pier Nutcracker Production, and Ohio Ballet. 1993 Japan International Ballet and Modern Dance Competition. *"In these times of terrible cuts to the arts, we can strengthen our working conditions and ensure our artistic integrity if we stay united. I would welcome the opportunity to continue in my service on the Board of Governors."*

04 SAN FRANCISCO AREA

SOLOISTS (1 Vacancy)

Martha Jane Howe



AGMA member 20 years. Currently: ACSS - Negotiation team, Master Agreement. Past service: ACSS. *"By expanding the avenues of communication, AGMA increased its responsiveness to all members. It is now our responsibility. A union's strength comes from the membership's willingness to move beyond complaint to participation, one member at a time. I've been a concert singer, spent 5 seasons in the opera chorus and sung over 40 roles throughout the U.S. and Canada. Recently, I learned a lot participating in Master Agreement negotiations. This is a time of great evolution in the arts and in AGMA. We must pay attention."*

04 SAN FRANCISCO AREA

CHORISTERS (3 Vacancies)

Daniel Becker



AGMA member 21 years. Currently: San Francisco Safety Committee. Past service: San Francisco Executive Committee 3 terms. *"21 years of AGMA membership have taught me much about our union and how to make it work for us. If elected to the Board of Governors I would appreciate the opportu-*

nity to learn more and to utilize my own and others' experience in progressive, positive directions."

Dallas Lane



AGMA member 12 years. Past service: Board of Governors, San Francisco Executive Committee; Negotiating Committee, San Francisco Opera. San Francisco Opera

Chorus 12 years. *"Over 12 years of sharing a membership with my fellow choristers, stage management and soloists, a lot of challenges have confronted our line of work. It is surprising to me after serving on several committees how little our members know and participate in the foundation of their union and contract negotiations. It's so important your opinions, needs and rights as members be heard! I look forward to working with you and for you."*

Lola Lazzari-Simi

(Photo Not Available)

AGMA member 30 years. Past service: several Contract Negotiation Committees during the 1970's. *"Sang in the San Francisco Opera chorus from 1967 through 1990. Music Director, Sts. Peter and Paul's Church, San Francisco, 1963 to present. San Francisco Symphony Chorus: 1968 - 1971. Giannini Polyphonic Chorale: 1967-1970."*

Sigmund Seigel



AGMA member 20 years. Past/present service: Northern California Executive Committee. Contract Negotiation Committee of Northern California. Delegate, San Francisco

Opera. *"I have been a member of AGMA since 1977 when I started singing in the chorus in New Jersey State Opera and the Goldovsky Opera Company. I was accepted by the San Francisco Opera in 1981 and have sung tenor in the chorus since then. I strongly believe in unions. We must organize new members in new union companies, and we must educate all AGMA members to put away money for their future now when they are still performing."*

Dan Stanley

(Photo And Bio Not Available)

Page Swift



AGMA member. Currently: Executive Committee 3 years, and Joint Committee of the San Francisco Opera. Delegate, San Francisco Opera. San Francisco Opera Chorus 11

years. San Francisco Symphony Chorus 3 years. *"Before returning to my Bay Area home in 1981, I performed as soloist with opera companies in Switzerland, Germany and the United States. With the Masters and Doctor of Music degrees in Voice performance from Indiana University, I have an active voice studio with students now studying at the New England Conservatory, Rice University and Manhattan School."*

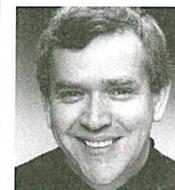
Donna M. Turchi



AGMA member 13 years. Currently: Board of Governors; Membership & Member Relations Committee. Past/present service: Delegate, San Francisco Opera. Past service: San

Francisco Executive Committee; Negotiating Committee for the San Francisco Opera/AGMA Collective Bargaining Agreement. *"As AGMA searches to redefine itself, it becomes more important that the membership of each of AGMA's geographical areas participate in AGMA's evolution. If elected, I will accept this responsibility and represent the membership of the Bay Area to the best of my ability."*

David W. Varnum



AGMA member 3 years. Currently: Negotiating Committee for San Francisco Symphony Chorus contract. 20 years in New York City as a singer, actor, pianist and concert manager. Relocated to San Francisco in 1992. Has sung with the San Francisco Symphony Chorus, American Bach Soloists, Coro Hispano de San Francisco,

Continued on page 12

Board (Continued from page 11)

Theatre of Voices, George Coates Performance Works, and numerous churches and synagogues. *"As an AGMA member who currently earns his entire livelihood by singing, I look forward to the opportunity to serve the interests of laboring musicians."*

Twyla Whittaker



AGMA member 8 years. *"As a member of AGMA for eight years, I've been increasingly aware of the need for professional choristers to make our union strong, visible, and respected. If elected to the Board of Governors, I will work to increase awareness of AGMA, especially in the Northern California area, and to educate members about the benefits of AGMA membership."*

04 SAN FRANCISCO AREA

DANCERS

(2 Vacancies)

Danny Furlong
(Photo Not Available)

AGMA member for 9 years. Past/present service: Executive Committee - Board of Governors. Past service: Delegate, San Francisco Opera (Ballet). *"As a professional dancer for more than 20 years, I have had the opportunity to work in every scale of theatre, and in practically every capacity. I have come to see that the larger the organization, the more essential it is to have the guidelines and safeguards of employment a union can give you."*

