



# AGMAZINE

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



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**National Executive Secretary**

## **AGE DISCRIMINATION AND APPRENTICE PROGRAMS**

Have you been barred from participation in an apprentice program because of your age? Have you been asked your age by a prospective employer? Both of these acts may violate federal law and the laws of many states. Thanks are due a number of AGMA members who have brought these problems to my attention and who have sent material on this subject.

According to information published by the Equal Employment Opportunity Commission, in June, 1996:

### **GENERALLY**

The Age Discrimination in Employment Act of 1967 (ADEA) protects individuals who are 40 years of age or older from employment discrimination based on age. The ADEA's protections apply to both employees and job applicants. Under the ADEA, it is unlawful to discriminate against a person because of his/her age with respect to any term, condition, or privilege of employment — including, but not limited to hiring, firing, promotion, layoff, compensation, benefits, job assignment, and training.

It is also unlawful to retaliate against an individual for opposing employment practices that discriminate based on age or for filing an age discrimination charge, testifying, or participating in any way in an investigation, proceeding, or litigation under the ADEA.

The ADEA applies to employers with 20 or more employees, . . .

### **APPRENTICESHIP PROGRAMS**

It is generally unlawful for apprenticeship programs, including joint labor-management apprenticeship programs, to discriminate on the basis of an individual's age. Age limitations in apprenticeship programs are valid only if they fall within certain specific exceptions under the ADEA or if the EEOC grants a specific exemption.

### **PRE-EMPLOYMENT INQUIRIES**

The ADEA does not specifically prohibit an employer from asking an applicant's age or date of birth. However, because such inquiries may deter older workers from applying for employment or may otherwise indicate possible intent to discriminate based on age, *requests for age information will be closely scrutinized to make sure that the inquiry was made for a lawful purpose, rather than for a purpose prohibited by the ADEA.*

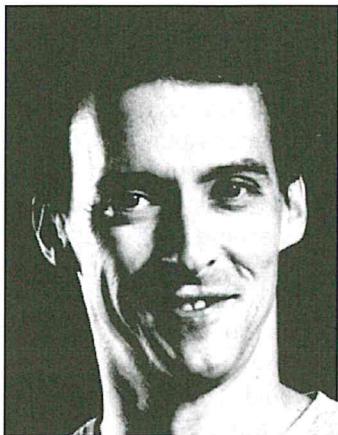
Unless companies that conduct training and apprenticeship programs for the artistic professions included within AGMA's jurisdiction can demonstrate that they qualify for a specific exception or exemption, such companies should not restrict training and apprenticeship programs to artists within a certain age range. In fact, even the term "Young Artists' Program," or some variation thereof, may indicate violations of the ADEA and perhaps some state statutes.

What should you do if you suspect

Continued on page 3

# From the President

Gerald Otte



## Reflections

Farewells are crazy. In fact, they are fairly useless. The job of the officers of a union should be to look forward not back. I tried to avoid writing this article by procrastination. That did not work as you can see. If you look at your ballot for the elections you will notice that I am not running for a fourth term as president. My time to serve came and is now over.

The job of president of this union is not an easy one. Thirty hours a week spent on union work is not unusual for the president. Seven days a week is the rule not the exception. As the Board of Governors has increased its activism, as the officers have taken on a major role in all the union does, the workload has grown not diminished. I learned several years ago that the job of president would never be finished. I have done what I can for this union. Others are ready to step in with their fresh ideas and fresh energy. It is with my head held high that I can leave, knowing that AGMA is in better condition now than it was six years ago.

I hope we will not forget where we were, but at the same time not dwell on the past. The many changes and improvements in AGMA point directly to a better union for us all. Some of the changes will not bear fruit for quite some time. I look forward to watching

it all unfold. Furthermore, you cannot get rid of me quite so easily. I am running for the Board of Governors and hope to continue to meddle (heheh) in an ongoing basis.

Each member of AGMA has a role to play. Have you found yours? What will you do to make this a better Union for you and your peers? What commitment are you ready to make today? The rewards of service are making our industry better, stronger, and more fulfilling for everyone. That's not a bad reward.

My last words to you as your president are these: Thank you. Thank you for the support you have shown, for the agreements and the disagreements. Thank you for paying your dues, without which we would have no union. Thank you for voting at this election, because the next president of AGMA will need all the support you can muster. Finally, thank you for the opportunity to serve, to learn, and to grow.

*Gerald Otte*

Gilmore (Continued from page 2)

that you or a colleague is the victim of acts of age discrimination committed by an AGMA employer? You should either contact your attorney, the local office of the Equal Employment Opportunity Commission (or comparable state agency), or submit a written report to me.

Recently, AGMA has been somewhat successful in bringing an age discrimination problem to the attention of the management of one opera company during the collective bargaining process, resulting in an extension of "core chorister" status for some in that protected category. A management representative of another AGMA opera company was heard to disparage the ability of "old men" to perform certain chorus roles believably. The latter case has been filed with a human rights commission in the employer's state.

AGMA has opposed and continues to oppose discrimination on the basis of age, race, sex, sexual orientation, national origin, religion, and disability (where, with reasonable accommodation, the prescribed services may be rendered by the employee). Talent, professionalism, and dedication are not limited to any particular group. In fact, artistry, prominence in one's profession, significance to colleagues and employers, and importance to the union, can, and usually do, increase with age and experience. Although this article has focused on age discrimination practiced against singers, legal protections and AGMA's concerns extend equally to dancers and staging staff, indeed to all our members, against all forms of illegal discrimination. It is in AGMA's interest to protect and encourage opportunities for all, untainted by irrelevant and unlawful criteria.

# DANCE

## DANCE AT A GLANCE

Dorothy Kochiras

The end is near...that is the end of the 98/99 season for most AGMA Dance Companies. Reports and reviews from our companies nationwide have been extremely favorable, and another successful season draws to a close. Our Artists are hard at work making sure that dance continues to be a highly visible, exciting art form.

Negotiations have either been completed or are in process for fifteen dance companies. Once again our major aim is to make the Artists a company's highest priority. The Artists committed to the negotiating process spend long hours in meetings, discussions, and at the bargaining table to ensure that they and their colleagues will have the best contract possible. The dedication and untiring efforts of these Artists reaffirm our belief that AGMA's greatest asset is its membership.

Artists, please be mindful when signing a Letter of Intent for reengagement with a company. This Letter of Intent is a binding contract between you and the company. There are usually questions during a negotiating year, so if in doubt about what a Letter of Intent means, or if you have questions regarding the Letter of Intent, please call AGMA for clarification before signing. If, after signing a Letter of Intent, you receive an offer of employment from another company which you would like to accept, you must go to Management and ask to be released from the Letter of Intent. Should Management agree, three copies of a brief letter stating that the alliance has been dissolved should be signed by the Artist and by a Management representative, each keeping a copy and a third copy sent to AGMA. Remember, your actions can affect other Artists nationwide.

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## 1999 National Officers and Board of Governors Elections Information

This year AGMA will be electing National Officers as well as members to the Board of Governors. In your AGMAZINE envelope you should find a ballot for your area, a ballot envelope, and a return envelope. Instructions are to be found on the ballot, but a couple of reminders are in order.

1. Sign your return envelope - your signature is required on this envelope. Your name should not appear on the ballot envelope or the ballot itself.

2. The ballot must be sent by U.S. mail and **must arrive** in the National

Office by May 18, 1999.

3. You must be a member in good standing to vote. Have you paid your dues? Do not wait to have a company deduct your dues. It is each member's responsibility to pay their dues. Dues deadlines are February 1 and August 1 each year.

# Elections '99

## AGMA National Officers

### Candidates for National Office

#### President

##### Linda Mays



Metropolitan Opera Chorus. AGMA First Vice-President. Executive Council. Administration and Policy Committee. Personnel Committee (Chairperson). New York Executive Committee (Vice-Chairperson).

"Alma Gluck, Gladys Swarthout, and George Gershwin were some of the prominent visionaries who used their personal power, professional stature and commitment to create AGMA.

Their wise promotion of solidarity, pride, community awareness, mutual respect, education and diversity of disciplines empowers AGMA to represent all the creative forces contributing to the classical stage.

Present AGMA leadership has concluded an affiliation with the American Federation of Musicians, created and filled the position of National Manager of Negotiations, formed an AGMA Board Executive Council, held a Leadership Conference and enlisted top-level labor professionals to move us into further prominence in the national labor community.

Share the power, responsibility, and vision of our founders. Vote! and support progress."

