1998 BOARD OF GOVERNORS ELECTION

Now is the time for you, as a member, to elect Area Members to the National Board of Governors. Board Members are elected to represent you and serve as your collective voice. It is the Board of Governors that makes the policies of AGMA, that reviews waivers, and charts the future of your union. This is your time to let your opinion and your support be heard. You can make a difference within our diverse union. Every voice in this union is important. Make your voice count!

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.

Ballots must be returned to the AGMA National Office by May 22, 1998.

AGMA LEADERSHIP CONFERENCE SET

For the first time in decades, AGMA leaders from across the country will soon have an opportunity to congregate in person. At the direction of the Board of Governors, an AGMA Leadership Conference (ALC) is to be convened in New York, May 22nd—25th, 1998. The agenda of the ALC includes reviewing and evaluating AGMA, developing a mission statement and goals for the union, and creating strategic plans to implement these goals. All findings and recommendations of the assembled leadership will be referred to the Board of Governors for action.

AGMA’s National Officers, Chairs and Vice-chairs of Board Committees, Chairs of Local Area Executive Committees, and key AGMA staff members have been invited to attend the ALC.

In preparation, Professor Richard Hurd of Cornell University, a noted expert in union structure and management, is surveying a broad spectrum of AGMA’s leadership and staff. Prof. Hurd and an associate shall act as facilitators for the ALC and at its conclusion Prof. Hurd will present an evaluation report to the Board of Governors.

One session of the ALC will be open to all AGMA members. Details about location and time will be posted on the AGMA hotline (212) 247-0247. You are encouraged to take advantage of this rare opportunity to interact directly with so many of your elected leaders. Written comments are also welcome.

AGMA IN ACTION

Metropolitan Opera Overwhelmingly Ratifies Contract

AGMA Board Of Governors Votes To Affiliate With American Federation Of Musicians To Work On Shared Issues

A REMINDER

DO NOT SIGN YOUR BALLOT!! SIGN ONLY THE BACK OF THE RETURN WHITE ENVELOPE ENCLOSED WITH THE BALLOT. WITHOUT YOUR SIGNATURE ON THIS ENVELOPE YOUR VOTE WILL BE INVALID.

Please Note:
As you will notice in viewing the 1998 candidates, some areas may not have positions open and are therefore not listed. In the case of Northwest Area, there are no positions open and hence, no ballot included in the mailing of the Agmazine.

Make your vote count!
Job-Related Injuries; Are You Eligible For Workers’ Compensations?

Most of us assume that if we are injured during and because of our work, we will be given no-cost medical care and some compensation. Under common law, there were no such guarantees and the state statutes which provide these rights have not existed before this century.

This month’s literary allusion is to Upton Sinclair’s The Jungle, the bleak portrait of the Chicago meat packing industry in the early part of the century. Although the book concludes with a political inductive, the description of health and working conditions in the plants is harsh and graphic. Sinclair describes the disabling injuries sustained by workers who had no legal recourse against their employers, no health care system, and no financial safeguards. Without statutory protections, an employee had virtually no chance of success in suing an employer for on-the-job injuries. Under common law, employers had a variety of defenses: The accident was the result of negligence of the employer or a co-worker, the employee knew the job hazards and assumed the risks.

It is almost axiomatic that the stage is a hazardous place, as are rehearsal rooms and backstage areas.AGMA stage managers and assistant stage managers and directors are our front line guardians, protecting artists against many hazards. AGMA delegates and representatives deserve praise for their vigilance and most AGMA employers, as well, are dedicated to reducing or limiting the dangers of our work. Yet it is likely that a majority of our members have experienced mishaps resulting in injuries or near-injuries in performance and rehearsal venues.

Live performance arts are competing with media in which mega-ton explosions, leaving actors unscathed, have produced jaded audiences with augmented appetites for spectacle. Almost by necessity, many stage performances now feature pyrotechnics and other visually-arresting elements. Although many of AGMA’s collective bargaining agreements have additional compensation payable to artists who are obliged by employers to undertake extraordinary risks, in the case of a disabling accident, additional hourly pay is not sufficient compensation. Moreover, some kinds of dangers must be eliminated rather than considered as justification for additional increments in wages. These dangers include stage and rehearsal rooms with hard, slippery, or uneven floor surfaces, unsafe set construction, and airborne smoke and fog effects.

Performing artists are committed to their work. For our members, “The show must go on” is not an abstraction, but an article of faith and a central principle of their lives. We are all aware of the dancer whose exquisite performance belies the intense pain of dancing while injured, or the singer who rises from a sick bed to sing in the chorus or headline as a principal soloist. When AGMA members surrender to illness or injury, they are truly disabled.

The complex structure of most compensation laws in this country and in Canada provide no-fault protections for employees who have been injured

Continued on page 3
New Career Transition Center for Dancers

A gift of $1,000,000 was made on April 8, 1998, by Mrs. Caroline Newhouse to Career Transition For Dancers to establish The Caroline & Theodore Newhouse Center for Dancers. The gift will be used for the purpose of operating the center which will be the new home of CTFD. Announcement of the gift was made by Cynthia Gregory, Chair of the organization’s Board of Directors. The Center will be located at 200 West 57th Street in the heart of New York’s “dance district.”

Founded in 1985, Career Transition For Dancers is a non-profit organization with offices in New York and Los Angeles which serves over 1100 dancers. It is a national arts service organization which assists professional dancers in their search to identify and pursue new careers after dance. All services are provided free of charge.

Mrs. Newhouse, a member of the Board of Directors has made previous generous contributions to Career Transition. Included in these contributions is the establishment of The Caroline H. Newhouse Scholarship Fund which has provided financial support to over 600 dancers nationwide. She has said of her major new gift, “Many young dancers have to enter a new and changed world. They will have to acquire new talents for success. We want to help them as best we can to make their lives fulfilled and successful.”

Ann Barry, President of Career Transition For Dancers comments, “We will be forever grateful to AGMA for giving us a home and making us feel part of the AGMA family for the past nine years. We look forward to continuing to serve the needs of AGMA dancers in our new headquarters in The Caroline & Theodore Newhouse Center for Dancers. Mrs. Newhouse’s gift provides us with not only the security of a permanent home but with the opportunity to expand and enrich the career counseling programs we offer.”

Injury (Continued from page 2)

in the course and scope of their employment. In fact, in many of these locales, the failure to carry workers’ compensation coverage is punished by substantial fines. But an individual who is classified as an independent contractor and not an employee may risk not being eligible for the medical care and compensation provided by state regulations. In another issue of the AGMAzine, I discussed the pro’s and con’s of being classified as an independent contractor for tax purposes. However, recent amendments to the tax code and new interpretations of this and other areas of the law indicate an alarming “bleeding” of the implications of an individual’s federal income tax status into other legal domains, such as labor and employment. In state legislatures and in Congress, bills sponsored by the business community are designed to enlarge the number of workers who are classified as non-employees and, as such, are not entitled to the benefits and protections available to employees. With greater frequency, workers who have received 1099’s for artistic engagements are encountering difficulties in obtaining unemployment compensation, workers’ compensation, Family Medical Leave Act coverage, federal Medicare benefits, etc.

Workers’ compensation is not a panacea, but a compromise between a common law system which severely limited recovery for on-the-job injuries and no-holds-barred litigation with uncapped awards. It is a plan which generally provides a modest amount of compensation for temporary or permanent disability, based upon a percentage of the employee’s average weekly wage for a limited number of weeks, coupled with a more generous plan for medical care and rehabilitation. Attorney’s fees, where allowable, are usually limited.

Like most insurance plans, we hope never to need workers’ compensation coverage. But if you are injured during and because of your work, you should consider filing a claim immediately. Most states have a limit on the time for filing a claim and punish employers which retaliate against workers who file. Although no artist wishes to admit a disability, the medical care and rehabilitative treatments for which you may be immediately eligible could shorten your recovery period and hasten your return to work.

In summary, state workers’ compensation statutes are important protections for working men and women in all fields. You are legally entitled to claim this coverage. AGMA members and staff must strive to prevent the erosion of these safeguards by employers and politicians who wish to classify you as independent contractors and to deprive you of your basic rights.