06 PHILADELPHIA AREA

SOLOISTS

(2 Vacancies)

06 PHILADELPHIA AREA

CHORISTERS

(2 Vacancies)

Judith Russo



AGMA member 17 years. Past/present service: Delegate, The Philadelphia Singers. Past service: Board of Governors, Philadelphia Executive Committee 10 years, served as both Chairperson and Secretary-Treasurer. Contract Negotiating Committees, for both The Philadelphia Singers and The Opera Company of Philadelphia. Delegate, Opera Company of Philadelphia. *"It has been my privilege to represent the Philadelphia AGMA membership in a variety of offices over the past several years. I believe in the importance of educating members about their rights and responsibilities under a union contract. I hope to be able to continue my efforts to establish and maintain good communication between management and membership and between membership and their union."*

06 PHILADELPHIA AREA

DANCERS

(1 Vacancy)

07 WASHINGTON/BALTIMORE AREA

CHORISTERS

(4 Vacancies)

Cynthia Blum



AGMA member 21 years. Currently: Washington / Baltimore Executive Committee. Past/present service: Delegate, Baltimore Opera Company. Past service: Negotiating Committee, Delegate Training, Newsletter. Delegate, Washington Opera Company. *"I will continue to serve my constituents' needs and will work for a strong, united and informed membership."*

Timothy Kjer



AGMA member 20 years. Past service: Negotiating Committee for Baltimore. Delegate, Baltimore Opera. *"Most of my experience has been as a chorister with the Baltimore*

Opera, but I have also performed with Washington Opera, Summer Opera Theatre Company, Annapolis Opera, Minnesota Opera and Young Victorian Theatre. I have served on the negotiating committee for Baltimore Opera and as an AGMA delegate. As a member of the Board of Governors I will support AGMA in its efforts to enforce the terms of our negotiated agreements and work to encourage more active participation by all AGMA members."

Wilson Nichols



AGMA member 17 years. Past/present: Board of Governors 15 years. Washington/Baltimore Executive Committee. Merger/Affiliation Committee. National Nominating Committee. Past: Schedule C Committee. Delegate, Washington Opera, Kennedy Center Productions, Wolf Trap Opera, Houston Opera, Royal Ballet. *"One important committee I serve on is the Merger/Affiliation Committee. We're in the process of discussing merger with the American Federation of Musicians. I serve on both the large committee and the 6-member small merger committee chosen to have face-to-face talks with the A.F. of M. I hope to continue serving AGMA's membership on a national as well as local level. We are our union."*

Caroline Widegren



AGMA member 4 years. Past service: Delegate, Baltimore Opera production of Samson et Dalilah and their Summer Aria production of Regina. *"I have performed with the Baltimore and Washington Opera Companies. The 1996-97 season marks my first with The Washington Opera. I feel I am a good candidate for the Board of Governors because I have good leadership skills and have had experience with not-for-profit board of directors. I would like to become more involved with AGMA so that I may gain a better understanding of the Union and work for positive changes that will benefit the entire membership."*

Board (Continued from page 12)

07 WASHINGTON/BALTIMORE AREA

STAGE MANAGERS/DIRECTORS

(1 Vacancy)

Kim Lee

(Photo Not Available)

AGMA member 3 years. Ms. Kim Lee joined AGMA three years ago when she became a member of the Washington Opera stage management staff. She has also worked with Seattle Opera, Central City Opera, LA Opera and Wolf Trap Opera. She is pursuing a seat on the Board of Governors because she wishes to learn more about this union she belongs to and wants to help others to understand the unique challenges faced by opera stage managers. She also firmly believes that the only way to change any political process is to participate in it.

07 WASHINGTON/BALTIMORE AREA

DANCERS

(2 Vacancies)

Barbara Stuckey



AGMA member. "Having served for three terms as AGMA delegate, a member of AGMA since 1984 and AFTRA member since 1988, I believe that unions help their members to earn respect and increase their professionalism as well as improve wages. My goals remain consistent for continuing as delegate: I want to actively and articulately represent Washington/Baltimore area's professional dancers who train freelance for too few local opportunities. Having helped to expand the dance membership in the area and to improve our dialogue with management, I now believe our current needs include defining dance roles with better clarity. Also, our local dancers possess the ability to perform in several genres and do not belong exclusively to one specific company; therefore, these freelance dancers need representation as do those bound by a seasonal performance schedule."

Kristina Windom



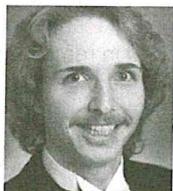
AGMA member 2 years. Kristina Windom began studying ballet at the Washington School of Ballet and later joined the Washington Ballet as a professional. She was a company member with Cleveland Ballet and worked with Alonzo King in Lines Contemporary Dance. Her opera dancing experiences include The Washington Opera, The San Francisco Opera, Cleveland Opera, Michigan Opera Theatre, Glimmerglass Opera Company and New Orleans Opera. She is currently dancing with Eric Hampton Dance in Washington, DC. She has been a proud member of AGMA since 1995 and served as a Delegate in 1996 while dancing with The Washington Opera.

