Board of Governors Elected

The 1998 elections were for Board members only, with a total valid ballot count of 711 ballots. An additional 44 ballots were declared invalid, due to either there being no signatures on the envelopes or their being received after the deadline. The total amount received was down from the previous year, when officers were part of the election. The fact is that AGMA is indeed run by its members, and we need more members to take up leadership roles, whether it is local or national.

The 1999 election will include all national officers as well as open Board
Continued on page 4

AGMA LEADERSHIP CONFERENCE

Over Memorial Day weekend this past May, twenty-nine elected AGMA leaders from across the country volunteered their time and energy to engage in four days of productive dialogue with each other and staff representatives.

This Leadership Conference was a major accomplishment for AGMA. It enabled leaders from all over the country to meet and exchange ideas, putting faces to the "voices over the phone." It showed that AGMA can become a more effective and responsive union through the dedication and perseverance of its members and staff.

The purpose of this Conference was to look at AGMA, as a Union, and try to find ways to improve and strengthen the way it functions.
Continued on page 10

AGMA MARCHES FOR LABOR

Labor unions joined together in the annual New York City march down 5th Avenue on Saturday, September 12th, 1998, in recognition of Labor Day. Over 20 AGMA members showed up for this event, making AGMA's turnout one of the largest in recent history.

From Left to Right: Gene Vanasse, Harold Guzman, Julia Williams, Mary Fercana, Juli Borst, Susan Davison, Susan Vankley, Alicia Toro, David Ward, Elizabeth Knaver, Linda Mays, Jan Holland, Ken Young, and Gerald Ote.
Professional Employees and the Independent Contractor Issue

AGMA is affiliated with the AFL-CIO through the Associated Actors and Artistes of America (the "4 A's"), the umbrella organization of performing arts unions. In addition, the AFL-CIO section to which we and like unions belong is the Department of Professional Employees (the "DPE"), which embraces such diverse unions as the American Federation of Teachers, Communications Workers of America, Office and Professional Employees International Union, American Federation of Musicians, International Association of Theatrical and Stage Employees, all of the 4 A's unions, and others.

According to AFL-CIO President Sweeney, in a speech to the DPE's 11th Biennial Convention in September, 1997, excerpted below, the DPE is the fastest growing segment of the Federation:

"There was a day when some in the labor movement thought they could ignore professional employees. That day is long gone. . . . It is a fact that the overwhelming majority of America's working people are now white-collar workers and their share of the working population is growing, year in and year out.

It is also a fact that the great majority of America's workers — 77% at last count — are now in the service sector [as opposed to the manufacturing sector]. And it is a fact that the three fastest growing groups of white collar workers are right in the center of the DPE's natural territory of professional, technical, and administrative workers.

What do those facts mean for our movement? They tell us that if the labor movement is going to grow as it should, as it must, it will be organizing millions more of the workers you serve. Make no mistake about it. That is one of the highest priorities of the federation.

The labor movement must relate to the concerns of the new majority of workers, embrace their causes, and vigorously recruit them into the ranks of organized labor. I pledge to you, here and now, that I will do everything in my power to make that happen.

Some professions in which union organizing is rapidly gaining ground include health care workers, passenger airline employees, teachers and university staff employees, as well as other professional, technical, and administrative staffs. Health care professionals, notably physicians, podiatrists, dentists, and some nurses have much in common with AGMA per performance principal artists, in that they may have individual business offices away from the headquarters of their hospitals, or opera companies which employ them; they may have employees of their own; they may receive compensation on 1099 forms; they
From the President

Gerald Otte

Looking Forward

Having survived our Leadership Conference, I cannot help but imagine a better AGMA for the future; an AGMA that is stronger in its enforcement of all contracts, that increases its ranks with more signatory companies, and offers more protection for our soloists performing from company to company. AGMA has increased its presence within the performing arts unions and has fought hard for jurisdictional recognition. There has been a noticeable increase in membership involvement. AGMA must, however, not imagine a future, but build a future. There have been positive steps forward, yet as in most organizations, with growth comes conflict. We would not expect less, considering we have very diverse dedicated volunteers who act passionately on what they believe. Sometimes, however, this means that ideas will clash. It is how we bring these various ideas together that will make the stronger AGMA.