Executive Committee, 1978 (Chair, 1989). Chairman, AGMA contract-negotiating teams for thirteen collective-bargaining agreements with three different Southern California employers since 1979. Formerly, shop steward: LA Opera Chorus (joined 1985); LA Master Chorale (joined 1972).

PLATFORM: *"The determination, devotion, and hard work of volunteers is crucial to AGMA's success. Annually, I contribute hundreds of uncompensated hours to AGMA.*

*To succeed, AGMA must: economize while improving staff services to all members; zealously enforce and defend hard-won contract protections; protect members against mistreatment; preserve AGMA unity despite disagreements; train/support shop stewards/negotiators, and performers who travel; campaign to represent new shops and performers; explore union merger/affiliation; and increase AGMA involvement by working performers."*

#### 2ND VICE PRESIDENT

##### James Odom

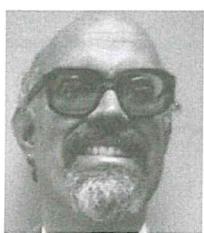


AGMA member for 19 years. Current and past service: Board of Governors, Executive Council, Budget and Finance Committee, Merger and Affiliation Committee, Relief Fund Task Force (Chair), Local Area Executive Committee (Chair), Lyric Opera of Chicago Negotiating Committee. Past service: Temporary Executive Committee, Dallas Opera Negotiating Committee. Delegate, Dallas Opera.

*"I feel that I bring a unique perspective in that over my career I have worked in all the membership categories. I feel this helps me understand the needs of all AGMA's members. My goal is to see all members working together for each other, because only when we work together can we effect change that will strengthen AGMA. Any gain we make for any member, or category of members, is a gain for all members. When we can work together, supporting each other, nothing can stop us."*

#### 1ST VICE PRESIDENT

##### Burman Timberlake



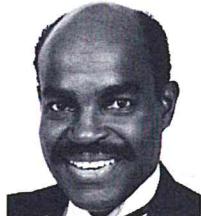
EXPERIENCE: AGMA 3rd Vice-President, 1997-1999. Member: AGMA, 1973 (Life Member, 1992); SAG, 1978; AFTRA, 1980. National Board, 1980. Committees: Administration/Policy, 1994 (Chair, 1995-1997), Merger/Affiliation, 1993, NES Evaluation, 1995-1997, Executive Committee/Council, 1998. Southern California Area

Officer Candidates (Continued from page 5)

**3RD VICE PRESIDENT****John Coleman**

AGMA Member for 9 years. Currently: Stage Manager for Lyric Opera of Chicago and Chicago Opera Theater, National Fourth Vice President, Executive Council, Work Rules and Contracts Committee, Chicago Area Executive Committee, Lyric Opera of Chicago Negotiating Committee, Production Staff delegate for Lyric Opera of Chicago.

*"We are a diverse organization, but are united by common goals: a living wage, reasonable working conditions, a safe working environment, and quality health insurance and retirement benefits for all our members. Your participation in your Union helps insure that AGMA has the best interests of all members in mind, and I will do my best to serve the needs of all AGMA members."*

**4TH VICE PRESIDENT****George Scott**

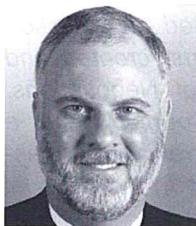
AGMA member for 22 years. Current and Past Service: Board of Governors, Committee on Committees, Executive Council, Budget and Finance Committee, and Personnel Committee; Delegate, Seattle Opera.

*"AGMA needs to continue to meet the needs and desires of our soloists, choristers, staging staff, dancers, and concert singers. We can all make this happen. However, it's like voting. We need everyone's participation. Together, we can be an even stronger union in the 21st century."*

**5TH VICE PRESIDENT****Donna Marie Covert**

AGMA member for 12 years; also SAG, AFTRA, AEA, and IATSE. Currently a first term elected member of the AGMA Board of Governors. Recently elected Membership and Member Relations Committee Chair. Served on MMRC and Los Angeles Music Center Opera Committee for three years. Union President/Business Representative of IATSE Local B-192 at Universal Studios Hollywood serving her second term.

*"I have sung with LA Opera Chorus for 13 seasons. I negotiated a five year agreement with Universal Studios and assisted in negotiating the AGMA/LA Opera contract. An established union member and leader, I feel I can favorably contribute to AGMA's move into the future with direction and purpose. In a relatively short time, I've had the opportunity to share with AGMA my union experience. I look forward to the challenges in my current roles, and those anticipated as the 5th Vice President of this organization."*

**David Schnell**

AGMA member for 25 years. Current: Board of Governors (for 10 years. Nearly 100% attendance at Board and committee meetings.) Chair, Work Rules and Contracts; Co-Chair, Schedule "C" Committee; Secretary, Southern California Executive Committee. Delegate, Los Angeles

Master Chorale (24th season singing with LAMC). Singers' and Contract Negotiations Committees for LAMC and LA Music Center Opera (performs with chorus). Professional Choral singer in Southern California for over 25 years. Worked on National Opera Basic Agreement Committee. Attended AGMA Leadership Conference. Author of chapter in OperaAmerica's recent book, *The Business of Singing*, on the importance of AGMA and advantages to working under an AGMA contract.

*"As Chair of WRC, and in the negotiations in which I par-*

## Your Input Is Important!

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

attn: Dianne James/Christa Csoka  
1727 Broadway,  
New York, NY 10019-5284.

E-mail : AGMANATL@AOL.com

Please have all entries submitted by July 15th for the next issue of the Agmazine.

Officer Candidates (Continued from page 6)

*ticipate, my number one priority is that Professional Singers, Dancers, and Staging Staff deserve greater respect and should be given the same consideration and benefits that management is far more willing to grant to Instrumentalists."*

## TREASURER

### Andrea Bradford



*"As a chorister with Sarah Caldwell and The Opera Company of Boston in the 1970's, I gradually took on a more active role in AGMA, becoming Chairman of the Executive Committee, and negotiating contracts. Relocated to New York, I observed AGMA to be an even stronger, more active union. Today I share my knowledge in ways I hope have been and continue to be beneficial. As Treasurer, my dreams for AGMA include national presence and strength. We require a sound financial base: prudent investments, clear budgetary guidelines/protocols, vigilance in revenue and spending, and a capable understanding of short- and long-term financial stability for the realization of union goals. As Chairperson of the Budget and Finance Committee, I have the mandate to lead this thoughtful, committed team in managing components of a sound financial structure. I will continue to be committed and thoughtful as we work together to strengthen our union."*

## RECORDING SECRETARY

### Candace Itow



AGMA member over twenty years-Life Member. Current: Recording Secretary of the Board of Governors, Work Rules and Contracts Committee (since its inception), New York Area Executive Committee, Executive Council, New York City Opera Negotiating Committee; Delegate, New York City Opera. Past service: first National Officers Nominating Committee, Local Nominating Committee, Temporary Executive Committee, New York City Opera negotiations committees.

*"AGMA, after its first Leadership Conference, is in the process of improving its responsiveness to the membership. However for this process to be successful, we need to have input. The more members that participate on committees*

*and in negotiations the stronger and more effective we will become. As Recording Secretary I will continue to strive to make the position a vital one."*

## AN AGMA ADVANTAGE

**\$ 10,000**

### No-Cost At-Work Accident Insurance Coverage

Union Member Accident Insurance is offering AGMA members **\$10,000 worth of no-cost** union workplace accidental death insurance plus **an additional \$2,000** worth of 24-hour "worldwide," all-cause accidental death insurance. This new combined offer is up from the previous \$5,000 workplace provision. The \$10,000 union workplace no-cost insurance offer will cover members at work and while driving to and from their union job while the \$2,000 no-cost, 24-hour, all-cause benefit covers members around the clock, anywhere. (The no-cost insurance does not cover the member's spouse.) No-cost coverage is good for one year and can be renewed annually.

In addition to the expanded no-cost coverage, members who purchase Union Member Accident Insurance receive "Inflation Guard," a new benefit that automatically provides an additional 5 percent of coverage benefits every two years for 10 years - with no increase in premiums -- until the policy reaches 25 percent of its original cost. This means that if a member purchases \$100,000 worth of coverage, he or she will add 5 percent more to that amount every two years, with a cap at \$125,000 after 10 years.

Also increased is the program's insurance coverage for children, which rises to 10 percent of the member's insurance coverage, up from 5 percent. In addition, some of the previous program exclusions have either been removed or simplified.