1. Workers’ compensation statutes vary from state to state. If you have questions about specific rights and benefits, please refer to the department or bureau which administers workers’ compensation programs in your state, or to an attorney who handles such claims.

01 NEW YORK AREA
SOLO SINGERS
(7 Vacancies)

Andrea Bradford

Served on AGMA Nominating Committee, Negotiating Committee Chair, and Local Executive Committee. Past Delegate on the Opera Company of Boston. Sang with the Opera Company of Boston, Longwood Opera, Janus Comic Opera, and recitals and oratorio performances around the country. "We are in the midst of a growth period for AGMA. Our union continues to work diligently to meet our professional and career needs. We are challenged and charged to work together toward a stronger, more visible, and more effective AGMA. Join me in the work to realize that goal."

William Ledbetter

AGMA Member over 30 years. Past service: New York City Opera Soloist Negotiating Committee. Past Delegate: Kansas City Lyric Theatre. Baritone Soloist: New York City Opera, Philadelphia Lyric Opera, and San Francisco Opera. "I will continue to work for unity among the various components of the Union. Soloists and Choristers must work together to achieve their goals."

01 NEW YORK AREA
CHORISTERS
(4 Vacancies)

Robert Kuehn

Current Board Member. Member of the Concert Singers’ Negotiating Committee and New York Area Executive Committee. "Serving AGMA is both challenging and rewarding. I would welcome an opportunity to continue working toward a stronger, more effective union."

Michael Reid

AGMA Member since 1991. Freelance chorister/compromario tenor. Worked with Opera Orchestra of New York, Musica Sacra, New York Choral Artists, New York Grand Opera, and Connecticut Grand Opera. I attend meetings whenever I can and I’ve stood on the picket lines. We all know how hard making a living as an artist can be; if indeed the economy is in such terrific shape, it’s high time we AGMA members benefited from the upswing!

Eileen Koyal

"For three years I have served you as a board member. I am also Chair of the New York Area Executive Committee and serve on the Membership/Member Relations and Solo Singers committees. I have worked on contracts and sat at the negotiating table. Many of us are fighting to make AGMA a strong, progressive union, truly listening to and serving ALL our members equally. A difficult and painful process, we are now seeing positive results. Much more needs to be done, and I would appreciate the opportunity to continue this work."

Continued on page 5
Bonny Rinas
AGMA member 6 years. Past service: Metropolitan Opera, extra chorus contract negotiations, 1996, 1997 and 1998. I have been a member of the Metropolitan Opera extra chorus for 7 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 and an independent chorister gives me the needed 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.

Tamara Tarby
AGMA Member for 20 years. Served on NYCO - AGMA Contract Negotiating Committee, 1997-1998. Past member Opera Company of Philadelphia Chorus and Metropolitan Opera Extra Chorus. Present member New York City Opera Associate Chorus (Co-chair). "After having served on committee during negotiations with the New York City Opera, I have witnessed first-hand the fine efforts put forth by my colleagues. I would like to continue working with them in an expanded capacity for our Board of Governors."

Kenneth Young
AGMA Member 18 years. Currently: Member, Board of Governors and Work Rules. Past service: Policy Reform, Search Committees, Committee IV, 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
(4 Vacancies)
Christine Dakin
Member 22 years. Current Board Member and NY Area Executive Committee. Past delegate Martha Graham Dance Company, Dance Magazine Award. Faculty: Juilliard School, Martha Graham Dance Center, Ballet National de Mexico, Associate founder/performer Buglisi/Foreman Dance, Rockefeller US/Mexico Fund for Culture Grantee choreography and teaching 1998. USIS sponsored guest artist Russia and Argentina. "Our union has made improvements in its workings which have helped us to maintain and expand the protections of our union. Our creative powers must be brought to bear to encourage management to understand that non-adversarial ways of working will best serve the beleaguered artists."

Lawrence Leritz
Member since 1977. Member of Board of Governors. Trained at School of American Ballet. Danced with Chicago Ballet, Hamburg Ballet, Paris Opera, Fonteyn & Nureyev on Broadway, Los Angeles Music Center Opera, Broadway musicals and guest artist worldwide. Production Supervisor and co-producer of AGMA's 50th Anniversary Gala at New York State Theater. Star and creator of home video "Total Stretch with Lawrence Leritz." "I have been very proud to serve my fellow AGMA members on the Board since 1979, and hope to continue."

Christopher Stocker
(bio and picture not available)

02 SOUTHERN CALIFORNIA AREA

CHORISTERS
(4 Vacancies)
John Golitzin
AGMA Member since 1982. Served on Board of Governors since 1986. Chorister with Los Angeles Music Center Opera since 1987. Appeared in over 30 productions. Sang with Western Opera Theater National Tour in "Rigoletto". Sang with Los Angeles Master Chorale from1989-1991. Sang over 40 roles, eading and comprimario, with many companies in and around the L.A. area. Appeared as host and co-host on KPFJ- Los Angeles's Sunday Opera program. "I would like to keep serving in any useful way that I can, in order to uphold the rights and dignity of all members of our union in any

Continued on page 6

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
Board (Continued from page 5)
negotiations with management.*

David Schnell
AGMA Member for 23
years. Serve as Vice-Chair
of Work Rules and Con-
tracts Committee. Serve
as Secretary of the So. Cal.
Executive Committee. Dele-
gate for Los Angeles Mas-
ter Chorale (in 23rd season with them). Pro-
fessional Choral singer in Southern Califor-
nia for over 20 years. Performed in the Los
Angeles Music Center Opera Chorus since
its inception. For each organization I served
on both the Singers’ and Contract Negoti-
ating Committees. "I feel that professional cho-
risters deserve greater respect and should
be given the same consideration and bene-
fits that management is more willing to grant
to instrumentalists."

Donna Marie Covert
AGMA Member for 12
years. Served on Mem-
bership/Member Relations
Committee and Los Ange-
les Music Center Opera
Singers Committee. Presi-
dent of Local B-192,
IATSE at Universal Studios, Hollywood.
Serving second term of office. A member
of SAG, AFTRA, and Equity as well as
AGMA and IATSE. "I have been a Chor-
ister with LA Opera for 12 seasons and have
covered many roles there as well. I am a
solo singer with several other organizations
and companies."

Roger Lindbeck
Served as AGMA delegate
LA Music Center Opera.
AGMA member for 13
years. Currently National
Board of Governors and
Southern California Exec-
tutive Committee. "In order
to protect the rights of union members, the
union must continue to grow, gain strength,
and constantly monitor management. I
would aim to champion these goals as well
as encourage other capable members to
join in providing the strongest possible
leadership."

Janet Goggins
Served on Budget and
Finance Committee and
as AGMA Delegate for
San Diego Opera. "Our
union must continue to
work on strengthening its
internal systems to more
effectively serve our members. Amid many
challenges, we must streamline operations
at the National office, continue to support
members across the country, and find ways
to increase the benefits afforded us through
our union membership. I hope I may con-
tinue to present local and regional issues in
the national forum, and contribute to the
ongoing process of refining the business of
running our union."

03 CHICAGO AREA

CHORISTERS
(1 Vacancy)

Louise Fisher
A Member of AGMA since
its inception at Michigan
Opera Theatre in 1987,
and have served as dele-
gate from 1989-1992 and
and served on the Negoti-
ating Committee in 1989 and 1997, and
served as alternate during 1993 negotia-
tions. Was appointed to fill a vacancy on
the Board of Governors in 1997. Sang with
Michigan Opera Theatre since 1985; also
Rackham Symphony Chorus, Detroit
Lutheran Singers and Detroit Symphony
Chorus/Chorale. "AGMA needs represent-
tion from Michigan to provide broader
input; our local will be less isolated and can
obtain a national voice."

03 CHICAGO AREA

SOLOISTS
(1 Vacancy)

James Odom
AGMA Member for 18
years. Served on: Negoti-
ating Committee (Dallas,
Chicago), TEXCOM, Lyric
Opera Negotiating Com-
mittee, Area Executive
Committee (chair), Budget
and Finance, Merger and Affiliation, and
Relief Fund (TChair). "The strength of any
union is the solidarity of its members.
Because AGMA is a small union, her mem-
bers must be actively involved. We've
made great strides to involve membership
all across the country, but the work is only
beginning. It is my goal to help make
AGMA responsive to all members, to
strengthen protective and financial provi-
sions in contracts and to insure enforce-
ment of those contracts."