The Board has taken a very important step by creating an Executive Council. This council does not replace the Board, but allows AGMA to address many of its responsibilities in a timely and efficient manner. Through the Leadership Conference we discovered that such a body was long past due and that changes had to be made. I know that there are many issues that need to be addressed, such as creating stronger communications within our union. Perhaps even now I’m “preaching to the choir,” but the AGMAzine contains important information for our members and is a great way to reach out to our wide-spread union. But how many simply glance over it without really reading it? How many artists, when they receive an Area announcement, toss it aside rather than take notice of how they can have an input in their union? Our union is not an office. Our strength lies within the power of our members across the nation, standing together. We need more performers saying they need to work under AGMA contracts, demanding that the companies they work for become full AGMA signatories covering the Choristers, Soloists, Dancers, Directors, Stage Managers, and Choreographers.

AGMA has a Health Plan B in effect for companies not under a regular health plan. Our members need to take advantage of this very flexible plan. Our members must also remember to insist to management that they be covered by health insurance through the collective bargaining agreement. Too many small non-signatory companies have a high degree of education and training in their fields; they may exercise some supervision over other employees; and they may employ varying degrees of judgment and discretion in performing their duties.

Yet, ultimately, these individuals are classifiable as employees for purposes of the National Labor Relations Act and union organizing. The growth and strength of the professional sector of the labor movement has produced political counterattacks. Morty Bahr, President of the CWA and Chairman of the DPE’s General Board observed:

The growth of professional workers has caught the attention of those who fear a strong labor movement. A series of attacks has been launched against professional workers to stop or slow their organizing efforts.

Many of us are familiar with the nature of these attacks: Some of our staging staff members are called “managers” or “supervisors” while these and other per performance artists such as solo singers and dancers are termed “independent contractors.” In the recent DPE “Report to the Executive Council of the AFL-CIO,” it is noted that:

By labelling high skilled employees “managers” or “independent contractors,” by supporting laws that exempt them from maximum hour and other protective labor measures and by using the new ways in which such workers are employed (e.g., temporary, leased, “pay-rol” employees) as excuses for questioning basic worker protections, anti-union forces are eroding basic rights and benefits for which organized labor fought long and hard. Such attacks on these workers and the unions that seek to represent them continue to be a
### 1998 Election Results

<table>
<thead>
<tr>
<th>Area</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York Area</td>
<td>3528</td>
</tr>
<tr>
<td>Solo Singers (7 Vacancies)</td>
<td></td>
</tr>
<tr>
<td>William Ledbetter</td>
<td>279</td>
</tr>
<tr>
<td>Eileen Koyl</td>
<td>263</td>
</tr>
<tr>
<td>Andrea Bradford</td>
<td>261</td>
</tr>
<tr>
<td>Aaron James</td>
<td>259</td>
</tr>
<tr>
<td>Karl Krause</td>
<td>2*</td>
</tr>
<tr>
<td>Marla McDaniels</td>
<td>1*</td>
</tr>
<tr>
<td>Emile Renan</td>
<td>1*</td>
</tr>
<tr>
<td>OTHER WRITE-IN VOTES</td>
<td>105</td>
</tr>
</tbody>
</table>

| Chicago Area              | 290   |
| Solo Singers (1 Vacancy)  |       |
| James Odom                | 99    |
| TOTAL WRITE-IN VOTES      | 2     |

| Choristers (1 Vacancy)    |       |
| Louise Fisher             | 88    |
| TOTAL WRITE-IN VOTES      | 2     |

| Dancers (2 Vacancies)     |       |
| Michael Anderson          | 89    |
| Benjamin Johnson          | 6     |
| OTHER WRITE-IN VOTES      | 4     |

| San Francisco Area        | 59    |
| Choristers (1 Vacancy)    |       |
| Colby Roberts             | 59    |
| OTHER WRITE-IN VOTES      | 0     |

| New Orleans Area          | 8     |
| Choristers (1 Vacancy)    |       |
| Hugh Aaron Ambeau         | 5*    |
| OTHER WRITE-IN VOTES      | 3     |

| Philadelphia Area         | 6     |
| Dancers (1 Vacancy)       |       |
| WRITE-IN VOTES            | 6     |