08 PITTSBURGH AREA

CHORISTERS

(1 Vacancy)

Peter Bianchi



AGMA member 7 years. Currently: Pittsburgh Opera Chorus Shop Steward 4 years. Pittsburgh Opera Contract Negotiating Committee. Teaching for the Pittsburgh public school system at the Creative and Performing Arts High School. "We are all important. We must be active in our union and work together to find solutions to the issues that face us."

08 PITTSBURGH AREA

DANCERS

(1 Vacancy)

Craig Sanok

(Photo Not Available)

AGMA member 4 years. Currently: Board of Governors, substituting for a member who resigned. Past/present service: Delegate, Pittsburgh Ballet Theatre. "I would be honored to continue helping our union as a Board member. There are continually new

concerns the Board must address and I will be able to add a new perspective in helping to deal with them."

09 NEW ENGLAND AREA

SOLOISTS

(1 Vacancy)

11 NORTHWEST AREA

CHORISTERS

(1 Vacancy)

Raoul Bellis-Squires



AGMA member 17 years. Board member 9 years. Past/present service: Member and Member Relations Committee 2 years, elected Vice Chair, January 1997. Delegate, Portland Opera Association 9 years. Past service: Chorus Executive Committee, Portland Opera 9 years. Contract Negotiating Committee. "Progress in facilitating national participation by teleconferencing meetings has been noteworthy. Sharing ideas, victories and concerns has made us stronger and educated. More of us throughout this nation must continue to share solutions. I urge you to ask how far we've come, become aware of how you want us to proceed. Your vote and participation are vital to this union!"

CREDIT UNION DISPUTE GOES TO SUPREME COURT

The Supreme Court will review the lawsuit which threatens to prevent credit unions from enrolling members of affiliated union organizations. At this time there is an injunction which will allow AGMA members to continue to join the Actors Federal Credit Union in New York City.

The credit unions continue to need the support of members in making sure that the Representatives and Senators understand how important it is for consumers to have a choice in their financial institutions.

AGMAZINE

DANCE AT A GLANCE

Alex Dubé & Dorothy Kochiras

Tulsa Ballet Theatre never wants an agreement for more than one year at a time. Negotiations for the 1997/98 contract year concluded on March 15th, and the Dancers ratified the terms of the new collective bargaining agreement the following week. The major issue was to improve the medical insurance. Tulsa Ballet Theatre had never provided any health insurance to the Artists until the 1996/97 contract at which time there was a 50% co-pay by the Artists. For the 1997/98 season the company will pay 100% for the 30 weeks of guaranteed employment, and during the employment weeks, the Artists will have pretax deductions from their salaries to pay for coverage for the remaining weeks in the contract year. This is an approximate 60% paid by the employer. Our aim is to have full year, 100% employer paid medical insurance for all Artists. It will take time, but we will achieve this goal.

In addition to the increase in the employer payment of the medical insurance, the Artists achieved:

- ♦ The salary scale for all categories increase 3% for the 1997/98 season. Guaranteed Employment is for 27 weeks plus an additional 3 weeks for the Knoxville engagement. We succeeded in removing the "best efforts" from the guarantee.
- ♦ Meal money for Knoxville is \$3.00 higher per day than for other tour cities.
- ♦ In the case of a work-related illness or injury, if the Artist applies for time loss benefits from Worker's Compensation, the employer provides the Artist with 3 days which are

not deducted from the Artist's paid sick days.

Nashville Ballet. First contract negotiations are always challenging, and Nashville Ballet negotiations are certainly upholding this tradition. Some issues have been resolved, however there are a great many still open. Each member of the Negotiating Committee has been very committed, and each has added individual strength to our collective effort. David Maddox, a Nashville attorney with a long history with AFTRA before opening his own law practice, joins AGMA at the bargaining table. David has been a willing source of understanding, insight and experience which has been very helpful during these extremely difficult negotiations, and AGMA appreciates his very able assistance. At the present time AGMA does not yet have an agreement with Nashville Ballet, and we continue to bargain in good faith to reach the best possible agreement for the Artists of Nashville Ballet.

Ballet Tech. A tentative agreement has been reached with Ballet Tech, the former Feld Ballets/NY, to extend the current collective bargaining agreement including the letters of modification. The new agreement will increase the Artists' weekly salary by 3% for the 1997/98 season. There are additional increases in overtime, penalty and travel overtime rates.

Negotiations continue with Houston Ballet, Boston Ballet and The Joffrey Ballet of Chicago.

CHILD CARE AT ALVIN AILEY DRAWS NATIONAL ATTENTION

AGMA is the first performing arts union to have any kind of guarantee for child care included as part of a contract. While it starts off with an initial week of care in the first year and then goes to two weeks, this is an important aspect in meeting the needs of performers.

What makes it especially unusual is that it came in a dance contract with Alvin Ailey American Dance Theater.

Why is this unusual? Perhaps it is that many people do not see performers as parents or recognize the need for such assistance with the demanding schedules demanded in the arts.

AGMA continues to be committed to meeting the challenges of the workplace as well as quality of life issues. It is crucial that our members have a progressive and safe work environment.