03 CHICAGO AREA

DANCERS
(2 Vacancies)

Michael Anderson
AGMA Member for 5
years. Currently serving
as Union representative
for The Joffrey Ballet of
Chicago. Appointed to
Board of Governors in
1997. Chairman (1995) of
Joffrey Ballet Dancers committee which
negotiated a $450,000 settlement with The
Joffrey for nearly 1 million dollars owed to
90 dancers over the past 10 years. "I
believe the strength of the union lies within
Continued on page 7

Do You Know Your Current Board Members Remaining In Office???

See Page 18 For A Listing Of AGMA Board Members
With Terms Expiring After June 1, 1998.
its membership and the membership needs to be informed and educated about the union to feel like they belong to a strong supportive union. Communication is vital to our success."

**04 SAN FRANCISCO AREA**

**CHORISTERS**

(1 Vacancy)

Colby Roberts

Member of AGMA since 1991. Past member of MMRC and National Nominating Committee. Currently member of TEXCOM (vice-chair), Committees on Committees (vice-chair), Admin./Policy, Work Rules, and Merger. Member of the Board for one term. Chair of the Northern California Area Executive Committee. "The time has come for AGMA to become a pro-active union. AGMA must answer the needs of its membership, and lead the way for better conditions and salaries, as well as a higher level of respect for its members. This takes a commitment of time and effort from its leaders."

**05 NEW ORLEANS AREA**

**CHORISTERS**

(1 Vacancy)

**06 PHILADELPHIA AREA**

**DANCERS**

(1 Vacancy)

**07 WASHINGTON/BALTIMORE AREA**

**CHORISTERS**

(3 Vacancies)

David Prager


**08 PITTSBURGH AREA**

**DANCERS**

(1 Vacancy)

**09 NEW ENGLAND AREA**

**CHORISTERS**

(1 Vacancy)

**DANCERS**

(3 Vacancies)

**SOUOLOISTS**

(2 Vacancies)

George Eison

AGMA Member for 16 years. Served as AGMA Delegate for Dallas Opera. "As a current Board of Governors member working in a right-to-work state, I want to work to strengthen AGMA's presence in Texas. It is important that all Texas AGMA members work together to display to their colleagues how beneficial union membership is to them. Union membership is not mandatory in this state, but protecting our rights and improving our working conditions are vital to the continuance of the progress that has been made in recent years. Continued growth of AGMA membership has been key to this progress."

**10 TEXAS AREA**

**CHORISTERS**

(2 Vacancies)

**DANCERS**

(1 Vacancy)

Conference (Continued from page 1)

and should be directed well in advance to TEXCOM, Re: Leadership Conference, at the AGMA National Office, or emailed to primobassos@aol.com. Don't miss this chance to participate in charting the course of AGMA's future!
DANCE AT A GLANCE
Alexander Dubé & Dorothy Kochiras

REPORT ON DANCE NATIONWIDE

Pending Arbitrations:

1. Martha Graham Dance Company. For non-payment of health contributions and no security bond established according to the terms and conditions of the Basic Agreement. Demand approved by B.O.G. (Board of Governors) and filed with AAA (American Arbitration Assoc.).

2. Dance Theatre of Harlem. For non-compliance of a bond/security deposit according to the Basic Agreement. Demand approved by B.O.G. and filed with AAA.


4. New York City Ballet. For non-compliance of bond/security deposit according the Basic Agreement. AGMA, and NYCB Delegate and Dancers' Committee are attempting to resolve this outstanding issue directly with management prior to filing the demand with AAA.

5. Cincinnati Ballet. For non-compliance with artist’s use of personal days. Demand approved by B.O.G. and filed with AAA on April 16, 1998.

Pending unfair labor charges:

1. REPRISE! Broadway’s Best in Concert (Los Angeles). For refusing to negotiate in good faith a new collective bargaining agreement. Filing of charges approved by B.O.G. and filed on March 5, 1998.


Settlement reached. B.O.G. withdrew charge.

Status of expiring Basic Agreements and upcoming negotiations:

1. Tulsa Ballet Theatre. The Tulsa Ballet collective bargaining agreement must be negotiated each year because TBT’s Board will not commit financially to more than one year at a time. We have reached a tentative agreement which has been ratified by the Artists. The new one year agreement provides for the following:
   - 3% increase in wages;
   - increase in Overtime Rate;
   - increase in Extraordinary Risk;
   - increase in Weekly Delegate Fee;
   - pro rata days, previously paid for at 1/7th of the Artist's weekly salary, will now be 1/6th for performance weeks and 1/5th for rehearsal weeks; and,
   - employer paid medical insurance from first date of employment to last date of employment including not more than 6 lay-off weeks during employment period. In the previous agreement employer paid for work weeks only. This will be the 3rd year the employer has paid medical insurance for the Artists.

2. Ballet Chicago. Contract expired on December 1997, and the Fed/Med Letters have been filed. Negotiations commenced with this company, and again, they are contemplating a five (5) week season only for the 97/98 season. A one-year agreement was reached and the improvements are: 3% increase in wages, an additional one half of one percent contribution to the AGMA Retirement Fund (total contribution will be 2.5%), seniority compensation increased to $6.00, and increases in overtime and premium rates of compensation. Kudos to Gail Mrzowski, Gretchen Kloke and Todd Brown for their hard work at the bargaining table.

Continued on page 9

4. Ballet Tech (a.k.a. Feld Ballets/NY). Contract expires June 30, 1998. Fed/Med letters have been filed. Proposals have been submitted for a one (1) year roll-over of work rules and conditions and proposed improvements only in the areas of wages, overtime, penalty, free day, travel overtime, meal money and pension. We will commence negotiations in March, 1998.

5. Dance Theatre of Harlem. Contract expires September 30, 1998. Fed/Med letters will be filed. A company meeting was held at the AGMA office on Friday, February 27, 1998, and concerned AGMA BOG members attended as well as concerned dancers in the New York area. The dancers have elected a Dancers' Negotiating Committee of eight, and the process to develop proposals for a new CBA will commence. Also, a special company meeting to meet with all new artists of the company will be scheduled.

6. REPRISE! Broadway's Best in Concert, Los Angeles, California. The one-year Agreement expired November 1997. Fed/Med letters have been filed. AGMA, with the assistance of Burman Timberlake, submitted its proposals for a new multi-year agreement. Management has refused to bargain with AGMA. An unfair labor charge has been filed on March 5, 1998, and the BOG will be discussing an action against REPRISE to effect Rule #1, at its next scheduled meeting.

7. Atlanta Ballet. This first ever three year union contract, which will expire on August, 1998, was very difficult to achieve. The Fed/Med letters have been issued. Proposals, with the assistance of the Bait/Wash Area, were submitted to management and four (4) days of negotiations have taken place and a tentative 3-year Basic Agreement achieved. The company is having a very difficult time maintaining its presence in The Fox Theatre. The Fox would prefer not to have the Atlanta Ballet (except for their NUTCRACKER) and to use other seasonal dates held by the ballet for more lucrative attractions, such as touring Broadway-type shows. Nevertheless, we were able to achieve the following: 3% increase in wages in each year and a 4% increase in each year in artistic levels; guaranteed work weeks increased from 28 to 31 weeks in the first year and 32 weeks in the second and third year; minimum number of dancers increased in the second and third year; 100% employer paid medical insurance and dental; and percentage increases in overtime and concession monies. Kudos to Julianne Spratlin Kepley, Jim Stein, John Welker and the other members of the Dancers' Committee and the company members who attended the sessions as observers. Dancers ratified the Basic Agreement in a vote of 18-Yes and 1-Abstain.

8. Metropolitan Fair & Exposition Authority (Chicago's THE NUTCRACKER by Ruth Page). The 1997 season was the last presentation of this perennial favorite in the city of Chicago. The Chicago Tribune Charities Foundation determined that in the past few seasons this production just wasn't making enough money to warrant its ongoing existence. It should be noted that this production generated annually, approximately $4,732.00 in 2% working dues, in addition to initiation fees and Basic Dues of approximately $3,895.00.