| Southern California Area  | 417   |
| Choristers (4 Vacancies)  |       |
| David Schnell             | 90    |
| Janet Goggins             | 85    |
| Roger Lindbeck            | 85    |
| Donna Marie Covert        | 83    |
| John Gallitzen            | 73    |
| OTHER WRITE-IN VOTES      | 1     |

| Washington/Baltimore Area | 182   |
| Solo Singers (3 Vacancies)|       |
| Michael Consoli           | 55    |
| Rodney Brown              | 7*    |
| Linda Kirk                | 3*    |
| OTHER WRITE-IN VOTES      | 22    |

| Choristers (3 Vacancies)  |       |
| David Prager              | 41    |
| Teresa Reid               | 21*   |
| David Santini             | 20*   |
| OTHER WRITE-IN VOTES      | 13    |

*Indicates winner by write-in votes.
Numbers next to Areas indicates total votes for that area.

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Election (Continued from page 1)

Leadership elections, petitions, and mailings will be announced in the next issue of the AGMAzine for those members interested in running for the Board or as National Officers. In addition, some areas will be forming nominating committees as prescribed by the Constitution and a member may be submitted for candidacy by the committee. Members are encouraged to attend Area meetings and play an active part in the election process. AGMA is a democracy. Every vote counts. Make yours count!
**AGMAZINE FALL 1998**

**Picture Not Available**

Hugh Aaron Ambeau  
Michael Anderson  
Andrea Bradford  
Rodney Brown  
Michael Consoli  
Donna Marie Covert  
Christine Dakin

Bruce Donnell  
George Elson  
Louise Fisher  
Franco Gentilesca  
Janet Goggins  
Aaron James  
Linda Kirk

Eileen Koyl  
Karl Krause  
Robert Kuehn  
William Ledbetter  
Lawrence Leritz  
Roger Lindbeck  
Terry Marling

Marla McDaniels  
Raymond Menard  
James Odom  
David Prager  
Teresa Reid  
Emile Renan  
Bonny Rinas

Colby Roberts  
Peter Roel  
David Santini  
David Schnell  
Christopher Stocker  
Tamara Tarby  
Kenneth Young

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**08 Pittsburgh Area**  
5

**Solo Singers (1 Vacancy)**  
WRITE-IN VOTES

**Choristers (2 Vacancies)**  
WRITE-IN VOTES

**Dancers (3 Vacancies)**  
WRITE-IN VOTES

5

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**10 Texas Area**  
25

**Solo Singers (1 Vacancy)**  
WRITE-IN VOTES

**Choristers (2 Vacancies)**  
WRITE-IN VOTES

**Dancers (1 Vacancy)**  
WRITE-IN VOTES

3

---

**09 New England Area**  
26

**Solo Singers (2 Vacancies)**  
WRITE-IN VOTES

13

**Choristers (1 Vacancy)**  
WRITE-IN VOTES

8

**Dancers (3 Vacancies)**  
WRITE-IN VOTES

5

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**11 Northwest Area**

NO VACANCIES

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**AGMA**  
Health Fund and Retirement Plan

1841 Broadway, Suite 507  
New York, NY 10023-7649  
(212) 765-3664
DANCE AT A GLANCE

Dorothy Kochiras

Alex Dubé, Administrator for Dance retired this past summer. In 1985 Alex was employed to bring a fresh new focus to AGMA's coverage for Dancers. AGMA continues to be ready, willing, and able to represent Dancers nationwide, and negotiations continue. Should any Dancer have a problem, let your AGMA Delegate know about it, or call Dorothy Kochiras at AGMA's National Office. We are here for you.

In AGMA's arbitration against Dance Theatre of Harlem for non-payment of salary to Oscar Hawkins, the arbitrator awarded Oscar an amount equal to Oscar's salary for one full week plus 3 pro-rata days. This amount is less than the full amount but more than half of the amount AGMA was seeking on Oscar's behalf.

As a result of an arbitration against Martha Graham Dance Company, a settlement has been reached regarding payment of medical insurance and posting a bond prior to engagements.