STATEMENT OF FINANCIAL POSITION
September 30, 1996

ASSETS:	
Cash and cash equivalents (Note 2)	<u>\$703,851</u>
Investment in U.S. Treasury bills (Note 2)	<u>47,427</u>
Receivables:	
Dues	<u>47,579</u>
Other	<u>1,099</u>
	<u>48,678</u>
Other Assets:	
Cash - security deposits (Note 8)	<u>286,008</u>
Prepaid Expenses	<u>33,210</u>
Security deposit	<u>1,280</u>
	<u>320,498</u>
Net property assets (Notes 2 and 6)	<u>123,902</u>
Total assets	<u>\$1,244,356</u>
Liabilities and net assets:	
Accounts payable	<u>\$101,202</u>
Security deposits (Note 8)	<u>286,008</u>
Total liabilities	<u>387,210</u>
Commitment and contingency (Note 7)	
Net assets:	
Unrestricted	<u>857,146</u>
Total net assets	<u>857,146</u>
Total liabilities and net assets	<u>\$1,244,356</u>

STATEMENT OF ACTIVITIES
For the year ended September 30, 1996

Revenues:	
Working dues	<u>\$1,522,407</u>
Basic dues	<u>484,560</u>
Initiation Fees	<u>201,545</u>
Reinstatement Fees	<u>2,448</u>
Total from Membership	<u>2,210,960</u>
Interest	<u>20,583</u>
(Loss) on disposition of property assets	<u>(9,949)</u>
Other	<u>1,079</u>
Total Revenues	<u>2,222,673</u>
Expenses:	
Program services:	
Member services	<u>1,093,874</u>
Supporting activities:	
Administration expenses	<u>831,739</u>

AGMA
Financial Statements
and
Supplementary Financial
Information

Year Ended
September 30, 1996

Buchbinder Tunkick & Company LLP

Total expenses	<u>1,925,613</u>
Change in net assets	<u>297,060</u>
Net assets:	
Beginning of year, as previously reported (Note 5)	<u>449,249</u>
Effect of change in accounting basis	<u>110,837</u>
Beginning of year as restated	<u>560,086</u>
End of year - unrestricted	<u>\$857,146</u>

STATEMENT OF CASH FLOWS
For the year ended September 30, 1996

Cash flows from operating activities:	
Change in net assets	<u>\$297,060</u>
Adjustments to reconcile change in net assets to net cash provided by operating activities:	
Depreciation and amortization	<u>37,786</u>
Loss on disposal of property assets	<u>9,949</u>
Changes in operating assets and liabilities:	
Decrease in other receivable	<u>1,151</u>
Increase in accounts payable	<u>36,676</u>
Decrease in dues receivable	<u>79,258</u>
(Increase) in prepaid expenses and security deposit	<u>(34,490)</u>
Net cash provided by operating activities	<u>427,390</u>
Cash flows from investing activities:	
Proceeds from redemption of U.S. Treasury bills	<u>144,774</u>
Purchase of U.S. Treasury bills	<u>(96,092)</u>
Purchase of property assets	<u>(61,064)</u>
Net cash (used in) investing activities	<u>(12,382)</u>

Net increase in cash and cash equivalents 415,008

Cash and cash equivalents, beginning of year 288,843

Cash and cash equivalents, end of year \$703,851

Supplemental disclosure of cash flow information:
Interest paid \$ 465

AMERICAN GUILD OF MUSICAL ARTISTS
Notes to Financial Statements

September 30, 1996

Note 1 - General

The American Guild of Musical Artists (Guild) is a union of performers in the opera, ballet, oratorio, concert and recital fields. The Guild is a branch of the Associated Actors and Artists 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 establish minimum compensation, limit rehearsal hours, limit 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. The Basic Agreements also set a maximum percentage that a manager/agent may charge as a commission, stipulate that the manager/agent guarantees a minimum amount of earnings for the artists, and entitles the artist to an accounting by the manager/agent.

Note 2 - Significant Accounting Policies

Basis of Accounting

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

Adoption of SFAS No. 117 - Financial Statements of Not for Profit Organizations

Effective October 1, 1995, the Guild adopted requirements of the Financial Accounting Standards Board to include a statement of financial position, statement of activities and statement of cash flows as part of its financial statements. These statements replace the balance sheet, statement of revenues, expenses and changes in fund balance and statement of changes in financial position, respectively, which were previously required under generally accepted accounting principles.

Estimates

The preparation of financial statements in conformity with generally accepted accounting principles 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

Continued on page 16

Finance (Continued from page 15)

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

Valuation of Investments

Investments in U.S. Treasury bills are stated at cost which approximates fair value.

Cash Equivalents

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

As of September 30, 1996 the Board has designated \$200,000 of cash and cash equivalents for specific uses.

Depreciation

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

Note 3 - Concentration of Credit Risk

Financial instruments that subject the Guild to concentrations of credit risk include cash and cash equivalents and dues receivable. The Guild maintains accounts at high-quality financial institutions. 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. Any concentration of credit risk related to such receivables is subject to each employer's financial condition.

Note 4 - Financial Instruments

The carrying amounts of cash and cash equivalents, receivables, security deposits, accounts payable and security deposits payable approximate fair value because of the short maturity of those instruments.