9. Adventures in Motion Pictures' theatrical production of Matthew Bourn's SWAN LAKE. On Broadway and a USA tour. These two (2) Basic Agreements were approved by AGMA's BOG on March 2, 1998. Highlights of our Basic Agreements are: 4% increase in wages in each of three (3) years; 100% employer paid health coverage; 3% pension contribution; 4% vacation pay; 42 paid sick days; 2 weeks' security bond; additional SWAN premium pay of $50 per performance for additional performances; $50 step-up fee per performance in the event an Artist performs a soloist or principal role; per diem weekly rates of $672, $700 and $728; and increases in overtime, penalty, free day, and travel overtime rates. Kudos to the Artists of AMP who attended the negotiations and became actively involved in the process.
WHAT IS AN AGMA MANAGER?

Tom Jamerson

Many questions have been asked about the importance of AGMA-approved managers. A list of some of these questions with answers follows. We hope it will be informative.

What is an AGMA manager? What does a manager have to do to be AGMA approved?

An AGMA approved manager is one who has signed an agreement with AGMA through which he/she agrees to abide by certain conditions with respect to his/her responsibility to the Artist and which outlines the Artist's responsibility to the manager. An AGMA approved manager must have agreed to the terms of the contract to be considered an AGMA approved manager. In addition to this agreement between AGMA and the manager, an individual agreement is signed between the Artist and the manager which incorporates the terms and conditions of the agreement between AGMA and the manager.

These contracts presume that the Artist is engaging the manager to be his/her representative and not that the manager is allowing the artist to be represented by him or her under terms only favorable to the manager. It sets specific commissions payable to the management on the Artists engagements. It also sets the rules for responsibility of the payment expenses and promotion. Should the manager place the Artist in a position which is injurious to the career of the Artist or if the management does not get work for the artist for a long period of time, the contract provides a method whereby the artist can terminate the agreement. There are many other provisions in this contract which protect the Artist.

How can you be sure a manager is AGMA approved?

A call to the AGMA office is all that is necessary to find out if a manager is a signatory to an agreement.

Does an AGMA manager have a standard contract he/she offers the singer?

AGMA has a contract form for AGMA approved managers to use when signing Artists. Frequently, however, the managers will use their own form which includes additional terms of the agreement. Any terms in the management's form must not prove to be less favorable to the Artist.

What are the advantages of having an AGMA manager?

The AGMA contract provides many terms which protect the Artist from abuse. One of the terms defines responsibility for expenditures. For example, it is the responsibility of the manager to bear the expenses of booking the Artist but it is the responsibility of the Artist to bear the expense of promotion. Should a dispute arise, and they do from time to time, a provision in the agreement allows for arbitration to resolve the dispute. AGMA can be a party to this arbitration.

My understanding is that AGMA managers do not take commission on per diem and that they are not supposed to take commission on any part of a fee which is at or below the designated AGMA minimum. Can they take commission on rehearsal pay?

The contract between AGMA and the Managements indicate that reimbursed expenses are not to be considered commissionable income. Per diem is, in effect, a reimbursement for expenses incurred while performing with the company. Travel reimbursement also is non-commissionable.

The Collective Bargaining Agreements negotiated by AGMA with the various companies contain the minimum fees for performance weeks, rehearsal weeks, or the per performance rate, the hourly rehearsal rates,
Managers (Continued from page 10)

per diem, over time, etc. These rates are a product of the negotiation by the union. It is AGMA's policy that an Artist should "take home" no less than the minimums negotiated by AGMA. Any commission should not bring this "take home pay" below the minimum. If an Artist receives only the minimum rates indicated in the agreement with the company, there should be no commission paid. If the Artist is paid only $5.00 above minimum, the commission can be no more than the $5.00 over minimum, allowing the Artist to "take home" the minimum.

Where can members find out what the AGMA minimum fee on a particular role is?

All an Artist has to do is contact the (Tom Jamerson) office at AGMA to find out the minimum rate on any role for any company.

How does AGMA encourage managers to become AGMA approved? What does the manager get out of the relationship?

This question brings up a question which is frequently asked. When one speaks of "the union", of whom are they speaking? The answer is, "The membership of the union is the union". Only the resolve and determination of the membership can bring companies and managers under the union contract. Unless an Artist requires a manager to be a signatory to the AGMA contract, a contract that is designed to protect the Artist, the management might feel it is in its best interest not to be under an AGMA contract since it would not then have to deal with the restrictions designed to protect the Artist.

Should the Artists require that all managers be signatory to the AGMA contract, the management's would only be able to represent AGMA Artists if they were under the agreement. What would the Managements get? Under those circumstances, AGMA Artists.

What does an AGMA manager do for you that a non-AGMA manager can't?

It might be more pertinent to ask the question the other way, "What can a non-AGMA approved manager do that an AGMA approved manager can't?"

As was indicated previously, the AGMA contract is basically designed to protect the Artist. Therefore, a non-AGMA management would not be limited by the agreement and therefore would be able to more easily take advantage of an Artist.

I understand that one of the main reasons for the formation of AGMA was to help standardize management. What has AGMA done to standardize management? What are some of AGMA's achievements in this area? What remains to be done?

One of the most obvious achievements of AGMA in this field is the standardization of the commissions that are allowed to be charged on engagements. These commissions were set in the early life of AGMA. This was a time where the Artist's Managements were taking advantage of Artists in unbelievable ways, such as demanding 50% commissions on jobs and receiving large fees for artists but only paying small amounts to the Artists.

If you have a complaint against an AGMA manager, does AGMA take any action? Does it matter whether the complainer is union or not? What is the procedure?

The AGMA contract provides for an arbitration procedure as the jurisdiction to settle a dispute. The contract indicates that AGMA or the Management can bring demand for arbitration in instances of breach of contract. Likewise, the Artist can bring demand for arbitration against the management for a breach of contract. Certain grievances would require that AGMA be only "amicus curiae" (interested party) to the proceedings, naturally supporting the Artist to the best of our ability.

Other instances might require AGMA itself to be the party which brings the demand for arbitration. Every instance would be different and would require specific consideration which would best represent the Artist.

Continued on page 14
## American Guild of Musical Artists

### Statement of Financial Position
September 30, 1997 and 1996

<table>
<thead>
<tr>
<th></th>
<th>1997</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ASSETS:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and short-term investment: (Note 2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating accounts</td>
<td>$281,648</td>
<td>$540,435</td>
</tr>
<tr>
<td>Money market funds</td>
<td>609,449</td>
<td>112,123</td>
</tr>
<tr>
<td>Certificate of deposit</td>
<td>54,052</td>
<td>51,293</td>
</tr>
<tr>
<td>U.S. Treasury bill</td>
<td>-</td>
<td>47,427</td>
</tr>
<tr>
<td></td>
<td>945,149</td>
<td>751,278</td>
</tr>
<tr>
<td>Receivables:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dues</td>
<td>140,952</td>
<td>47,579</td>
</tr>
<tr>
<td>Other</td>
<td>15,591</td>
<td>1,099</td>
</tr>
<tr>
<td></td>
<td>156,543</td>
<td>48,678</td>
</tr>
<tr>
<td>Other Assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash - security deposits (Note 8)</td>
<td>341,566</td>
<td>286,008</td>
</tr>
<tr>
<td>Prepaid Expenses</td>
<td>14,820</td>
<td>33,210</td>
</tr>
<tr>
<td>Security deposit</td>
<td>1,280</td>
<td>1,280</td>
</tr>
<tr>
<td></td>
<td>357,666</td>
<td>320,498</td>
</tr>
<tr>
<td>Net property assets (Notes 2 and 6)</td>
<td>107,704</td>
<td>123,902</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$1,567,062</td>
<td>$1,244,356</td>
</tr>
<tr>
<td><strong>Liabilities and net assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$252,907</td>
<td>$101,202</td>
</tr>
<tr>
<td>Security deposits (Note 8)</td>
<td>341,566</td>
<td>286,008</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>$594,473</td>
<td>387,210</td>
</tr>
<tr>
<td><strong>Net assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>972,589</td>
<td>857,146</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>972,589</td>
<td>857,146</td>
</tr>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td>$1,567,062</td>
<td>$1,244,356</td>
</tr>
</tbody>
</table>