This is a negotiating year for many of the AGMA Dance Companies. A 3-year agreement has been reached with Dance Theatre of Harlem. The negotiations were conducted in a spirit of good will. The cycle has been changed, and the first period is October 1, through June 30, 1999, and then continues on the July 1, through June, 30, for two contract years, and expires June 30, 2001. This new collective bargaining agreement provides for salary increases, increases in Overtime and Meal Money, and the Dancers will be paid a minimum of $53.00 for teaching not only Master Classes, but any Employer-sponsored class including Company Class and Audition Class.

Negotiations between AGMA and Boston Ballet are underway. There have been four meetings to date, and a few issues have been resolved. We'll keep you posted regarding the progress and resolution.


AGMA Trivia

What current Broadway production is under AGMA's jurisdiction?

Answer: Swan Lake
BOARD APPOINTMENTS TO NATIONAL OFFICE

The AGMA Board of Governors appointed the following people to serve as National Officers, filling recent vacancies. These officers will serve through May 31, 1999. All officer positions will be up for election in the upcoming Spring, 1999, elections.

Linda Mays was appointed to First Vice President in May, 1998. Jan Opalach was appointed to the position of Fifth Vice President in July, 1998. In addition, Andrea Bradford was appointed as Acting Treasurer in November, 1998.

Appointments to the Board of Governors

The following AGMA members have been appointed to the Board of Governors to fill seats that were either open or became vacant over the past year. These Governors will serve through May 31, 1999. Appointed Board of Governors serve until the next regularly scheduled election.

New York Area
David Grabarkewitz, Director
Michael Reid, Chorister

Chicago Area
Deanne Brown, Dancer
Scott Uddenberg, Chorister

San Francisco Area
Kristine McIntyre, Stage Manager

Washington / Baltimore Area
Howard Scott, Chorister
John Weber, Soloist

New England Area
Sarah Hersh, Chorister

Pittsburgh Area
Cassandra Seeger, Dancer

Northwest Area,
Brian Russell Box, Chorister

UNION PRIVILEGE PROGRAM TO BE EXPANDED

AGMA is currently looking to expand participation in Union Privilege, the program bringing additional benefits to unions across the nation. AGMA has been involved with Union Privilege for the past two years, but has not taken advantage of many of the member benefits offers. These benefits have included such programs as the Union Credit Card, a revised loan program, insurance, as well as a wide variety of other services.

Mailings are done through Union Privilege and its partners. In order for AGMA to fully participate, it must make its members' names and addresses available for distribution through Union Privilege. Mailing lists are held confidential and only for the use authorized by AGMA.

If you do not want to participate in these programs and receive such mailings for the various benefits they offer, you must contact the Membership Department in writing and request that you not be included in the Union Privilege program offers. All requests to be excluded must be received no later than January 31, 1999, and the names and addresses of members making such timely requests will be omitted from the mailing list.

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
LYRIC OPERA OF CHICAGO, BALTIMORE OPERA, WASHINGTON OPERA ARRIVE AT CONTRACTS

Tom Jamerson

LYRIC OPERA OF CHICAGO:

Agreement has been reached with the Lyric Opera of Chicago for a five-year agreement with an increase of 21.7% in most wages, except that the Principal Artist minimum rates have increased by 79% over the contract period. In addition, Dancers will receive increases totaling between 22.5% and 24% over the contract period. In the final year of the agreement, minimum Chorus rates will reach $1049.00 per week for first-year Choristers and $1333.00 per week (subject to upward adjustment pursuant to subsequent Orchestral negotiations) for Choristers with 10 years or more of seniority.

Over the course of the agreement, Retirement contributions will increase from 3% to 7% for all Choristers, all Production Staff, Dancers, Actors, and Ensemble members. (The term "Actors" is a new category which includes supers regularly employed by the company). New to this contract is the inclusion of contributions to the Retirement Plan on behalf of Per-Performance Principals. Such contributions begin in the year 2000 with a 3% contribution based on AGMA minimum fees (which, as mentioned above, increased 79% over the five years).

Health Contributions to Plan A are continued with annual coverage for all regular AGMA employees in the areas of Chorus, Production Staff, Ensemble Members, and Principals with 18 weeks or more of employment (reduced to 17 weeks of employment in the third year of the agreement). In addition, contributions to AGMA Health Plan B medical reimbursement account will be made for Supplementary Choristers, Weekly Principals not considered regular (under 18 or 17 weeks of employment), and Per-Performance Leading and Featured Principals (in the third year of the agreement).