Note 5 - Change in Accounting Basis

The net assets have been restated as of October 1, 1995, for the cumulative effect attributable to retroactive application of the accrual basis of accounting.

A summary of the change is as follows:

Net assets, October 1, 1995, as previously reported	\$449,249
Dues receivable	126,837
Accrued expenses	(16,000)

Net assets, October 1, 1995, as restated **\$560,086**

Note 6 - Property Assets

Property assets, at cost, consist of the following at September 30, 1996:

Furniture and fixtures	\$174,644
Computer equipment	251,489
Leasehold improvements	<u>21,071</u>
	447,204
Less accumulated depreciation and amortization	
	<u>323,302</u>
Net property assets	<u>\$123,902</u>

Depreciation and amortization expense amounted to \$37,786 for the year ended September 30, 1996.

Note 7 - Commitment and Contingency**Commitment**

The Guild rents office space at 1727 Broadway, New York, New York. The non-cancelable operating lease expires on April 30, 2002. The future minimum accrual rental is as follows:

Year Ending September 30	Amount
1997	230,481
1998	255,963
1999	255,963
2000	255,963
2001	255,963
Thereafter	149,312
	<u>\$1,403,645</u>

The lease includes escalation clauses for real estate taxes, porters' wages and fuel charges and requires minimum coverage for general liability and property. Rent expense was \$200,000 for the year ended September 30, 1996. For the lease period commencing April 1, 1996 through March 31, 1997, the owner of the property has agreed to accept the total sum of \$205,000 to be the all inclusive rent payment, including basic rent and all other charges.

Contingency

The Guild has issued a \$25,000 irrevocable stand-by letter of credit drawn on a New York bank in favor of the landlord. The letter of credit is in lieu of a cash security deposit.

Note 8 - Security Deposits

Security deposits consist of cash, certificates of deposit which are in the joint names of the Guild and the employer, U.S. Treasury bills, and certificates of deposit in the name of employers and assigned to the Guild. In addition, irrevocable letters of credit totaling \$181,732 have been issued in favor of the Guild at September 30, 1996.

Note 9 - Pension Plan for Employees

The Guild participates in the American Guild of Musical Artists Staff Pension Plan, a defined benefit pension plan covering substantially all of its employees.

The Plan provides 100% vesting after 7 years of service and provides the following types of pension benefits: normal, late retirement, and death.

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

A summary of the components of net periodic pension cost, under the provisions of Statement of Financial Accounting Standards No. 87, "Employers' Accounting for Pensions," for the year ended September 30, 1996 is as follows:

Service cost benefits earned during the period	\$72,755
Investment cost on projected benefit obligation	38,872
Actual return on assets	5,867
Net amortization and deferral	<u>(30,716)</u>
Net periodic pension cost	<u>\$86,778</u>

The following table indicates the Plan's funded status and amounts recognized in the statement of financial position as of September 30, 1996:

Actuarial present value of benefit obligation, including vested benefits of \$487,665	<u>\$514,964</u>
Plan assets at fair value	\$426,372
Projected benefit obligation	<u>583,208</u>
Projected benefit obligation in excess of plan assets	(156,836)
Unrecognized net loss	32,494
Unrecognized transition obligation	123,807
Adjustment required to recognize minimum liability	<u>(88,057)</u>
(Unfunded accrued pension cost)	<u>(\$88,592)</u>

Note 10 - Deferred Compensation Arrangements

The Guild has entered into deferred compensation arrangements with some of its employees. Life insurance and/or annuity policies have been acquired in connection with these arrangements.

Note 11 - Functional Classification of Expenses

In the accompanying statement 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.

Finance (Continued from page 16)

Note 12 - 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 13 - Tax Status

The Guild is exempt from federal income tax under the provisions of Section 501 c (5) of the Internal Revenue Code.

Accounting	16,485	-	16,485
Consulting	525	-	525
Depreciation and Amortization	37,786	-	37,786
Litigation settlement	<u>2,500</u>	<u>2,500</u>	<u> </u>
Total other expenses	<u>551,360</u>	<u>45,390</u>	<u>505,970</u>
Total	\$1,925,613	\$1,093,874	\$831,739

AMERICAN GUILD OF MUSICAL ARTISTS

Supplementary Financial Information

Schedule of Expenses

For the year ended September 30, 1996

	<u>Total</u>	<u>Program Services</u>	<u>Supporting Activities</u>
Staffing expenses:			
Staff salaries	\$653,663	444,491	209,172
Post employment expense	24,000	-	24,000
Payroll taxes	64,779	43,402	21,377
Employee benefits:			
Welfare	93,013	62,319	30,694
Pension	86,778	58,141	28,637
Temporary clerical services	6,188	-	6,188
Transit checks	4,294,	2,920	1,374
Vacation pay expense	16,025	11,698	4,327
Total staffing	948,740	622,971	325,769
Support services:			
Branch offices	251,654	251,654	-
AGMAZINE	11,053	11,053	-
Travel - members	1,395	1,395	-
Travel - staff	96,142	96,142	-
Teleconferencing	25,234	25,234	-
Public relations	24,534	24,534	-
Arbitration fees	7,908	7,908	-
Group life insurance	7,593	7,593	-
Total support service	425,513	425,513	-
Other expenses:			
Rent	200,000	-	200,000
Utilities	14,496	-	14,4996
Postage	34,889	-	34,889
Stationery and office expense	26,717	-	26,717
Printing	4,868	-	4,868
Telephone	27,299	-	27,299
Computer	30,117	-	30,117
Storage	3,898	-	3,898
Equipment and office maintenance	27,279	-	27,279
Per capita taxes	18,051	18,051	-
Meetings	6,042	6,042	-
Donations	2,748	2,748	-
Insurance	14,156	-	14,156
Interest	465	-	465
Dues and subscriptions	3,129	1,565	1,564
Bank charges	2,350	-	2,350
Miscellaneous	2,591	-	2,591
Library expense	205	205	-
Staff training	9,279	9,279	-
Career transition, actors work group	5,000	5,000	-
Equipment rental	3,926	-	3,926
Professional fees:			
Legal	56,559	-	56,559