### Statement of Cash Flows
For the years ended September 30, 1997 and 1996

<table>
<thead>
<tr>
<th></th>
<th>1997</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash flows from operating activities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>$212,927</td>
<td>$297,060</td>
</tr>
<tr>
<td>Adjustments to reconcile change in net assets to net cash provided by operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>36,181</td>
<td>37,786</td>
</tr>
<tr>
<td>Loss on disposal of property assets</td>
<td>9,949</td>
<td>9,949</td>
</tr>
<tr>
<td>Changes in operating assets and liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Increase) Decrease in other receivable (Decrease) Increase in accounts payable and accrued expenses</td>
<td>(14,492)</td>
<td>1,151</td>
</tr>
<tr>
<td>(Increase) Decrease in dues receivable (Increase) Decrease in prepaid expenses and security deposit</td>
<td>54,221</td>
<td>36,676</td>
</tr>
<tr>
<td>(Increase) Decrease in dues receivable</td>
<td>(93,373)</td>
<td>79,258</td>
</tr>
<tr>
<td>(Increase) Decrease in prepaid expenses and security deposit</td>
<td>18,390</td>
<td>(34,490)</td>
</tr>
<tr>
<td><strong>Net cash provided by operating activities</strong></td>
<td>213,854</td>
<td>427,390</td>
</tr>
<tr>
<td><strong>Cash flows from investing activities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proceeds from redemption of U.S. Treasury bills</td>
<td>192,201</td>
<td></td>
</tr>
<tr>
<td>Purchase of U.S. Treasury bills</td>
<td>(96,092)</td>
<td></td>
</tr>
<tr>
<td>Purchase of property assets</td>
<td>(19,983)</td>
<td>(61,064)</td>
</tr>
<tr>
<td><strong>Net cash (used in) investing activities</strong></td>
<td>(19,983)</td>
<td>35,045</td>
</tr>
<tr>
<td><strong>Net increase in cash and cash equivalents</strong></td>
<td>193,871</td>
<td>462,435</td>
</tr>
<tr>
<td><strong>Cash and short-term investments, beginning of year</strong></td>
<td>751,278</td>
<td>288,843</td>
</tr>
<tr>
<td><strong>Cash and short-term investments, end of year</strong></td>
<td>$945,149</td>
<td>$751,278</td>
</tr>
<tr>
<td><strong>Supplemental disclosure of cash flow information:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest paid</td>
<td>$25</td>
<td>$465</td>
</tr>
</tbody>
</table>
AGM Finance (Continued from page 12)

AMERICAN GUILD OF MUSICAL ARTISTS
Notes to Financial Statements
September 30, 1997 and 1996

Note 1 - General

The American Guild of Musical Artists (Guild) is a union of performers in the opera, dance, oratorio, concert and recital fields. The Guild is a branch of the Associated Actors and 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 among other provisions, may establish minimum compensation, limit rehearsal hours, specify 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 artists 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.

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

Valuation of Investments

Investments in money market funds, certificate of deposit and U.S. Treasury bill are stated at cost which approximates fair value.

As of September 30, 1997 the Board has designated $200,000 of cash and short-term investments 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 short-term investments 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 - 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:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net assets, October 1, 1995, as previously reported</td>
<td>$449,249</td>
</tr>
<tr>
<td>Dues receivable</td>
<td>126,837</td>
</tr>
<tr>
<td>Accrued expenses</td>
<td>(16,080)</td>
</tr>
<tr>
<td>Net assets, October 1, 1995, as restated</td>
<td>$560,086</td>
</tr>
</tbody>
</table>

Note 5 - Prior Period Adjustment

An understatement of a previously reported liability was retroactive recognized this year. The side fund pension contribution to the American Guild of Musical Artists Staff Pension Plan in the amount of $97,784, was applicable to prior years.

Note 6 - Property Assets

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

<table>
<thead>
<tr>
<th>Year</th>
<th>1997</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td>Furniture and fixtures</td>
<td>$176,311</td>
<td>$174,644</td>
</tr>
<tr>
<td>Computer equipment</td>
<td>269,805</td>
<td>251,489</td>
</tr>
<tr>
<td>Leasehold improvements</td>
<td>21,071</td>
<td>21,071</td>
</tr>
<tr>
<td>Less accumulated depreciation and amortization</td>
<td>467,187</td>
<td>447,204</td>
</tr>
<tr>
<td>Net property assets</td>
<td>$107,704</td>
<td>$123,902</td>
</tr>
</tbody>
</table>

Depreciation and amortization expense amounted to $36,181 and $37,786 for the years ended September 30, 1997 and 1996, respectively.

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:

<table>
<thead>
<tr>
<th>Year Ending September 30</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1998</td>
<td>$238,997</td>
</tr>
<tr>
<td>1999</td>
<td>$257,993</td>
</tr>
<tr>
<td>2000</td>
<td>$257,993</td>
</tr>
<tr>
<td>2001</td>
<td>$257,993</td>
</tr>
<tr>
<td>2002</td>
<td>$150,496</td>
</tr>
<tr>
<td></td>
<td>$1,163,472</td>
</tr>
</tbody>
</table>

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 $212,565 and $200,000 for the years ended September 30, 1997 and 1996, respectively. For the case period commencing April 1, 1997 through March 31, 1998, the owner of the property has agreed to accept the total sum of $220,000 to be the all inclusive rental 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 that are assigned to the Guild. In addition, irrevocable letters of credit totaling $114,000 have been issued in favor of the Guild at September 30, 1997.
AFL-CIO Boycott List

- FARMLAND DAIRY- IBT
- ALITALIA AIRLINES-IAM
- FOUR POINTS BY SHERATON-HERE
- MICHELIN-USWA
- REGAL CINEMAS-
- MASTER APPAREL-IUE
- BEST WESTERN-GROSVENOR RESORT-HERE
- CROWN CENTRAL PETROLEUM-OCAW

For complete, updated or detailed information, visit http://www.unionlabel.org/donotbuy/

AGMA Finance (Continued from page 13)

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, 1997 and 1996, is as follows:

<table>
<thead>
<tr>
<th></th>
<th>1997</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td>Service cost benefits earned during the period</td>
<td>$80,752</td>
<td>$72,755</td>
</tr>
<tr>
<td>Investment cost on projected benefit obligation</td>
<td>41,839</td>
<td>38,872</td>
</tr>
<tr>
<td>Actual return on assets</td>
<td>(1,234)</td>
<td>5,867</td>
</tr>
<tr>
<td>Net amortization and deferral</td>
<td>(24,357)</td>
<td>(30,716)</td>
</tr>
<tr>
<td>Net periodic pension cost</td>
<td>$97,000</td>
<td>$86,778</td>
</tr>
</tbody>
</table>

The following table indicates the Plan's funded status and amounts recognized in the statement of financial position as of September 30, 1997 and 1996:

<table>
<thead>
<tr>
<th></th>
<th>1997</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actuarial present value of benefit obligation, including vested benefits of $507,989 and $487,665</td>
<td>$545,780</td>
<td>$514,964</td>
</tr>
<tr>
<td>Plan assets at fair value</td>
<td>$385,083</td>
<td>$426,372</td>
</tr>
<tr>
<td>Projected benefit obligation</td>
<td>668,768</td>
<td>883,208</td>
</tr>
<tr>
<td>Projected benefit obligation in excess of plan assets</td>
<td>(283,685)</td>
<td>(156,836)</td>
</tr>
<tr>
<td>Unrecognized net loss</td>
<td>149,106</td>
<td>32,494</td>
</tr>
<tr>
<td>Unrecognized transition obligation</td>
<td>114,964</td>
<td>123,807</td>
</tr>
<tr>
<td>Adjustment required to recognize minimum liability</td>
<td>0</td>
<td>(88,057)</td>
</tr>
<tr>
<td>(Unfunded accrued pension cost)</td>
<td>$(19,615)</td>
<td>$(88,592)</td>
</tr>
</tbody>
</table>

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.