The program enhancements were added both to encourage members to remain in the union and as an incentive for them to keep their insurance policies in effect. Current policyholders will receive notice of their increased benefits in January. For details regarding program changes, please contact your union service representative at:

**(202) 293-5330**

*No member dues go towards this program.*

# Election 1999

## AGMA Board of Governors

### 01 NEW YORK AREA

#### **SOLOISTS**

(15 Vacancies)

#### **Margaret Goodman**

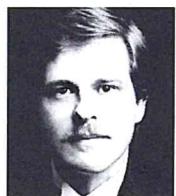


AGMA member for 38 years. Board of Governors member, currently serving: Merger and Affiliation Committee. Served on Membership and Member Relations Committee, New York Executive Committee, NYCO Negotiating Committee, Committee IV. Served as AGMA Delegate, New York City Opera. *"If re-elected, my priorities will be to try to focus the Board's attention on the needs and desires of the general membership, to encourage better communication of those needs from the membership to the Board, and to explore the possibility of future merger in order to make us stronger and more effective."*

#### **Dianna Heldman**

AGMA member: 5 years. Delegate, NYCO National Company (3 tours). Currently preparing proposals for negotiations with NYCO National Company. *"It is my sincere belief that working conditions for solo singers can be improved by utilizing the resources available within AGMA. I believe the best way to implement better working conditions is to be directly involved in the connection between union and management. Through AGMA, I have discovered vast resources on personal and community levels as a solo artist and musician. One of my goals is to make information more readily available to those of us who work as solo artists."*

#### **Jan Opalach**



AGMA member since 1974. Current and past service: Board of Governors (Elected Solo Singer, Appointed Fifth Vice President); Action Committee for

Solo Singers; Work Rules and Contracts Committee. *"I have felt for a number of years that solo singers have been marginally involved with AGMA, both by their own frustration and the Union's understandable focus on larger issues. I hope I can help to sharpen the focus and give a voice to solo singers' concerns about contractual issues with personal managers and opera companies, etc., that I have had expressed to me over those years."*

#### **Melanie Sonnenberg**



Service: Board of Governors, Schedule "C" Committee, Action Committee for Solo Singers. Soloist with the opera companies of Dallas, Seattle, Kennedy Center, St. Louis, New Orleans, New York City Opera, and others. *"I arrived on the Board of Governors with many concerns for solo singers. Better working conditions, health insurance, and standard agents commissions issues for soloists have been addressed and greatly improved. As we move into the new century, there is still much refinement and progress to be made overall. We must become directly involved in decision-making, which will affect not only soloists but all performers in the future."*

#### **Dana Talley**

AGMA member for 26 years. Past service: Board of Governors; Negotiating Committee and Delegate,

## Board Candidates (Continued from page 8)

Metropolitan Opera. Besides maintaining an international performance schedule, Dana continues to travel throughout the United States as a recital artist, appearing in more than 120 performances a year, and giving workshops in vocal techniques at colleges and universities with his pianist wife, Sue Lane Talley. Dana has recorded twenty-four different albums of opera and song literature. *"It is my hope to help more artists work with schools and re-acquaint our next generations of the importance of the arts."*

**Anita Terzian**

Board; Chair/Schedule "C"; Co-Chair/Action Committee for Solo Singers; Executive Committee.

*"For me the opera profession and all of its facets is a way of life. From a performer's point of view, the perpetual cultivation of one's artistic talent is vital. Of paramount importance to the quality of the Artist's life is the persistent amelioration of the Artist's working place and conditions. Here our duty and dedication to AGMA comes in, together with our commitment to our Art. As a Board member I shall concentrate my efforts on the continual betterment of the environment and working conditions of the performing Artist."*

**01 NEW YORK AREA****CHORISTERS**

(10 Vacancies)

**Marilyn Armstrong**

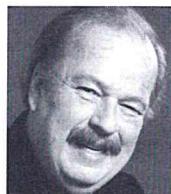
Current member of New York City Opera chorus. Has sung with San Francisco Opera, Metropolitan Opera, plus varied concert work. Served as delegate with NYCO. Also served on several negotiating committees.

When on AGMA Board, served as chairperson of Health and Safety and on Finance. *"Recently, AGMA has been through many changes. The new millennium will bring in more changes and complexities involving Labor-Management relations and International commitments. I want to see AGMA rise to meet these challenges and will do my best to help in any way possible towards an exciting, profitable, and progressive new century for our members."*

**Harris Davis**

AGMA member since 1961. Service: Board of Governors, Work Rules and Contracts Committee, NY Area Executive Committee. Past service: Budget

and Finance Committee; Committee IV; Delegate, NY City Opera Chorus and Cincinnati Summer Opera. *"We face a new millennium, but the problems are not new. We must be strong in order to face the aggressiveness of management's trying to do away with our members' rights. In addition to the foregoing, let it be noted that I have been a Board member since 1966. Also, I have served on negotiating committees for the New York City Opera Regular Chorus since 1966."*

**Kenneth Dovel**

AGMA member since 1966. Current and past service: Board of Governors, Budget and Finance Committee, New York Area Executive

Committee. Past service: Officers Nominating Committee; Committee IV; Delegate, New York City Opera. *"I would like to help our Union become more and more responsive to the needs of each and every member."*

**Karen Grahm**

An AGMA Member since 1988. Oratorio, Concert and Opera venues. A Current Board of Governors member, MMRC secretary, ADAPT member, New York Area Concert Singers' Negotiating Committee. *"AGMA needs members on the Board who care about the state of the Union, who want to see it grow and be vibrant and meaningful. I have seen that for change to happen one must be involved in the process. Participation is so important. Active and vocal participation is even better. Being on the Board will provide me an opportunity to continue to work at promoting positive changes in the Union for the benefit of all members."*

**Harriet Greene**

AGMA member over 30 years. Currently: Board of Governors, Budget and Finance Committee, Personnel Committee. Past service: New York City

Opera negotiating committees, Health and Safety Committee, Small Opera Companies Committee. *"Serving on the Board for five terms has been a privilege and an education. AGMA is now working more closely with its members throughout the country than ever before. As in any democratic activity, this requires greater membership involvement to bring greater membership satisfaction. I believe 'communication' is a key word for the improvement of our professional lives and our Union and would like to see it grow."*

Board Candidates (Continued from page 9)

**Paula Hostetter**

AGMA member for 15 years. Past service: Grievance Delegate at New York City Opera, 3 years. Short stint on Negotiating Committee at New

York City Opera. Born and raised in New Hampshire and New Jersey; high school and college years in New York City (Hunter College, B.A. Music). Taught beginner piano for several years. Joined Metropolitan Opera Extra Chorus and then New York City Opera Regular Chorus the following year. *"I have found that using a mix of reason, respect, compassion, and courage helps to make good decisions."*

**Nancy Kendall**

Life Member over 40 years. Current: Board of Governors, Work Rules and Contracts Committee. Past service: Concert

Singers and Concert Singers Negotiating Committee. *"Concert Singers have made significant strides in recent times. There are negotiations now in the making and I would like to be a part of these negotiations as a Board Member and to work for a brighter future for Concert Singers."*

**Roger Ohlsen**

AGMA member for 23 years. Mr. Ohlsen has served on the Membership and Member Relations Committee, as Delegate for the New

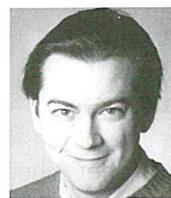
York City Opera Associate Chorus, and as Delegate for the inaugural year of the Houston Grand Opera Studio. *"My involvement with contracts as a negotiator and editor has convinced*

*me of the power of communication both verbal and written. I will do whatever needs to be done to express members' communications to the Board through me. Let me be your voice there. You can use me if elected, as your method of direct communication to the Board."*

**Marilyn Pelletier**

Life Member. Current and past service: Board of Governors, Work Rules and Contracts Committee. Past service: Concert Singers' Committee,

Negotiating Committee for Concert Singers. *"During these past few years of painful growth, it has become obvious that we must support and help each other. It is neither the category of membership nor the area in which we live that matters, but that we are all AGMA members. If re-elected, I will continue to work to strengthen the position of the professional concert singers, but I will also continue to serve and seek to understand the needs of all our members."*

**Michael Reid**

AGMA member since 1991. Current and past service: Board of Governors, Work Rules and Contracts Committee, New York Area Executive

Committee, New York Area Concert Singers Committee; Delegate, Opera Orchestra of New York. *"I urge each and every one of you to vote in this election and to participate in the activities and work of this Union to the extent you are able. You are the Union!"*

**Kurt Rea Steinhauer**

*"I am proud to say I have been a union member most of my working life, first as a member of Local 32B-32J, now as a member of AGMA which I joined in 1996. Both experiences have convinced me of the need for strong, vital and focused union representation.*

*During recent NYCO contract negotiations, I witnessed the courage, stamina and commitment of AGMA volunteers, often under arduous and unpleasant circumstances. I'm honored and privileged on behalf of my friends, colleagues, and the entire membership to answer President Otte's call for a new generation to step up and serve this Union."*

**01 NEW YORK AREA****DANCERS**

(4 Vacancies)

**Julia Barker**

AGMA member for 4 years. Service: Delegate, Metropolitan Opera Ballet. Currently an extra dancer with the Metropolitan Opera Ballet. Danced with the Kansas City Ballet, Arizona Dance Theatre, Wisconsin Ballet Theatre, and MM Colbert Modern Ballet.