Many more gains in working conditions were achieved during this negotiation (listed on a total of 5 pages reported to us by the Executive Committee of Chicago, from whose report this information was taken). This will result in all AGMA Artists receiving health coverage or contributions by the end of this contract. The negotiating committee of the Lyric is to be congratulated for these achievements.

BALTIMORE OPERA:

The Washington/Baltimore area has negotiated a three year local Addendum to the Master Agreement covering Choristers, Dancers, and Production Staff. This agreement contains accumulated increases of 43% for G1 Choristers and Dancers in hourly rehearsal pay and 30% increases for G2 Choristers and Dancers. The performance figures increased by 22.5% and 18.6%, respectively, ending with a G2 Chorister making $140.00 per performance. Stage Managers will receive a minimum of $950.00 per week, while their assistants will receive $800.00 per week by the end of the agreement. Significantly, the Assistant Directors increased from $606.00 per week to $900.00 per week over the period. Other gains for Choristers, Dancers and Production Staff were achieved.

WASHINGTON OPERA:

Washington Opera negotiations for the local Addendum to the Master Agreement also concluded with Production Staff receiving significant increases in compensation, the same as mentioned above with Baltimore. The Chorus and Dancers received a 50% increase in rehearsal rates over the three years of the agreement, with increases of 34% in performance rates in the Opera House and 42% increases in the Eisenhower Theater. This makes the Per-Performance rates in
AN INSPIRATION’S CURTAIN CALL
EUGENE LAWRENCE
Dallas Lane, AGMA Board of Governors

At the age of six he saw the musical movie, “The Rogue Song,” starring Lawrence Tibbett. His fascination with Mr. Tibbett inspired his interest to sing. He and his father went to New York and watched the premier of Simon Boccanegra (with Martinelli, Pinza and Tibbett). That inspiration sent him on a journey into the music world. Later, after a performance, Mr. Tibbett, a founder of AGMA, encouraged him to take an active interest in AGMA. So did Eugene Lawrence start off on a career in music as a soloist, concertizer, chorister, teacher, administrator and conductor.

Mr. Lawrence’s fifty year career included performing with San Francisco Opera, as well as actively serving on the Area Executive Committee and later as Chairman, Board of Governors, as well as Third and Fourth Vice President of AGMA. He received his Life Membership in 1980. He was also a member of the San Francisco Labor Council.

Retirement from The San Francisco Opera Chorus in 1987 did not diminish his enthusiasm for music or for this union. Even in the hospital, the “voice teacher in room 113” continued to be an inspiration to his students from Mariposa as well as the hospital staff.

Unfortunately, no more lessons will be taught and a curtain call with fortissimo applause should be heard for Eugene Lawrence. He passed away quietly on October 20, 1998. No longer will his gentle persona be seen at auditions, his voice echo down the hallways. But his spirit and service to the arts and to AGMA will serve as a light and inspiration for others. Applause to Eugene for his devotion to this organization for over 41 years.

New York City Opera
Alumni Reunion
March 10th, 1999
1:00pm
Empire Hotel, (63rd St. & Broadway)

New York City Opera alumni will be having a reunion on March 10th, 1999. Former and present members of the Opera are encouraged to attend the reunion. The last reunion was nearly five years ago and had over 220 participants.

The cost is $50 per person (checks, no credit cards please) and should be sent in no later than January 1st, 1999. For more information, please call or write:
Lila Herbert McGill
7891 Granville Drive
Tamarac Florida 33321
954-718-33321

Opera (Continued from page 8)
both theaters the same. The hourly rate for G2 Choristers in the last year of the contract will be $27.00 per hour and the performance rate will be $190.00. As expected, many other gains were realized in other areas of the Letter of Modification.

In the Washington/Baltimore Area, both negotiating committees for each company used talented members who spent many hours at the table to arrive at these excellent gains. The results of their efforts, seen above, are greatly appreciated by all.