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.

What, if any, are the disadvantages of working with an AGMA manager?

The contract between AGMA and the manager, as has been indicated throughout this interview, is to protect the Artist. The greatest disadvantage to working with a non-AGMA approved manager is that one does not have the protection. It is difficult to find any disadvantages for the Artist to work with an AGMA approved manager.

AGMA is in a tremendous renaissance where the members are participating more in its operation. This, after all, is the definition of a union; an organization working for the benefit of and at the will of its members. With respect to the managers, we think there will be a strengthening of this relationship as the role of managers in the profession has changed and continues to change in the industry. We must not only react to this change but participate in the development process in a way which better protects the members.

For more information on AGMA managers, contact Tom Jamerson at the AGMA National Office (212) 265-3687
AGMA Relief Fund
Statements of Activities
For the years ended September 30, 1997 and 1996

<table>
<thead>
<tr>
<th></th>
<th>1997</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenues:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions (Note 1):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theatre Authority, Inc.</td>
<td>$70,000</td>
<td>$52,500</td>
</tr>
<tr>
<td>Theatre Authority West, Inc.</td>
<td>22,500</td>
<td>14,700</td>
</tr>
<tr>
<td>Corporations and foundations</td>
<td>25,000</td>
<td>25,000</td>
</tr>
<tr>
<td>Special events</td>
<td>1,669</td>
<td>47,235</td>
</tr>
<tr>
<td>Annual appeal</td>
<td>26,108</td>
<td>14,265</td>
</tr>
<tr>
<td>Other</td>
<td>5,580</td>
<td>2,945</td>
</tr>
<tr>
<td><strong>Total revenues</strong></td>
<td><strong>150,857</strong></td>
<td><strong>156,635</strong></td>
</tr>
<tr>
<td>Investment Income:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest and dividends</td>
<td>31,121</td>
<td>34,410</td>
</tr>
<tr>
<td>Appreciation (depreciation) in fair value of investments</td>
<td>93,461</td>
<td>(29,815)</td>
</tr>
<tr>
<td>Gain on sale of investments</td>
<td>47,687</td>
<td>62,423</td>
</tr>
<tr>
<td><strong>Total revenues</strong></td>
<td><strong>230,616</strong></td>
<td><strong>223,653</strong></td>
</tr>
<tr>
<td>Expenses (Note 6):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assistance payments:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Age/disability assistance</td>
<td>20,082</td>
<td>29,740</td>
</tr>
<tr>
<td>Emergency assistance</td>
<td>44,395</td>
<td>34,244</td>
</tr>
<tr>
<td>Salaries, payroll taxes and employee benefits (Note 8)</td>
<td>118,449</td>
<td>108,287</td>
</tr>
<tr>
<td>Professional fees - legal, accounting and investment advisory and custodian fees</td>
<td>20,169</td>
<td>23,751</td>
</tr>
<tr>
<td>Administrative expenses</td>
<td>5,436</td>
<td>7,099</td>
</tr>
<tr>
<td>Contributions to organizations (Note 7)</td>
<td>17,575</td>
<td>16,973</td>
</tr>
<tr>
<td>Training and education</td>
<td>120</td>
<td>330</td>
</tr>
<tr>
<td>Fundraising</td>
<td>3,986</td>
<td>23,711</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td><strong>230,212</strong></td>
<td><strong>244,135</strong></td>
</tr>
<tr>
<td><strong>Change in net assets</strong></td>
<td><strong>92,914</strong></td>
<td><strong>(20,482)</strong></td>
</tr>
</tbody>
</table>

Net Assets:
Beginning of year, as previously reported (Note 4) | 1,096,193 | 946,331 |
Effect of change in accounting basis | - | 170,344 |
Beginning of year, as restated | 1,096,193 | 1,116,675 |
End of year - unrestricted | $1,189,107 | $1,086,193 |

*Distinguished individual or distinguished individual in a related profession

IN MEMORIA
Lawrence Davidson
Todd Duncan
Margaret Hillis*
Valentina Pereyaslavec*
Leonie Rysanek
Louise Sherman*
AGMA Hotline
(212) 247-0247

The AGMA Hotline is your source for news and auditions, services available, union business, fellowships, competitions, career assistance and health matters. The Hotline is available seven days a week, 24 hours a day, and is updated regularly. In addition, AGMA shares a Hotline with SAG and AFTRA in San Francisco, at (415) 433-6266

SANTE FE OPERA DEBUTS NEW THEATRE

On July 3, 1998, a new theater makes its debut at The Sante Fe Opera, with 237 additional seats (total of 2126) and covered seating in all locations. The new theater will have many more amenities, while maintaining its open-air ambiance with starry skies visible through the sides of the amphitheater and the back of the stage.

Model of new theater
(architect: Polshek and Partners)

Relief Fund (Continued from page 15)

AGMA Relief Fund
Notes to Financial Statements
For the years ended September 30, 1997 and 1996

Note 1: General
The AGMA Relief Fund (Fund) was formed by resolution of the American Guild of Musical Artists’ (AGMA), Board of Governors to provide assistance to members who are needy, aged or infirm or unable to meet their basic financial obligations.

Funding
Theatre Authority, Inc. and Theatre Authority West, Inc. are nonprofit charitable organizations administering and regulating the free appearances of performers and providing assistance to members of the theatrical community. Theatre Authority, Inc. and Theatre Authority West, Inc. contribute to the emergency relief trust funds of the performing unions, to be used for member services and financial assistance to benefit the needy, sick and indigent performers.

Note 2: Significant Accounting Policies

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

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

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

Valuation of Investments
Investments in U.S. government and government agencies and common stock are stated at fair value, as determined by quoted market prices.

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 Fund to concentrations of credit risk include cash and cash equivalents. The Fund maintains accounts at high-quality financial institutions. While the Fund attempts to limit any financial exposure by maintaining accounts at high-quality financial institutions, its deposit balances may, at times, exceed federally insured limits. The Fund has not experienced any losses on such accounts.

Note 4: 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:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net Assets, October 1, 1995,</td>
<td>$946,331</td>
</tr>
<tr>
<td>as previously reported</td>
<td></td>
</tr>
<tr>
<td>Interest receivable</td>
<td>5,834</td>
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<tr>
<td>Accrued Expenses</td>
<td>(11,250)</td>
</tr>
<tr>
<td>Allowance for appreciation of</td>
<td>175,760</td>
</tr>
<tr>
<td>investments</td>
<td></td>
</tr>
<tr>
<td>Net assets, October 1, 1995,</td>
<td>$1,116,675</td>
</tr>
<tr>
<td>as restated</td>
<td></td>
</tr>
</tbody>
</table>

Note 5: Pension Plan for Employees
The Fund participates in the American Guild of Musical Artists Staff Pension Plan, a defined benefit pension plan covering all of its employees. Pension expense was $3,908 and $4,898 for the years ended September 30, 1997 and 1996, respectively.

Note 6: 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:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program services</td>
<td>$68,714</td>
</tr>
<tr>
<td>Financial services</td>
<td>82,052</td>
</tr>
<tr>
<td>Supporting activities</td>
<td>46,835</td>
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<tr>
<td>Administration expenses</td>
<td>32,611</td>
</tr>
<tr>
<td>Fundraising</td>
<td>230,212</td>
</tr>
</tbody>
</table>

Note 7: Contributions to Organizations
Included in contributions to various organizations for the years ended September 30, 1997 and 1996 was $15,100 and $15,000, respectively, paid to the Career Transition Fund.

Note 8: Allocation of Salaries
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.

Note 9: Tax Status
The Fund is exempt from federal income tax under the provisions of Section 501 (c) (3) of the Internal Revenue Code.
HOUSTON GRAND OPERA TO INTRODUCE MULTIMEDIA MODULAR STAGE

FIRST OF ITS KIND FOR OPERA PRODUCTION

In the pioneering tradition of Houston Grand Opera and its General Director of 25 years, David Gockley, the innovative production techniques of rock concerts and music video will meet the world of opera when the company introduces the Multimedia Modular Stage (MMS), the centerpiece of its Community Connections Initiative intended to expand HGO’s audience base and move the company closer to the center of its diverse community.