**Gerald Otte**

I have served AGMA for fourteen years. Board of Governors; Chair, Committee for Policy Reform; Computer Advisory Committee; Chair, Policy and Administration; First Vice-President; Chair, New York Area Committee; Chair, Committee on Committees; Merger and Affiliation Committee; Per-

Continued on page 11

## Board Candidates (Continued from page 10)

sonnel Committee; President of AGMA; Chairman of the Board of Trustees of the AGMA Emergency Relief Fund. *"I ask for your vote as a dancer representative from the New York Area"*

**01 NEW YORK AREA****STAGE MANAGERS/DIRECTORS**

(1 Vacancy)

**Jan Holland**

AGMA 25 years; AEA. Stage managed New York Grand Opera: Luisa Miller, Il Trovatore; New York Gilbert and Sullivan Players (Equity): H.M.S. Pinafore, Ruddigore. Appeared in five NYCO operas. Co-directed "Opera in our Underwear," The coOPERAtive. *"I'm well aware of the concrete issues involved when a piece of paper - the contract - becomes the reality of the workplace. We must make sure our interests aren't overlooked just because our shop is small. After 20 years I have considerable acquaintance with Area membership and companies to put to use for the benefit of all. It's time to become part of the solution!"*

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**02 SOUTHERN CALIFORNIA AREA****SOLOISTS**  
(2 Vacancies)**Helen McComas**

AGMA member since 1962. Board member. AGMA delegate in Los Angeles (over 30 years); Member of All City High School Chorus of New York,

directed by Peter Willhouski, founded by Mayor LaGuardia. Attended Mannes and Juilliard Schools. Sang at St. Bartholomew's, directed by David McKay Williams; Chapel of the Incarnation, directed by Searle Wright and with Robert Shaw Chorale. UCLA Opera workshop; Guild Opera from '63 to '80; Pacific West Coast Opera, 1965-1980. Concert, Oratorio Church and Temple Soloist. Voice teacher for over 30 years. *"It's very important to me to play a role in supporting AGMA."*

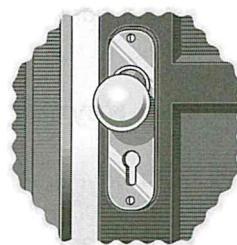
**02 SOUTHERN CALIFORNIA AREA****CHORISTERS**  
(3 Vacancies)**Jonathan Curtsinger**

AGMA member for 25 years. Current service: Board of Governors. Past service: Membership and Member Relations Committee;

Chair, National Nominating Committee; Southern California Area Executive Committee; Los Angeles Opera Negotiating Committee; Delegate, LA Opera and Norman Luboff Choir. *"I would still like to encourage all AGMA members to learn more about what their Union has to offer them and to show interest in Union affairs, and to develop enlightened mutual trust and interests."*

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Board Candidates (Continued from page 11)

**John Golitzin**

AGMA member since 1982. Current service: Singers' Committee, Los Angeles Opera (since 1997). Past service: Board of Governors.

*"I have served previously on the Board of Governors, from 1986-1998. Performed with LA Opera as a chorister, since 1987, in more than 35 productions. I believe in being involved as much as I can with AGMA, whether serving on committees, or on the Board of Governors. I will do my best to preserve and uphold the dignity of all AGMA members, whether they be soloists, choristers, dancers, or stage personnel."*

**Adrien Raynier**

*"I have been a member of AGMA since the early 70's and have been an active soloist and chorus member with many Southern California chorales and organizations. As a member of the Los Angeles Music Center Opera chorus in over forty productions, I can speak from years of experience to ensure the continued growth of our Union's strengths, and address the current concerns of our membership. I am honored to be nominated to the Board and want to be in active service to our Union."*

**Renee Hale Summers**

AGMA member for 6 years. Current and past service: Membership and Member Relations Committee; Delegate, Arizona Opera. *"I would like to see AGMA grow stronger as a union in the 21st century. To do this we must continue to strengthen and increase membership and increase the members' level of confidence in AGMA. Also, through our dealings with the signatory companies, we must raise their*

*level of respect for AGMA."*

**02 SOUTHERN CALIFORNIA AREA****DANCERS**

(1 Vacancy)

**Lola Montes**

AGMA Life Member, serving on the Board of Governors and the Nominating and Liaison committees with California dance companies. Served on Southern California Executive Committee. Founder and artistic director of Lola Montes & Her Spanish Dancers. *"My goal is to see more AGMA dancers in California."*

**02 SOUTHERN CALIFORNIA AREA****STAGE MANAGERS/DIRECTORS**

(1 Vacancy)

**Peggy Stenger**

AGMA member since 1991. Current and past service: Board of Governors, Membership and Member Relations Committee, Southern California Area Executive Committee. *"I hope to serve a second term on the Board; during the first I served on the Membership and Member Relations Committee and Work Rules as well as participated in opera contract negotiations for Los Angeles, Dallas, and St. Louis. I am pleased to be able to be of service to this Union and its members."*

*level of respect for AGMA."*

**03 CHICAGO AREA****SOLOISTS**

(1 Vacancy)

**Buffy Baggott**

Delegate and Bargaining Committee (Ensemble), Lyric Opera of Chicago. Has sung with Lyric Opera of Chicago (One of the "Girls", Rise and Fall of the City of Mahagonny; Dryade, Ariadne auf Naxos; Stephano, Romeo et Juliette student matinees), Santa Fe Opera, Nevada Opera, West Bay Opera, Oakland Opera, Berkeley Opera. Canadian Opera Company: Mère Jeanne, Dialogues des Carmelites; Béatrice (cover), Béatrice et Bénédict. Lyric Opera Center: Angelina, Cenerentola; Laura, Iolanta; Carmen (Grant Park Music Festival). Will debut with Chicago Symphony Orchestra as soloist in Moses and Aaron and perform Carmen for Lyric Opera of Chicago's Student Matinee series in 2000.

**03 CHICAGO AREA****CHORISTERS**

(11 Vacancies)

**Carolyn Berghoff**

AGMA Life Member. Current and past service: Board of Governors; Chicago Area Executive Committee; Trustee, AGMA Health and Retirement Funds; Delegate, Lyric Opera of Chicago. Past service: Membership and Member Relations Committee; AGMA Negotiating Committee at Lyric Opera of Chicago, 5 contracts; Fund raising for AGMA Relief Fund.

Board Candidates (Continued from page 12)

**Martha Edwards**

AGMA member for 30 years. Current and past service: Board of Governors, Chicago Executive Committee. Past service: Lyric Opera of Chicago

Negotiating Committee; Delegate, Lyric Opera of Chicago. *"Our organizational structure, providing for more direct involvement by members throughout the country, is now well in place. By encouraging all members to be more active in working together at both local and national levels, we can continue to build strength within the system."*

**Mary Jane Endicott**

AGMA member. Has performed with Chicago Symphony Chorus and Grant Park Chorus.