**SUGGESTED READING
FOR UNION ACTIVISTS:**

Michael Byars

A Whole Different Ball Game: The Sport and Business of Baseball, by Marvin Miller (New York: Birch Lane Press, 1991)

Miller – chief economist for the Steelworkers Union before he became executive director of the Players Association – describes in Chapter 8: "Card Wars" how he organized the players' merchandising contracts (beginning with baseball cards) to provide financial support necessary to keep their fledgling union afloat. Aside from the success of this initial goal, Miller's effort could not have been better timed in preparing the players to participate in the explosion of the business of baseball that occurred shortly thereafter.

As AGMA sees an increase in requests for new merchandising and marketing materials, this experience is worth keeping in mind. One ongoing concern currently being examined by the Work Rules & Contracts Committee involves determining the value of our participation in audience maintenance initiatives and in other projects which may be more lucrative. When are artists being generous, and when are we being asked to provide more work for the same compensation? If this question interests you, not only should you read Miller, but also get yourself elected to the Board of AGMA.

Confessions of a Union Buster, by Martin Jay Levitt (New York: Crown, 1993)

Written as a kind of "self-help" therapy project, *Confessions* offers a behind-the-scenes look at the strategies of anti-union employers and their "consultants." If nothing else, this book offers good reason to be grateful for what organized labor has achieved, even if these achievements are as yet incomplete. Even though this book is fascinating, it's hard to recommend that someone shell out \$22.50, part of which undoubtedly goes to Levitt, who ruined quite a few union activists' lives. While I certainly believe in forgiveness for the contrite, look first for the book at the library.

Everything For Sale, by Robert Kuttner (New York: Knopf, 1997)

Kuttner's book is a treatise in caution about the likely effects of our society's growing preference for untamed market values and personal responsibility. His chapter on the market for labor offers a reassuring perspective on unions that we don't hear much about -- that far from creating an economically-inefficient monopoly on labor, unions promote productivity and equality, because they protect the necessary social dynamic of the workplace. From page 101 (citing a study by Harvard economists Richard Free-

Continued on page 19

IN MEMORIA

Louis Botto

Leo Danielian

Federico Davia

Deborah A. Dunn

*Mary Ewald**

*Charles Faulding**

Jim Fleetwood

Sesto San Giovanni

Robert A. Jacoby

Carl Jonassaint

Joseph Kaschai

Erma L. Lashley

*Losis Marshall**

G. Gilbert Mason

Seth Mc Coy

Edwin A. Miller

*Albert Shanker**

*Walter Sorello**

*Hugo Weisgall**

**Distinguished individual or distinguished individual in a related profession*

**AGMA Relief Fund
Statement of Activities
For the year ended September 30, 1996**

Revenues:

Contributions:

Theatre Authority, Inc.	\$52,500
Theatre Authority West, Inc.	14,700
Corporations and foundations	25,000
Special events	47,235
Annual appeal	14,255
Other	<u>2,945</u>

156,635

Investment Income:

Interest and dividends	34,410
(Depreciation) in fair value of investments	(29,815)
Gain on Sale of investments	<u>62,423</u>

67,018

Total Revenues

223,653

Expenses (Note 7):

Assistance Payments:

Age/disability payments	29,740
Emergency Assistance	34,244
Salaries, payroll taxes and employee benefits (Note 9)	108,287
Professional fees - legal, accounting and investment advisory and custodial fees	23,751
Administrative expenses	<u>7,099</u>

16,973

Training and education

330

Fundraising

23,711

Total Expenses

244,135

Change in net assets

(20,482)

Net Assets, October 1, 1995
as previously reported \$946,331
Interest receivable 5,834
Accrued Expenses (11,250)
Allowance for appreciation
of investments 175,760

Note 5: Restatement of Net Assets

Net assets have been restated as of October 1, 1995, for the cumulative effect attributable to retroactive application of the accrual basis of accounting to comply with generally accepted accounting principles. A summary of the change is as follows:

Net Assets, October 1, 1995
as previously reported \$946,331
Interest receivable 5,834
Accrued Expenses (11,250)
Allowance for appreciation
of investments 175,760

Net assets, October 1, 1995,
as restated \$1,116,675

Note 7 - Functional Classification of Expenses

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

Program services:
Member services \$65,044
Financial assistance 80,957

Supporting activities:
Administration expenses 50,348
Fundraising 47,786

Change in net assets \$244,135

Net Assets:

Beginning of year, as previously
reported (Note 5)

946,331

Effect of change in accounting
basis

170,344

Beginning of year, as restated

1,116,675

End of year - unrestricted

\$1,096,193

Included in contributions to various organizations for the year ended September 30, 1996 was \$15,000 paid to the Career Transition Fund.