This multimedia stage incorporates video technology into a flexible design similar to those used for rock concert tours. It will be the first of its kind for opera production, demonstrating an entirely new way of presenting opera, which is increasing in popularity among younger audiences because of the way it combines drama, music, movement and visual elements. The MMS takes this exciting art form out of a formal opera house setting and moves it into accessible, affordable outdoor theaters. HGO will inaugurate this innovative stage with a new production of one of the most popular operas in the repertoire, Georges Bizet’s Carmen, on Saturday, May 30, 1998, at The Cynthia Woods Mitchell Pavilion in the Woodlands, Texas.

The MMS is designed to bring opera to a wider and more diverse audience. It was conceived for use in outdoor theaters accommodating many thousands of people at considerable distances from the stage. In the past, it was impossible to mount opera productions in these facilities since they were usually constructed without an orchestra pit and only limited fly and wing space. The design of the MMS takes into account these restrictions. The MMS allows HGO to transport with the use of four tractor trailers the entire set, including projection and video screens, lighting and sound systems, to locations not otherwise suitable for opera performances.

The MMS features a multi-tiered stage constructed of steel and plexiglass. There are two video screens for live action video, three screens to accommodate crossfading still projections, risers for an on-stage orchestra, four on-stage hydraulic lifts, a state-of-the-art sound system and a lighting system featuring the latest instruments.

To create the necessary visual impact, two state-of-the-art Barco 9200 projectors and six Austrian-made Pani projectors will flash a combination of graphics and live action onto the five screens mounted on either side of and behind the stage. Four cameras, including one on-stage portable minicam, will supply the live images. The graphics will essentially replace the “drops” used to set the scene in typical opera productions. For example, the graphics used in Carmen will include computer-generated images of a bullfight, the moon rising and tarot cards being dealt.

A major advantage of the design of the MMS is that it allows the orchestra to be situated within the performing area, allowing the performers direct access to the audience. In addition, the orchestra will be in full view of the audience. Video monitors will relay cues between the conductor, the technicians and the singers. The MMS includes a computer-programmable lighting system featuring instruments which change focus, color and direction via remote control.

The need for enhancement of the sound will be met by a state-of-the-art system which includes headset microphones (like those used in Rent) for the principal singers, area mikes, microphones for the orchestra, a sophisticated sound mix and a public address system.

Houston Grand Opera’s Community Connections Initiative is a progressive, multi-pronged initiative aimed at moving Houston Grand Opera closer to the center of community life. The Initiative, which was launched during the 1996-97 season, involves an expansion of existing outreach programs and the creation of new programs specifically designed to broaden HGO’s audience reach and enhance HGO’s profile within the community. Major funding for the Community Connections Initiative has been provided by the National Endowment for the Arts and the Charles E. Culpepper Foundation.

As the centerpiece of the Community Connections Initiative, Houston Grand Opera plans to annually produce one of the five most popular operas on the MMS, with the intention of attracting mass audiences in outdoor theaters. The target audiences for productions of the MMS are diverse. They include minority groups, families, young adults and first-time opera goers. To make these productions economically feasible, the MMS was designed to accommodate the elements needed to produce five operas over a five-year cycle. The aim is not to duplicate mainstage conditions or aesthetics but to make a strong visual as well as aural impact within the vast conditions of an outdoor venue. In the future, HGO plans to use the MMS in other outdoor venues, inside the Wortham Theater Center and for tours around the country.

The MMS project is part of a conscious effort by HGO to avoid the kind of elitist isolation that, according to a recent National Endowment for the Arts report, characterizes many of the nation’s major arts groups. It is a move toward the kind of "participation, democratization and popularization" which the report argues is needed to sustain support for the arts. "The Endowment is pleased to support Houston Grand Opera with its state-of-the-art modular stage system," said NEA Director of Music and Opera Wayne S. Brown. "This project is another remarkable step HGO has taken to make opera more accessible throughout the Houston area and America."
## AMERICAN GUILD OF MUSICAL ARTISTS
### Supplementary Financial Information
#### Schedule of Expenses
For the years ended September 30, 1997 and 1996

<table>
<thead>
<tr>
<th></th>
<th>1997</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total</td>
<td>Program</td>
</tr>
<tr>
<td></td>
<td>Services</td>
<td>Activities</td>
</tr>
<tr>
<td>Staffing expenses:</td>
<td></td>
<td></td>
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<tr>
<td>Staff salaries</td>
<td>$641,863</td>
<td>$452,513</td>
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<td>18,714</td>
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<td>Payroll taxes</td>
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<td>49,300</td>
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<td>Employee benefits:</td>
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<td></td>
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<tr>
<td>Welfare</td>
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<td>77,332</td>
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<tr>
<td>Pension</td>
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<td>Temporary clerical services</td>
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<td>Transit checks</td>
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<td>2,060</td>
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<td>Vacation pay expense</td>
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<td>9,404</td>
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<td><strong>Total staffing</strong></td>
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<td><strong>756,612</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>1997</th>
<th>1996</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total</td>
<td>Program</td>
</tr>
<tr>
<td></td>
<td>Services</td>
<td>Activities</td>
</tr>
<tr>
<td>Support services:</td>
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<td>Branch offices</td>
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<td>355,000</td>
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<td>AGMazine</td>
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<td>19,555</td>
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<td>Travel - members</td>
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<td>209</td>
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<tr>
<td>Travel - staff</td>
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<td>24,070</td>
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<td>Teleconferencing</td>
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<td>24,262</td>
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<tr>
<td>Public relations</td>
<td>37,500</td>
<td>37,500</td>
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<tr>
<td>Arbitration fees</td>
<td>-</td>
<td>-</td>
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<td>Board expenses</td>
<td>21,490</td>
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</tr>
<tr>
<td><strong>Total support service</strong></td>
<td><strong>482,086</strong></td>
<td><strong>482,086</strong></td>
</tr>
</tbody>
</table>

Continued on page 19

## REMAINING BOARD MEMBERS

**New York Area**
- **Choristers**: William Cason, Jeanne-Michele Charbonnet, Hassan Christopher, Sandra Darling, William Fleck, Margaret Goodman, Jonathan Guuss, Kristine Jepson, Gwendolyn Jones, John Lankston, LeRoy Lehr, Michael Lofton, Jan Opalich, Eileen Schauer, Daniel Smith, Melanie Sonnenberg, Joel Sorensen, Anita Terzian, Luigi Vellucci, David Ward
- **Dancers**: Aleta O'Brien-Braxton, Joseph Sundstrom, Peggy Stenger, Zale Kessler, Helen McComas
- **Stage Directors/Managers**: Lagos Montes, Candy Lomax, C. Michael Green, James Bingham, Roger Crouthamel, Harris Davis, Kenneth Dovel, Karen Grahn, Harriet Greene, Elinor Harper, Nicola James, Lorraine Keane, Nancy Kendall, Linda Mays, Mary Meyers, Roger Olsen, Marilyn Pelletier, Carolyn Sielski, Alan Sokoloff, Constance Webber
- **Soloists**: Johanna Bratt, Sarah Stewart, Richard Livingston, Bette Mc Gee, Darrell Nakagawa, Thomas Potter, Robert Prindle, Loren Richardson, Roberta Saper, Jeffrey Taylor, Fred Long, Michael Scott, Scott Blois, Jonathan Curtis, James Holomon

**Chicago Area**
- **Choristers**: Carolyn Berghoff, Michael Cook, Kenneth Donovan, Martha Edwards, Luís Galvez, Richard Livingston, Bette Mc Gee, Darrell Nakagawa, Thomas Potter, Robert Prindle, Loren Richardson, Roberta Saper, Jeffrey Taylor
- **Dancers**: Dallas Hansen, Katherine Mc Kee, Sigmund Seigel, David Varrum, Danny Furonig, Nora Heiber, Carolyn Houser-Carva, Martha Howe, Gregory Stepp
- **Stage Directors/Managers**: Lagos Montes, Candy Lomax, C. Michael Green, James Bingham, Roger Crouthamel, Harris Davis, Kenneth Dovel, Karen Grahn, Harriet Greene, Elinor Harper, Nicola James, Lorraine Keane, Nancy Kendall, Linda Mays, Mary Meyers, Roger Olsen, Marilyn Pelletier, Carolyn Sielski, Alan Sokoloff, Constance Webber
- **Soloists**: Johanna Bratt, Sarah Stewart, Richard Livingston, Bette Mc Gee, Darrell Nakagawa, Thomas Potter, Robert Prindle, Loren Richardson, Roberta Saper, Jeffrey Taylor, Fred Long, Michael Scott, Scott Blois, Jonathan Curtis, James Holomon