**Elizabeth Gottlieb**

AGMA member since 1980. Member of Chicago Symphony Chorus and Grant Park Symphony Chorus. Twice served on contract negotiation committees for Chicago Symphony Chorus; once served on Grant Park Chorus contract negotiation committee. AGMA representative, Chicago Symphony Chorus (one term); AGMA representative, Grant Park Symphony Chorus (one term). Currently choral and solo singer in the Chicago area; on faculty at DePaul University School of Music. *"My goal for the AGMA Board of Governors is to increase respect and communication among the various AGMA houses and among the different categories of AGMA members. We should work for understanding and common interests."*

**Deborah Guscott**

AGMA member for 10 years. *"As an active member of the Chicago Symphony Chorus, the Grant Park Symphony Chorus, and the Lyric*

*Opera Supplemental Chorus, I am interested in utilizing my combined experiences to strengthen the positions of the individual shops in order to see continued positive application of AGMA's support of its membership. A primary goal is to find additional ways to encourage the membership's involvement in AGMA-related issues to help ensure forward movement of membership benefits."*

**Michelle Konow**

Michelle is a soprano residing in Naperville, Illinois. She is a member of the Core Supplementary Chorus at Lyric Opera of Chicago. Michelle has been the Women's Supplementary Chorus Representative at Lyric Opera of Chicago since 1997. She was actively involved this past year as a member of the contract negotiating committee for the new AGMA contract at Lyric Opera of Chicago.

**Bette McGee**

AGMA member since 1962. Currently: Board, Budget and Finance, Personnel, Merger and Affiliation, ADAPT. Past: Chair, Chicago Executive

Committee; Delegate, Lyric Opera. *"AGMA has 'grown up' and taken responsibility for 'putting our house in order.' The reorganization of the central office now can more efficiently serve members. We have a budget, are living within our means, and even have an emergency fund. Committees take care of Union business with serv-*

*ing members nationwide. We are on our way to building a mature Union of which we can be proud. We have done this together; help it continue, this is our strength."*

**Patricia Nicholson**

Has performed with Lyric Opera of Chicago.

**Thomas Potter**

Service: Board of Governors, Chicago Area Executive Committee. Has sung with Chicago Symphony Chorus, Grant Park Chorus, Lyric Opera of Chicago Chorus.

**Lorene Richardson**

AGMA member for over 30 years. Currently member, Chicago Area Executive Committee; Chair, Administration and Policy Committee. *"Over the past 3 years the Board of Governors has been carefully examining AGMA's operations. It is generally agreed that fundamental changes are necessary if AGMA is to be viable and serve its membership. All geographic areas must be involved. Change has come about slower than most of us wish, but if we keep our eyes on the goals, we can re-form AGMA. Time and patience are needed. I have been a part of this effort and am committed to stay the course."*

**Roberta Saper**

AGMA member over 20 years. Currently: Board of Governors. *"At this time, it is critical that AGMA members work together for our mutual benefit as*

## Board Candidates (Continued from page 13)

well as for the sake of the performing arts. I have been willing in the past and continue to be willing to serve on the AGMA Board of Governors."

**Scott Uddenberg**

AGMA member since 1992. Current and past service: Board of Governors; Delegate, Lyric Opera of Chicago (Supplementary Chorus). Past service: Delegate, Chicago Opera Theatre. *"I have been singing as a professional singer since I started my stint in Chicago Symphony Chorus in 1990. Since then, I have sung with most of the AGMA shops in the Chicago area. My first delegate position with Chicago Opera Theatre led me to want to get further involved with AGMA. This has progressed with my working on the negotiating committee at Lyric Opera and appointment to the Board of Governors."*

**03 CHICAGO AREA****DANCERS**

(2 Vacancies)

**Deanne Brown**

AGMA member for 2 years. Current and past service: Board of Governors; Delegate, Joffrey Ballet of Chicago. Past service: Contract

Negotiation Committee for Joffrey Ballet. Member of the Joffrey Ballet. Former soloist, Tulsa Ballet Theatre (Lead roles such as the ballerina doll in *Steadfast Tin Soldier*, "Dance of the Hours" pas de deux from *Coppelia*, and *Betsy the Sweetheart* in *The Mighty Casey*.) Performed with Pennsylvania Ballet, Delta Festival Ballet, and Ballet Theatre of Chicago. Since joining Joffrey Ballet, repertory

has included such pieces as "Inner Space," "Light Rain," "Viva Vivaldi," and the role of Russian Nougat in *The Nutcracker*.

**03 CHICAGO AREA****STAGE MANAGERS/DIRECTORS**

(1 Vacancy)

**Thor Steingraber**

AGMA member since 1991. Past service: Negotiation committees at Los Angeles Opera and Lyric Opera of Chicago. Thor has been an active AGMA member and an enthusiastic advocate for matters concerning stage managers and stage directors since his tenure at the San Francisco Opera in 1991 and 1992. Thor currently holds a position as Assistant Director at the Lyric Opera of Chicago and spends the balance of his time as a freelance director. In the coming year, his new production of *Capuleti e i Montecchi* will premiere at the Los Angeles Music Center Opera.

**04 SAN FRANCISCO AREA****SOLOISTS**

(1 Vacancy)

**No Candidates****04 SAN FRANCISCO AREA****CHORISTERS**

(1 Vacancy)

**Sally Mouzon**

AGMA member since 1995. Chorister, San Francisco Opera (3 seasons); solo singer with many other organizations. *"As the daughter of a labor lawyer and sister of a union negotiator, I know the value of strong unions in the lives of their members. If elected, I hope to use that perspective, as well as my experiences as a performer, to guide*

*my work on the AGMA Board. AGMA members deserve a union that truly represents their needs, and AGMA leadership must be responsive to members. AGMA must lead in protecting our rights and providing better working conditions for all the membership."*

**Page Swift**

AGMA member for 14 years. Past service: Area Executive Committee; Delegate, San Francisco Opera. *"Given current financial pressures on opera budgets, I am concerned that chorus wages, benefits, and seniority issues be addressed fairly."*

**04 SAN FRANCISCO AREA****DANCERS**

(1 Vacancy)

**Brook Broughton**

Brook Broughton is currently dancing with the San Francisco Ballet where she is an AGMA delegate and involved with contract negotiations taking place this spring. *"Oh, you can't scare me, I'm stickin' to the Union!"*

**04 SAN FRANCISCO AREA****STAGE MANAGERS/DIRECTORS**

(1 Vacancy)

**Kristine McIntyre**

Kristine McIntyre is pleased to be serving a second term on the Board of Governors. She works regularly as an Assistant Director for the San Francisco Opera, where she recently

Continued on page 15

## Board Candidates (Continued from page 14)

helped to renegotiate the San Francisco Opera/AGMA contract. Kristine also works with the San Francisco Opera Center, directing the in-schools opera education programs which travel to over 30 Bay Area schools each year. Kristine is also the Artistic Director of the Everyman Theatre Company in San Francisco.

**05 NEW ORLEANS AREA**

**SOLOISTS**  
(1 Vacancy)

**Karen Kalin**



AGMA member since 1956. Current service: Board of Governors. Past service: Local Executive Committee; Delegate, New Orleans Opera. *"I will always work for and believe that people of integrity, honesty, sincerity, and compassion can come to an intelligent agreement that works for the betterment of all concerned."*

**05 NEW ORLEANS AREA**

**CHORISTERS**  
(1 Vacancy)

No Candidates

**06 PHILADELPHIA AREA**

**CHORISTERS**  
(4 Vacancies)

No Candidates

**06 PHILADELPHIA AREA**

**DANCERS**  
(1 Vacancy)

No Candidates

**07 WASHINGTON/BALTIMORE AREA**

**SOLOISTS**  
(2 Vacancies)

No Candidates

**07 WASHINGTON/BALTIMORE AREA**

**CHORISTERS**  
(3 Vacancies)

No Candidates

**08 PITTSBURGH AREA**

**CHORISTERS**  
(1 Vacancy)

**Erma Thurston**



AGMA member for 18 years. Current and past service: Board of Governors, Administration and Policy Committee Chair, Board Reduction Subcommittee, Local Executive Committee, Local Negotiation Committee. Past service: Delegate, Pittsburgh Opera. Representative (Delegate) to AFL-CIO Convention, 1997. *"With great hope and expectation AGMA should enter the 21st Century with renewed vigor, particularly in negotiations across the country for all of our categories, making gains in wages, health care, and protection from environmental hazards. We should diligently explore merger to gain in strength."*

**09 NEW ENGLAND AREA**

**SOLOISTS**  
(2 Vacancies)

No Candidates

**09 NEW ENGLAND AREA**

**CHORISTERS**  
(2 Vacancies)

No Candidates

**09 NEW ENGLAND AREA**

**DANCERS**  
(1 Vacancy)

No Candidates

**10 TEXAS AREA**

**SOLOISTS**  
(1 Vacancy)

No Candidates

**10 TEXAS AREA**

**CHORISTERS**  
(2 Vacancies)

No Candidates

**10 TEXAS AREA**

**DANCERS**  
(2 Vacancies)

No Candidates

Continued on page 23

**Remember:**  
**Vote!**  
It does make a  
difference.

# Pay or Play

## Pay or Play - Artist Protection

Tom Jamerson

In the January, 1998 issue of AGMAZINE, the term "Pay or Play" was discussed. The term "Pay or Play" means that whether or not an employer chooses to use an Artist who remains available to perform, that Artist must be paid the amount stated in the individual Artist's contract. It is unfortunate, but it has happened that several AGMA Artists have experienced contract cancellations since that article was written. In each of these instances, when brought to the attention of AGMA, we have required settlement of the contracts. Through discussions, arbitrations, or other means of reaching settlement of the canceled contracts, AGMA has recovered over \$300,000 in compensation for its members within the last year alone. In the previous year, 1997, AGMA recovered a significantly larger amount, close to \$500,000. This money was recovered on behalf of AGMA members in all sectors, including Solo Principal Artists, Production Staff, Choristers, and Dancers.