Note 8 - Contributions to Organizations

The Board of Trustees has determined that 75% of the Fund Administrator's salary, payroll taxes and employee benefits is related to member services. The remaining 25% is related to administrative expenses. The Development Coordinator's salary and related taxes and benefits are related to fundraising.

Suggested Readings (Continued from page 17)
man and James Medoff):

"Most studies of the union profit effect find that unions reduce profits largely in sectors where company market power is extensive and thus are more likely to constitute a redistribution of profits than a major force driving firms out of business."

Kuttner applies the benefits of "stick" labor contracts to non-profit employment as well: Citing the case of tenure for university professors, whose ultimate task is to prepare the next generation of Ph.D.s, Kuttner points out that such job protection is designed to promote the collegiality and information-sharing necessary to produce the desired result of superior intellectual guidance. Absent such protection, professors would in effect be training potential (cheaper) replacements, and would be less accessible and forthcoming because they would fear for their jobs.

The above abridgement may be unsatisfying to those who have memories of a particularly absent-minded tenured professor and who haven't read Kuttner's theoretical and expansive view of tenure in full. Yet the role of employment protections in fostering this mentoring relationship deserves extrapolation into our own artistic workplace. (This is not to suggest that widespread employment guarantees mandating lifelong performing careers should be a collective bargaining goal!) Kuttner's views on the legitimacy of unions' role in protecting the social aspect of work, however, provide guidelines to support collective action that may be otherwise depicted as artistically-restrictive and/or intrusive.

**MAY
IS NATIONAL
LABOR HISTORY
MONTH**
GET INVOLVED!

WHERE, OH WHERE ARE THESE MEMBERS?

The response to the last list of members who had mail returns was excellent, with many being people who forgot to give us their new address and in some cases the postal service seemed to have simply rejected a few addresses. Once again we ask our members to help locate those "missing in action".

Abbott, Loretta	New York	NY	Duggins, Amy	Brooklyn	NY
Acuna, Jeryck	Long Beach	CA	Dyett, Lindsay	Jersey City	NJ
Akin, Shawna	Rankin	PA	Egan, Kate	New York	NY
Allford, Melissa	Silver Spring	MD	Favarel, Mireille	Hubertus	WI
Anastasio, Diane	Falls Village	CT	Feig, Laura	Alpharetta	GA
Anderson, Christopher	San Francisco	CA	Feigum, Christopher	Chicago	IL
Anderson, Donna	Flippin	AR	Firestone, Adria	Jersey City	NJ
Annegarn, Steven	Pittsburgh	PA	Frazes, Roberta	Glenview	IL
Arnold, Martha	Forest Hills	NY	French, Lanny	Napa	CA
Barr, Frank	New York	NY	Friedman, Danielle	Chicago	IL
Bauer, Dorothy	Glen Ellyn	IL	Frost, Betsy	Cambridge	MA
Beirens, Steven	Chicago	IL	Gardella, Toni-Ann	Davie	FL
Bidleman, Tracy	New York	NY	Geddes, Laurence	Long Island City	NY
Bjornson, Katherine	Orangevale	CA	Giraldo, Holmes	New York City	NY
Blakeslee, John	Arlington	VA	Goffredo, Chris	New York	NY
Braden, Elisabeth	Coconut Grove	FL	Golden, Charles	Nashville	TN
Braswell, Donald	New York	NY	Gomez, Jorge	Chicago	IL
Britton, Alex	Laguna Beach	CA	Gordon, Frank	Cincinnati	OH
Brunner, Richard			Gottschall, Kelly	Santa Fe	NM
Buchanan, Alison	Philadelphia	PA	Guitron, Robert		
Bunn, Lauren	Centerport	NY	Haddock, Marcus	Skaneateles	NY
Burr, Daniel	Homewood	IL	Haley-Relyea, John	Philadelphia	PA
Calabro, Karina	New York	NY	Halley, Sharon	New York City	NY
Capps, Kristi	Cincinnati	OH	Halloran, Erin	Pittsburgh	PA
Capps, Stuart	New York	NY	Hansen, Kurt	Chicago	IL
Chase, David	Los Angeles	CA	Hansen, Teri	New York	NY
Childs, Andrew	Seattle	WA	Hardwick, Marjorie	Atlanta	GA
Christopher, Ted	Bratenahl	OH	Hass, Sabine	New York	NY
Cleveland, John	Mesa	AZ	Hatziano, Markella	Creighton	NE
Coburn, Pamela	Maitland	FL	Hegierski, Kathleen	New York	NY
Cochran, William	Columbus	OH	Hiett, Deeanna	Kansas City	MO
Cohen, Moss	New York City	NY	Higginbotham, Diane	New York	NY
Comeaux, Elisabeth	Minneapolis	MN	Hoffman, Robin	Brooklyn	NY
Compton, Andrea	Portland	OR	Hoffman, Wendy	New York City	NY
Cooley, Jared	San Francisco	CA	Holt, Gerard	Pittsburgh	PA
Copeland, Cara	New York	NY	Holt, Yvette M.C.	Washington	DC
Cordes, George	Binghamton	NY	Homan, Rosella	Washington	DC
Corin, Donald	Washington	DC	Houston, Kipling	New York	NY
Croman, Dylis	New York	NY	Huang, Wenge		
Croskery, Virginia	Geneva	IL	Hynes, Elizabeth	Los Angeles	CA
Cross, Richard	North Haven	CT	Ihde, James	Philadelphia	PA
De Angelo, Ann	Chicago	IL	Isely, Robert	Warrenville	IL
De Florio, Evangeline	Warren	NJ	Jaffe, Jann	New York	NY
Del Campo, Eduardo	Montecito	CA	James, Ruth	Cincinnati	OH
Demetras, Diane	Los Angeles	CA	Jensen-Farry, Dawn	Hayward	CA
Diaz, Felipe	San Francisco	CA	Jimenez, Tai	New York City	NY
Dorr, Donald	Coden	AL	Johnson, Alma	Willingboro	NJ
Duesing, Dale	Brookfield	WI	Jones, Elizabeth	Flushing	NY