**Philadelphia Area**
- **Choristers**: Ennio Brugnolo, Shellie Camp, Jan Taylor
- **Dancers**: Karen Kalin

**New England Area**
- **Choristers**: Geraldine Barretto, Aaron Bebeau, Robert F. Brown, Charles H. Dewey, David F. Egan, William F. Feeley, Jr., John A. Fritsch, John D. Gagnon, John S. Gage, John H. Gaunt, John A. Gentry, John R. Goode, John D. Green, John W. Green, John J. Green, John L. Green, John M. Green, John W. Green, John W. Green, John W. Green, John W. Green
- **Dancers**: James Payne

**Northwest Area**
- **Choristers**: Raoul Bellis-Squires, Susan Dorn, George Scott, Robert Wickstrom
- **Dancers**: Ariana Lallone, Charles Newton, Shirley Harned
Supplementary Information (Continued from page 16)

<table>
<thead>
<tr>
<th>Other expenses:</th>
<th>1997 Total</th>
<th>Program Services</th>
<th>Supporting Activities</th>
<th>1996 Total</th>
<th>Program Services</th>
<th>Supporting Activities</th>
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<tbody>
<tr>
<td>Total</td>
<td>624,075</td>
<td>49,580</td>
<td>574,495</td>
<td>537,827</td>
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<td>Rent</td>
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<td>-</td>
<td>212,565</td>
<td>200,000</td>
<td>-</td>
<td>200,000</td>
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<td>Stationery and office expense</td>
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<td>39,930</td>
<td>26,717</td>
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<td>9,368</td>
<td>4,868</td>
<td>-</td>
<td>4,868</td>
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<tr>
<td>Computer</td>
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<td>28,000</td>
<td>30,117</td>
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<td>Storage</td>
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<td>3,898</td>
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<tr>
<td>Equipment and office maintenance</td>
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<td>31,026</td>
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<td>27,279</td>
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<tr>
<td>Per capita taxes</td>
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<td>18,051</td>
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<td>Meetings</td>
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<td>Donations</td>
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<td>Insurance</td>
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<td>Copying Expense</td>
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<tr>
<td>Personnel recruitment</td>
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<td>Seminars and conference</td>
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<td>-</td>
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<td>Minor equipment purchases</td>
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<td>-</td>
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<td>Miscellaneous</td>
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<tr>
<td>Interest</td>
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<td>25</td>
<td>465</td>
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</tr>
<tr>
<td>Dues and subscriptions</td>
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<td>Bank charges</td>
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<td>2,350</td>
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<td>Payroll services</td>
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<td>2,591</td>
<td>2,591</td>
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<tr>
<td>Pension benefit guaranty premiums</td>
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<td>Library expense</td>
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<td>Staff training</td>
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<td>9,279</td>
<td>9,279</td>
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<tr>
<td>Contributions (for Career transition)</td>
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<td>-</td>
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<tr>
<td>Professional fees.</td>
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<td></td>
<td></td>
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<tr>
<td>Legal</td>
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<td>56,559</td>
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<tr>
<td>Accounting</td>
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<td>Consulting</td>
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<td>Investment advisory</td>
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<td>Actuarial</td>
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<td>Depreciation and Amortization</td>
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<td></td>
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<td>537,827</td>
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<tr>
<td>Total</td>
<td>2,154,838</td>
<td>1,288,278</td>
<td>$866,560</td>
<td>1,925,613</td>
<td>1,107,407</td>
<td>$818,206</td>
</tr>
</tbody>
</table>

WORKERS MEMORIAL DAY

On April 28, 1998, the labor movement will once again observe Workers Memorial Day to remember workers who have been killed or injured on the job. The day should be more than a remembrance; it should be a time to renew our fight for strong safety and health protections. The theme of this year's Workers Memorial Day is "Safe Jobs--Make Our Voice Heard." For the past several years, we have successfully fought employer and political attacks on job safety protections. Now these same opponents are trying to stop unions from speaking out to protect workers. They want to stifle working families by preventing unions from spending members' dues to work for stronger job safety laws and to engage in other legislative and political activities.

For decades the labor movement has led the fight for and won job safety protections that have improved the lives of all workers—organized and unorganized. We must continue that fight, speak out and make our voice heard for safe jobs, respect and a better future for workers.
Area News

Washington/Baltimore Area
Atlanta Ballet, one of the latest AGMA companies, will spend three weeks in China (May 26 - June 13, 1998) touring the Nutcracker to Beijing, Guangzhou and Shenzhen. While in China, the Company will also perform several mixed repertories, including two performances in Shanghai. The new co-chairs are Caroline Widegren and Cynthia Blum.

Chicago Area
James Odom was elected as the Chair of the Area Executive Committee.

New York Area
The New York Area held an area meeting recently, where Bill Moriarty of the American Federation of Musicians was the guest speaker.
Eileen Koyl was elected as Chair of the Area Executive Committee.

Southern California Area
David Speers has been selected as the new General Director for the Arizona Opera. Mr. Speers comes to Arizona from Calgary Opera where he has served as General Director since 1988.

AGMA Emergency Relief Fund:
The 2-Step Application Process at a Glance

If you are a member of AGMA in need of emergency financial assistance and / or services, asking for help may seem daunting. The AGMA Emergency Relief Fund may be your answer. In fact, applying for assistance is an easy process. Our job is to help AGMA members in their time of need and we do our best to make the application process simple, quick and painless.

Here is all you need to do if you ever need us:

1. Write, call, email or visit us.
Our national office is in New York City, with service to members from every area across the nation. We'll let you know exactly what you need, so you can start to...

2. Gather Information
You may need to provide a wide variety of documentation, such as tax returns and W-2 forms, bank account statements, copies of unpaid bills, etc. Even if some documents have been misplaced or destroyed, we will help you to obtain alternative materials. Once you have provided us with the proper documentation, you can count on fast results. The Relief Fund works quickly because we understand how urgent the needs of our applicants are.

Drop us an email at AGMARF@aol.com

The Relief Fund is now online! We'd love to hear from you!

The infamous "Tosca Supers" story has been heard in various forms. Whether or not there is truth to all or part of the story, it certainly bears sharing..

Modern medicine's most dramatic contribution to opera was surely that made in 1901 by a party of local medical students recruited to play the walk-on firing squad in the last act of Tosca at the San Francisco opera house....

The students, chosen for height rather than stage experience, knew nothing of the opera or its plot, and the producer had little time to brief them. He wasn't worried because they didn't have to sing. Five minutes before the start of the dress rehearsal, he told them: 'You're a firing squad. Just follow the officer. Slow march on in time to the music, line up, and when the officer lowers his sword, shoot'

'And how do we get off?'

'Just wait on stage and, at the end, exit with the principals.'

The dress rehearsal ran out of time and never reached the final scene, so, on the first night, the San Francisco audience saw Tosca end in an unusual way.

When, at the tragic denouement, the firing squad marched slowly on, its members were momentarily confused by the fact that there were both a man and a woman on stage. However, when Cavaradossi stepped bravely in front of them they decided he was the one they had to shoot. Yet as they lined up their sights they noticed he was wearing a conspiratorial way towards the woman. So, as the officer dropped his sword, they swung their rifles through 180 degrees and shot Tosca. They were clearly discomforted when she remained standing and they heard Cavaradossi, now directly behind them, hit the stage as he dropped. They gawped nervously as Tosca rushed to him as if he were still alive, and then screamed. And they began to grow panicky when they heard the shouts off-stage and saw Tosca mount the battlements. Then, as she flung herself off, they remembered their final instruction. As the curtain slowly descended, they rushed upstage and threw themselves after her.