AGMA always keeps the names and the amounts of the settlements of these matters on behalf of each individual confidential. In order to further protect the Artists, we also keep the

names of the specific companies from which the money settlements were received confidential.

Obviously the "pay or play" clause has benefited AGMA Artists tremendously. However, it is a two-way street. The Artists engaged under the AGMA agreement have a very serious obligation to do the "play" part of "Pay or Play". Every time an Artist cancels a contract with a company, the Pay or Play clause could be weakened. While it may appear to be of benefit at the time to cancel a contract, in the long run it could present a much more serious problem. We certainly do not want to lose the Pay or Play provisions of our Agreements. Please honor all contracts.

On another note, the Master Agreement with "Les Six" is reaching its expiration date and Negotiations have been scheduled for the middle of May. At the time of this writing, the committee is being formed and proposals prepared for these negotiations. Reports on the progress of these negotiations will be in the next AGMAZINE.

## NLRB Decisions Reinforce AGMA's Basic Structure

In a decision for AGMA by a panel of the National Labor Relations Board in Washington, D.C., the Board affirmed a decision that a chorus which sought severance from the rest of the AGMA shop, could not withdraw from AGMA in order to establish an independent union.

The February 26, 1999 opinion

upheld the finding of the Regional director in New York City, denying severance of the Metropolitan Opera regular chorus from the remainder of the AGMA unit. The NLRB decisions reinforce the inherent validity of AGMA's basic representational structure.

**American Guild of Musical Artists****STATEMENT OF FINANCIAL POSITION**

September 30, 1998 and 1997

	1998	1997	
<b>ASSETS:</b>			
Cash and short-term investment: (Note 2)			
Operating accounts	\$246,857	\$281,648	
Money market funds	965,194	609,449	
Certificate of deposit	56,959	54,052	
	<u>1,269,010</u>	<u>945,149</u>	
Receivables:			
Dues	146,050	140,952	
Other	<u>12,598</u>	<u>15,591</u>	
	<u>158,648</u>	<u>156,543</u>	
Other Assets:			
Cash - security deposits (Note 7)	373,888	341,566	
Prepaid Expenses	21,804	14,820	
Security deposit	<u>1,280</u>	<u>1,280</u>	
	<u>396,972</u>	<u>357,666</u>	
Net property assets (Notes 2 and 5)	<u>101,764</u>	<u>107,704</u>	
Total assets	<u>\$1,926,394</u>	<u>\$1,567,062</u>	
<b>Liabilities and net assets:</b>			
Accounts payable and accrued expenses	\$449,933	\$252,907	
Security deposits (Note 7)	<u>373,888</u>	<u>341,566</u>	
Total liabilities	<u>823,821</u>	<u>594,473</u>	
Commitment and contingency (Note 6)			
Net assets:			
Unrestricted	<u>1,102,573</u>	<u>972,589</u>	
Total net assets	<u>1,102,573</u>	<u>972,589</u>	
Total liabilities and net assets	<u>\$1,926,394</u>	<u>\$1,567,062</u>	
<hr/>			
<b>STATEMENT OF ACTIVITIES</b>			
For the years ended September 30, 1998 and 1997			
	1998	1997	
<b>Revenues:</b>			
Working dues	\$1,736,935	\$1,657,745	
Basic dues	364,414	497,813	
Initiation Fees	293,081	177,181	
Reinstatement Fees	<u>3,626</u>	<u>2,255</u>	
Total from Membership	2,398,056	2,334,994	
Interest	44,462	31,686	
Other	<u>7,965</u>	<u>1,085</u>	
Total Revenues	<u>2,450,483</u>	<u>2,367,765</u>	
Expenses:			
Program services:			
Member services	1,445,783	1,288,278	
Supporting activities:			
Administration expenses	<u>874,716</u>	<u>866,560</u>	
Total expenses	<u>2,320,499</u>	<u>2,154,838</u>	
Change in net assets	<u>129,984</u>	<u>212,927</u>	
Net assets:			
Beginning of year, as previously reported	972,589	857,146	
Unrecorded pension cost (Note 4)	<u>—</u>	<u>(97,484)</u>	
Beginning of year as restated	<u>972,589</u>	<u>759,662</u>	
End of year - unrestricted	<u>\$1,102,573</u>	<u>\$972,589</u>	
<b>STATEMENT OF CASH FLOWS</b>			
For the years ended September 30, 1998 and 1997			
	1998	1997	
Cash flows from operating activities:			
Change in net assets	\$129,984	\$212,927	
Adjustments to reconcile change in net assets to net cash provided by operating activities:			
Depreciation and amortization	36,408	36,181	
Changes in operating assets and liabilities:			
Decrease (increase) in other receivable	2,993	(14,492)	
Increase in accounts payable and accrued expenses	197,026	54,221	
(Increase) in dues receivable	(5,098)	(93,373)	
(Increase) decrease in prepaid expenses and security deposit	<u>(6,984)</u>	<u>18,390</u>	
Net cash provided by operating activities	<u>354,329</u>	<u>213,854</u>	
Cash flows from investing activities:			
Purchase of property assets	<u>(30,468)</u>	<u>(19,983)</u>	
Net cash (used in) investing activities	<u>(30,468)</u>	<u>(19,983)</u>	
Net increase in cash and short-term investments	323,861	193,871	
Cash and short-term investments, beginning of year	<u>945,149</u>	<u>751,278</u>	
Cash and short-term investments, end of year	<u>\$1,269,010</u>	<u>\$945,149</u>	
Supplemental disclosure of cash flow information:			
Interest paid	<u>\$ —</u>	<u>\$ 25</u>	

**AMERICAN GUILD OF MUSICAL ARTISTS**  
**Notes to Financial Statements**  
September 30, 1998 and 1997

**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 Artistes of America. The Guild, along with the artists' managers/agents, markets legally binding contracts between artists and their employers. These are known as Basic Agreements, which among other provisions, may establish minimum compensation, limit rehearsal hours, specify 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 and certificate of deposit are stated at cost which approximates fair value.

As of September 30, 1998 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 - Prior Period Adjustment**

An understatement of a previously reported liability was retroactively recognized this year. The side fund pension contribution to the American Guild of Musical Artists Staff Pension Plan in the amount of \$97,484, was applicable to prior years.

**Note 5 - Property Assets**

Property assets, at cost, consist of the following at September 30, 1998 and 1997:

	1998	1997
Furniture and fixtures:	\$182,974	\$176,311
Computer equipment:	293,610	269,805
Leasehold improvements:	<u>21,071</u>	<u>21,071</u>
	497,655	467,187
Less accumulated depreciation and amortization:	<u>395,891</u>	<u>359,483</u>
Net property assets	<u>\$101,764</u>	<u>\$107,704</u>
Depreciation and amortization expense amounted to \$36,408 and \$36,181 for the years ended September 30, 1998 and 1997, respectively.		

**Note 6 - 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:

<u>Year Ending September 30,</u>	<u>Amount</u>
1999	\$248,349
2000	\$261,697
2001	\$261,697
2002	<u>\$152,657</u>
	<u>\$924,400</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 \$227,500 and \$212,565 for the years ended September 30, 1998 and 1997, respectively. For the lease period commencing April 1, 1998 through March 31, 1999, the owner of the

property has agreed to accept the total sum of \$235,000 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 7 - 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 \$209,000 have been issued in favor of the Guild at September 30, 1998.