Significant gains are being achieved throughout the country both in wages and working conditions, thanks to the participation of members in all areas of AGMA's jurisdiction, including Soloists, Production Staff, Choristers, and Dancers (and, in the instance of Lyric Opera of Chicago, regular supers). With the continuation of this membership participation, these gains will continue.

ATTENTION FOREIGN ARTISTS:
UNEMPLOYMENT INSURANCE BENEFITS MAY NOT BE AVAILABLE

Please be advised that due to the on-going changes in many states' unemployment benefits policies - specifically, eligibility to qualify for such unemployment benefits of any and all artists during scheduled lay-off periods - foreign artists engaged for employment on a work visa are likely to be ineligible to qualify for unemployment benefits.

AGMA considers itself the obligation of employers in their negotiations with foreign artists and their agents and managers to advise them of the most recent state rulings dealing with the right of a foreign artist to qualify for unemployment benefits.
Richard W. Hurd, Professor of Labor Studies at Cornell University, was brought in as Facilitator of the Conference, along with Sally Klingel, Director of the Program for Employment and Workplace Systems at Cornell. They set up a series of working groups whose main purposes were to find the strengths and weaknesses within AGMA and work together to come up with solutions to the Union’s problems. Exercises were conducted, both with the participants acting as a large body, and then with them divided into smaller units. Through the efforts of these various groups, information from the different areas was shared and future goals for AGMA were defined.

The conference uncovered four primary goals for improving AGMA so that it can be stronger as a union. Those goals are as follows:

1. Communication
2. Contract Negotiation/Enforcement
3. Member Involvement/Education
4. Organizing and Recruiting

There were many results from this first attempt at bringing such a diverse group of leaders together. As is the case in most institutions, many barriers to achieving our desired goals were discovered. However, through the efforts of these Conference participants the barriers were addressed and therefore the first step to overcoming them was taken.

As well as discovering problems, the conference gave clear evidence of AGMA’s assets. There was a history exercise that showed that AGMA is better off than it was only a few years ago. For instance, the budget is sound, solo singers are more active, and democracy has been enhanced through teleconferencing. It is apparent however, that AGMA’s greatest asset is its membership and the devoted volunteers who bring their many and diverse talents to the organization. Without these capable, creative and passionate individuals AGMA would not exist.

AGMA continues the process of redefining itself each and every day. We must develop strategies that will strengthen our Union not only for us today, but for future AGMA members. It is a challenge, but one that every union must face. It may be a long road, but the journey must begin with a step. AGMA has now taken that step.

"The conference provided an essential opportunity for many of AGMA’s leaders from across the country to meet each other in person for the first time; to build bridges of communication; to recognize each leader's devotion to the membership; to discover remarkable agreement on a variety of issues; to identify problems and propose solutions; to share aspirations as well as anxieties; to replace some misgivings with newfound trust, and to nourish new hope for the future."

Gregory Stapp
Soloist, MMRC Chair

Leadership Conference Attendees

Aaron Ambeau
Lee Bellaver
Michael Byars
William Cason
Michael Consoli
Louise Gilmore
Karen Grahn
Shirley Hamed
Candace Itow
Dianne James
Eileen Koyl
Leroy Lehr
Emily Manhart
Linda Mays
Betty McGee
James Odom
Gerald Otte
Mike Phillips
Colby Roberts

Eileen Schauer
David Schnell
George Scott
Joel Sorensen
Gregory Stapp
Anita Terzian
Erma Thurston
Burman Timberlake
Pamela Warrick-Smith
Deborah Williams
Caroline Widegren
Carol Wolfe

Left to Right: Karen Grahn, David Schnell, Joel Sorensen, Erma Thurston, George Scott, and James Odom
Gilmore (Continued from page 3)

major concern of the Department. Together with its affiliates and the AFL-CIO, the DPE continues to resist them at every turn.

Meanwhile, the Department is working with the AFL-CIO Legal Department to develop legislation that would clarify the definition of “employee” so as to ensure — to the maximum extent — that all workers receive the protection offered by the nation’s labor laws.

Thus, despite the pressures being exerted by our members’ employers, we have several key factors which, over time, should protect members working in our jurisdiction from being classified in ways which would make them ineligible for union protection:

1. The pledge of AFL-CIO’s President Sweeney to protect and prioritize the organizing of professional employees;
2. The activism of the DPE in proposing legislative solutions; and
3. The growth of unionism in powerful parallel professions, such as healthcare workers, who have like interests in organizing and protecting their highly-skilled and trained members.