Lincoln Center (Continued from page 1)

protected under an AGMA collective bargaining agreement and AGMA individual contracts of employment for the live portion of the program.

The Live from Lincoln Center contract includes coverage of choristers, soloists, and ensemble vocalists. The agreement asserts an employment relationship and describes contractors as agents of the employer. It contains provisions for employer contributions of 5% of gross compensation to the AGMA Retirement Fund and another 5% of gross compensation to the AGMA Health Fund, Plan "B" (Medical Reimbursement Program).

The negotiations for this contract were in marked contrast to the less-than productive meeting held earlier this year with Lincoln Center representatives to discuss the Mostly Mozart festival to be held during the summer.

The AGMA Concert Singers Committee, chaired by AGMA Second Vice President, Pamela Warrick-Smith, and also composed of James Bingham, Karen Grahn, and Robert Kuehn, is to be congratulated upon its successful negotiations with Lincoln Center Productions Inc., the management of which bargained constructively to arrive at a mutually satisfactory agreement.

AREA NEWS

Election '97(Continued from page 1)

teleconferenced across the nation.

Voting is a privilege and a duty for members. Read the enclosed bios, decide on a representative for your future, and send in your ballot. You can make a difference in AGMA. Make your vote count!

Reminder

Ballots must be received by May 27, 1997

Ballots must be sent by U.S. mail

Return envelopes must be signed on the line where indicated

No other items should be sent with the ballot (checks, notes, etc.)

New York Area

After an extensive search, Ms. Cecelia McCarthy has been hired as the Lincoln Center Representative. Her office will be located at the National Office at 1727 Broadway, NY, NY 10019. The search committee was composed of AGMA members from the companies performing at Lincoln Center. *More information to follow.*

Many AGMA members in New York City have taken an active part in protest against the end of rent controls and rent stabilization. Members from the entertainment unions, including AGMA, Equity, AFM, SAG and others have joined together over an issue which would have a severe financial impact on many of the artists in New York. On May 20, 1997 there will be a Tenants Day in Albany. Existing laws must be renewed by the State Legislature by June 15, 1997. A write-in campaign has targeted the Hon. Joseph Bruno (Majority Leader/Senate) and the Hon. Sheldon Silver (Speaker/New York State Assembly).

San Francisco Area

A formal announcement is pending regarding the hiring of the part-time San Francisco Representative. An excellent search team was assembled, representing the AGMA companies in the San Francisco Area (04) and the actual hiring process is being concluded.

Let the Relief Fund Know What You Want!

The AGMA Relief Fund is considering producing merchandise to sell nationwide as a fund-raiser. Please answer the following questions based upon your interest in each item, on a scale from 1 - 5, 1 indicating no interest, and 5 indicating strong interest.

How interested are you in the following items?

Item and Estimated Price	1 - 5
Golf Umbrella (\$22)	
Folding Umbrella (\$15)	
Quartz Watch (\$30)	
T-shirt (\$15)	
Large Tote Bag (\$10)	
Beach Towel (\$20)	
Pen (\$5)	
AGMA Jacket (\$100)	
AGMA Baseball Cap (\$10)	
Other (please list):	

and in the following colors?

Color	1 - 5
black	
white	
royal blue	
navy blue	
teal	
hunter green	
red	
burgundy	
light blue	
Other:	

How interested are you in the following designs for merchandise?

Design	1 - 5
AGMA Relief Fund logo	
Signatures of AGMA stars	
Logos of AGMA companies	
Other (please describe):	

Thank you for your help! Please cut out this questionnaire and send it to: AGMA Relief Fund, 1727 Broadway, NY, NY 10019.

FReE

**YOu COULD BE
A Winner**

F@Me

**Do we have your
attention now?**

The AGMAZINE needs articles, stories, drawings, photos, cartoons, and other items of interest. Members may submit their items to:

AGMA
attn: *Dianne James*
1727 Broadway,
New York, NY 10019-5284.

e-mail AGMANATL@AOL.com.