**Note 8 - 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, 1998 and 1997, is as follows:

	1998	1997
Service cost benefits earned during the period	\$75,846	\$80,752
Investment cost on projected benefit obligation	48,684	41,839
Actual return on assets	(30,599)	(1,234)
Net amortization and deferral	<u>16,075</u>	<u>(24,357)</u>
Net periodic pension cost	<u>\$110,006</u>	<u>\$97,000</u>

## **AGMA PROCEDURE ON DUES OBJECTIONS**

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

An employee represented by AGMA can choose to be a non-member. Collective bargaining agreements to which AGMA is a party (including provisions in such agreements that require payment of dues and initiation fees) apply to various categories of employees covered by the agreement regardless of whether they are union members. Any members obligated by collective bargaining agreements to pay dues and initiation fees to AGMA have the right to object to the expenditure of their dues/fees on activities or projects unrelated to collective bargaining, contract administration, grievance adjustment, or other activities which implement or effectuate the Union's duties as a representative.

Pursuant to AGMA's procedure, there is an annual period for a non-member to indicate an objection to AGMA's expenditures. The objection period this year will be from June 1, through June 30, 1999. Non-members who express their objection within that period will have their dues (and, if

applicable, initiation fees) reduced for the 12 months beginning August 1, 1999 and running through July 31, 2000.

The AGMA objection procedure works as follows:

1. Dues and initiation fees payable by objectors will be based on AGMA's expenditures for those activities it undertakes to advance the employment-related interests of the employees it represents.

"Chargeable" expenditures include, but are not limited to, expenses incurred for the following: negotiations with employers; enforcing collective bargaining agreements; meetings with employer representatives; member and staff committee meetings concerned with matters relating to employment practices and/or collective bargaining provisions; discussion of work-related issues with employers; handling employees' work-related problems through grievance and arbitration procedures, before administrative agencies or in informal meetings; union administration, litigation, publications, and professional services relating to any of the above.

Continued on page 22

## **Hyman R. Faine, National Executive of AGMA 1946 - 1971 dies in California.**

Hy Faine, AGMA's National Executive for 25 years and one of AGMA's most influential leaders, died April 9, 1999 in California. He was appointed to the position of National Executive of AGMA on February 11, 1946, after serving 2 years in the Army. Prior to entering the service Hy served as the Executive Secretary of the Chicago Local of AFRA (that is AFTRA before television). Upon his discharge from the army, AFRA asked him to rejoin the national staff. However, Lawrence Tibbett, our founding presi-

dent convinced Hy to become AGMA's top executive. During his tenure, AGMA's membership more than tripled. Hy was instrumental in establishing the AGMA Pension and Health Funds. Hy left AGMA in 1971. Hyman Faine was one of our most effective National Executives and we will miss him.

## **IN MEMORIA**

***Muriel Bentley \****

***Keith Crawford***

***Franklyn Ehrhardt***

***Hyman Faine \****

***Lee Falk \****

***Madeline Krohn***

***Charles Lancaster***

***Lucille Lortel \****

***Harold G. McCann, Sr.***

***Max D. Mendenhall***

***James O'Neal***

***Tom Seay***

*\*Distinguished individual in a related profession*

## Finance (Continued from page 18)

The following table indicates the Plan's funded status and amounts recognized in the statement of financial position as of September 30, 1998 and 1997:

	1998	1997
Actuarial present value of benefit obligation, including vested benefits of \$431,159 and \$507,889	\$474,343	\$545,780
Plan assets at fair value	\$376,022	\$385,083
Projected benefit obligation	<u>576,533</u>	<u>668,768</u>
Projected benefit obligation in excess of plan assets	(200,511)	(283,685)
Unrecognized net loss	42,688	149,106
Unrecognized transition obligation	106,121	114,964
Adjustment required to recognize minimum liability	<u>(46,618)</u>	—
(Unfunded accrued pension cost)	<u>\$98,326</u>	<u>\$(19,615)</u>

Note 9 - 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 10 - 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 11 - 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 12 - Tax Status

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

**Recognize the Faces  
on the Front Page?  
They are AGMA's Founders:**

**From Left to Right: Frank Chapman, Richard Bonelli (4th Vice President), Lawrence Tibbett (President), Gladys Swarthout (Recording Secretary), Deems Taylor (3rd Vice President)**

**AGMA  
Financial Statements  
and  
Supplementary Financial  
Information**  
**Year Ended  
September 30, 1998**

Buchbinder Tunkick & Company LLP

**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 Relief Fund**  
**Statements of Activities**  
**For the years ended September 30, 1998 and 1997**

	1998	1997
<b>Revenues:</b>		
Contributions (Note 1):		
Theatre Authority, Inc.	\$43,750	\$70,000
Theatre Authority West, Inc.	11,850	22,500
Corporations and foundations	35,840	25,000
Special events	4,593	1,669
Annual appeal	27,600	26,108
Other	4,543	5,580
	<u>128,176</u>	<u>150,857</u>
<b>Investment Income:</b>		
Interest and dividends	28,321	31,121
Appreciation in fair value of investments	28,318	93,461
Gain on sale of investments	32,822	47,687
	<u>89,461</u>	<u>172,269</u>
Total revenues	<u>217,637</u>	<u>323,126</u>
<b>Expenses:</b> (Note 5):		
Assistance payments:		
Age/disability assistance	15,084	20,082
Emergency assistance	43,382	44,395
Salaries, payroll taxes and employee benefits (Note 7)	117,281	118,449
Professional fees - legal, accounting and investment advisory and custodian fees	24,163	20,169
Administrative expenses	11,595	5,436
Contributions to organizations (Note 6)	16,898	17,575
Training and education	-	120
Fundraising	5,898	3,986
	<u>234,301</u>	<u>230,212</u>
Change in net assets	<u>(16,664)</u>	<u>92,914</u>
<b>Net Assets:</b>		
Beginning of year	<u>1,189,107</u>	<u>1,096,193</u>
End of year - unrestricted	<u>\$1,172,443</u>	<u>\$1,189,107</u>

**AGMA Relief Fund**  
**Notes to Financial Statements**  
**For the years ended September 30, 1998 and 1997**

**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 with an original maturity of three months or less are included in cash and cash equivalents.

Valuation of Investments

Investments in U.S. government and governmental agencies 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: 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 \$7,754 and \$3,908 for the years ended September 30, 1998 and 1997, respectively.

**Note 5: 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:

	1998	1997
<i>Program services:</i>		
Member services	\$74,625	\$68,714
Financial assistance	75,364	82,052
<i>Supporting activities:</i>		
Administration expenses	71,686	46,835
Fundraising	12,626	32,611
	<u>\$234,301</u>	<u>\$230,212</u>

**Note 6: Contributions to Organizations**

Included in contributions to various organizations for the years ended September 30, 1998 and 1997 was \$15,300 and \$15,100, respectively, paid to Career Transition For Dancers.

**Note 7: 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.

**Note 8: Tax Status**

The Fund is exempt from federal income tax under the provisions of Section 501 (c) (3) of the Internal Revenue Code.

## AGMA Relief Fund's Challenge A Success

The AGMA Emergency Relief Fund's 1998 Board of Governors' Holiday Challenge concluded with an impressive total of \$4,106 contributed by 65 members of the Board of Governors. This campaign created a new benchmark for Board participation, with 16 additional members adding their support over last year's 49. This Holiday Challenge also raised \$600 above the previous year's total. These compassionate contributions were especially poignant, since the 1998 Holiday Challenge was dedicated to the memory of Relief Fund trustee Eugene Lawrence. Gene was a tireless friend of the Relief Fund, serving both the Fund and AGMA for many years. Through these donations, the Board of Governors provided a living memorial to his work.

The Relief Fund salutes the Board members listed below who have so generously demonstrated their commitment to their fellow artists in need.

*Ned Barth  
Lee Bellaver  
Raoul Bellis-Squires  
Carolyn Berghoff  
Brian Box  
Jeanne-Michele  
Charbonnet  
Russell Christopher  
John W. Coleman  
Christine Dakin  
Harris Davis  
Bruce Donnell  
Kenneth Donovan  
Martha Edwards  
Stephanie Godino  
Janet Goggins  
Margaret Goodman*

*Harriet Greene  
Jonathan Guss  
Carol Gutknecht  
Elinor Harper  
Candace Itow  
Aaron James  
Nicola James  
Gwendolyn Jones  
Karen Kalin  
Lorraine Keane  
Nancy Kendall  
Eileen Koyl  
Robert Kuehn  
Dallas Lane  
John Lankston  
LeRoy Lehr  
Lawrence Leritz*

*Richard Livingston  
Lynn A. Lundgren  
Linda Mays  
Marla McDaniels  
Bette McGee  
Mary Meyers  
Charles E. Newton  
James Odom  
Gerald Otte  
Marilyn Pelletier  
Thomas L. Potter  
Robert J. Prindle  
Michael Reid  
Emile Renan  
Lorene Richardson  
Roberta Saper  
Eileen Schauler*

*George Scott  
Howard Scott  
Sigmund Seigel  
Carolyn Sielski  
Melanie Sonnenberg  
Sara Stewart  
Christopher Stocker  
Tamara Tarby  
Jeffrey W. Taylor  
Anita Terzian  
Erma Thurston  
David Varnum  
Luigi Vellucci  
David Ward  
Constance Webber*

### Non-members (Continued from page 19)

Among the expenditures treated as "non-chargeable," which non-member objectors are not required to support, are those spent for community services and charitable contributions: lobbying; affiliation with non-AGMA organizations; support of political candidates; recruitment of members to the Union; members-only benefits.

2. Non-members will receive an explanation of the basis for their reduced dues/fees. That explanation will include a list of the major categories of expenditures for activities deemed to be both "chargeable" and "non-chargeable," and an accountant's report verifying the breakdown of these "chargeable" and "non-chargeable" expenditures. Objectors have the

option of challenging AGMA's verified calculation of the reduced dues/fees before an impartial arbitrator appointed by the American Arbitration Association, and a portion of the objector's dues/fees reflecting sums reasonably in dispute will be held in escrow pending the arbitrator's decision. Details concerning the arbitration process will be provided to any objectors who challenge the dues/fees.

3. PLEASE NOTE: Objections should be directed to the AGMA Membership Department Supervisor, 1727 Broadway, New York, New York 10019. With respect to the 12-month dues period commencing August 1, 1999 of this year, objections must be postmarked no later than June 30, 1999 (or for new employees, within 30 days after being provided with a copy

of this Dues Objection Procedure). The reduced dues/fees of objectors will be calculated and reflected in the dues/fees bills. All objections must contain the objector's current home or mailing address.

4. Individuals desiring to retain "objector" status must renew their objections during each annual objection period.

All persons who work under an AGMA collective bargaining agreement are reminded that they may be required to pay uniform dues and initiation fees under the agreement's union-security provision. This is the only required condition of employment under AGMA union-security provisions.

## AGMA Signatories Receive 1999 NEA Grants

### Ballet Hispanico of New York, Inc.

New York, NY

\$25,000

DISCIPLINE/FIELD: Dance

To support New Voices for the Millennium, a five-week choreographer's workshop for five choreographers, and the presentation of the works at the Tribeca Center for the Performing Arts. Artistic Director Tina Ramirez has selected the following choreographers for this project: Mia Michaels, Regina Miranda, Hector Montero, David Rousseve, and Pedro Ruiz.

### Boston Ballet, Inc.

Boston, MA

\$40,000

DISCIPLINE/FIELD: Dance

To support staging of Michael Corder's *Danses Concertantes*. The piece, set to music by Igor Stravinsky, will be part of a repertory program scheduled for the spring portion of Boston Ballet's 1999-2000 season.

### Boston Lyric Opera Company

Boston, MA

\$60,000

DISCIPLINE/FIELD: Opera

To support a new production of the opera *Akhnaten* by American composer Philip Glass during 1999-2000. Demonstrating a commitment to 20th century opera, Boston Lyric Opera seeks to establish a place for this minimalist work in the standard repertory by programming it in the company's Egyptian theme season.

### Central City Opera House Association

Denver, CO

\$30,000

DISCIPLINE/FIELD: Opera

To support a production of the opera *Street Scene* by Kurt Weill in 1999. This opera is the fourth in the company's American Series and the first production of the opera in Colorado.

### Dallas Opera

Dallas, TX

\$50,000

DISCIPLINE/FIELD: Opera

To support a new production of the opera *La Clemenza di Tito* by Mozart during 1999-2000. This production will be a Dallas Opera premiere

### Houston Ballet

Houston, TX

\$30,000

DISCIPLINE/FIELD: Dance

To support Houston Ballet's regional touring initiative, the Texas Touring Program, in its 1999-2000 season. This touring program will be an annual statewide event, dedicating one or two weeks of each year to touring performances in the Texas communities.

Continued on page 24

Board  
Candidates

(Continued from  
page 15)

### 11 NORTHWEST AREA

#### SOLOISTS

(1 Vacancy)

No Candidates

### 11 NORTHWEST AREA

#### CHORISTERS

(3 Vacancies)

#### Jennie Spada



AGMA member since 1993. Current and past service: Northwest Area Committee. Jennie Spada is an active performer in the

Northwest music and theater community. She has been an AGMA member of the Portland Opera Chorus since 1993, and has also performed bit roles and understudied supporting roles for the company. She participated at the negotiating table during the Portland Opera Chorus' last contract negotiation, and prior to that she served on a committee that thoroughly examined and proposed new language for Portland's Chorus Addendum. Her main areas of concern are working conditions and safety awareness.

#### Eleanor Stallcop-Horrox



Lyric-spinto soprano, attended Central Washington State College and the Curtis Institute of Music. She joined AGMA in 1982 while singing with the Philadelphia Singers. Since

then, she has performed in numerous concerts, both solo and ensemble, including 3 as a 1989 Bel Canto Foundation winner in Sienna, Italy, and has sung with the Colorado Opera Festival as a chorister and soloist. She has been a regular chorister with Seattle Opera since 1997. *"I intend to bring the same commitment to my work on the Board of Governors that I bring to my music."*

### 11 NORTHWEST AREA

#### DANCERS

(1 Vacancy)

No Candidates

## AGMA Relief Fund Annual Appeal Update

The 1998 AGMA Relief Annual Appeal has once again "spotlighted" the membership's commitment to ensuring that fellow artists can face difficulties with dignity. Members on all levels have generously responded to the four components of our fundraising appeal. In addition to the record support received from the Board of Governors, (see previous article in current issue), we are also pleased to report that generous donations from the AGMA Relief Fund National Advisory Board amounts to \$7,325. Previous Donors, some of the Funds most ardent supporters, have contributed over \$7,500. The general membership has also opened their hearts (and their wallets) to provide funds that will aid their colleagues in times of hardship. Together, this year's compassionate gifts currently total nearly \$28,000, bringing us close to our desired goal of \$29,000. We continue to receive contributions and encourage anyone who has not yet sent a donation to make a difference in the life of an AGMA performer in need.

Non-members (Continued from page 23)

**Opera Theatre of Saint Louis**

St. Louis, MO

\$50,000

DISCIPLINE/FIELD: Opera

To support artists' fees and related costs for a production of the opera *Treemonisha* by Scott Joplin in 2000. This production of Scott Joplin's only surviving opera is being performed during the company's 25th anniversary season.

**Pennsylvania Ballet Association**

Philadelphia, PA

\$15,000

DISCIPLINE/FIELD: Dance

To support the creation and presentation of a work by Trey McIntyre for Pennsylvania Ballet's 1998-99 season. The new work will premiere in April 1999 and be performed five additional times.

**Philadelphia Singers**

Philadelphia, PA

\$5,000

DISCIPLINE/FIELD: Music

To support the commission of a work from Ezra Laderman for chorus and orchestra based on the poetry of American poet Daniel Hoffman. This work will be premiered in January 1999.

**San Francisco Ballet Association**

San Francisco, CA

\$100,000

DISCIPLINE/FIELD: Dance

To support the commission and acquisition of ballets for an American Works Program as part of San Francisco Ballet's 67th repertory season. The program will focus on ballets by the country's leading classical and contemporary ballet choreographic talent.

**Seattle Opera Association, Inc.**

Seattle, WA

\$50,000

DISCIPLINE/FIELD: Opera

To support artists' fees and associated costs for a production of the opera *Der Freischutz* by Carl Maria von Weber in 1998-1999. The opera will receive eight performances at the Opera House in Seattle.

**Cunningham Dance Foundation, Inc.**

New York, NY

\$100,000

DISCIPLINE/FIELD: Dance

To support the creation and presentation of two new works by choreographer Merce Cunningham. The new works will be presented in four states. (National/Multi-State Impact)

### Erratum:

In the last issue of the Agmazine, January 1999:

Between AGMA and the printer, the Librettist was incorrectly identified for "Quiet Place." Steven Wadsworth is the Librettist for the Opera, rather than David Wadsworth.