However, especially during this critical transition period for our union, our Department, and the labor movement as a whole, it is vital that all of our members understand the necessity of being categorized and treated as employees. If you have any thoughts on this subject, I will be delighted to hear from you and thank you in advance for your comments.

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Results of Recent Poll of Professional Workers

Professor Rick Hurd of Cornell University, who was the consultant and facilitator for AGMA’s recent Leadership Conference, directed, with a steering committee of six DPE-affiliated unions, a research project for the DPE, which:

...in the last year, polled 2,000 professional, technical, and administrative workers, employed at seven different sites by employers engaged in manufacturing, education, health care, entertainment, transportation, and library services (DPE “Report to the Executive Council of the AFL-CIO, July 24, 1998).

The survey revealed perceptions of these professionals on a variety of topics:

85% Strong worker interest in representation:
56% Negative regard for top management:
36% Preference for union representation:
30% Preference for other forms of representation (e.g., professional associations)
81% Strong desire that employee organization would seek cooperative relationship with employer.

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A member recently reported the following anecdote:

During a rehearsal of Tristan, a director who is more familiar with Broadway musicals than grand opera (names are omitted to protect the guilty) commented to the maestro, “That’s fine. Now let’s have four more bars of music to cover the action at the end.” The reply was, “That’s all Mr. Wagner wrote!”

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March (Continued from page 1)

Rudolph W. Giuliani, mayor of NYC and avid performing arts fan, Governor George Pataki, and Senator Patrick Moynihan recognized AGMA’s participation in the parade and its contribution to the Labor movement within the arts. A special thanks to the members of AGMA who so proudly represented the union at this event.

First Vice-President Linda Mays with New York Mayor Giuliani

ELECTRONIC AGMA
AGMA’s web site can now be found at
http://AGMANatl.com
AGMA Health Plan A \nAnnounces

Dental \nInsurance

Coming to a Mouth \nNear You

September 1999

HEALTH PLAN A \nCHANGES PROVIDERS

In recent months, the AGMA Health Plan A has undergone a significant change. AETNA US Healthcare has been chosen as the new provider for Plan A.

The new Point of Service Medical/Hospital Plan allows participants to use network providers for a minimal co-pay, or to use their own provider using a deductible and 80%/20% payment much like the previous plan except that there is a cap on out of pocket expense that a member would be required to pay. Additional changes have been to broaden the number of visits for some services.

AGMA HEALTH AND RETIREMENT ADDS TRUSTEES

Carolyne Bergoff (Chicago) has replaced Michael Byars as an alternate trustee for AGMA’s Health and Retirement Funds. The trustees for both AGMA and Employers are as follows:

AGMA

Louise Gilmore, Carolyn Berghoff, Dianne James

Employers:

David Brown, Steven Libman, Daniel Rule, Mark Weinstein

AGMA EMERGENCY RELIEF FUND CONTINUES RECOGNITION

Below are individuals whose donations were not recognized in our Summer 1998 Relief Fund Newsletter, "In the Wings." Every contribution received is greatly appreciated, so we would like to thank you now.

Adele Addison
Arlene Adler
Ron Allen
Timothy Allmond
Donna Apeldorn
Bernice Baker
David Bamberger
Michael Barriskill
Sylvester Batton
Raoul Bellis-Squires
Rose Betz-Zall
Madison Bolt
Paul Boos
Dorothy Bordeaux
Maureen Born
Bruce Burroughs
Paul Castellano
D.J. Cesario
Vladimir Chistiakov
Duane Christenson
Joseph Citaralla
Paolo Coni
George Cordes
Kester Cotton
Steve Coutereel
Sandra Cross
Dorothy Danner
Bruce Davis
Audrey Dearden-Chaloupka
Patricia Deckert
Nicholas Di Virgilio
Susan Dorn
Neil Eddinger
Cynthia Edwards
Jim Elliot
Elizabeth Ely
Tim Enders
Eva Evdokimova-Gregori
Denise Finneran
Bruce Fowler
Jim Fredericks
Louise Gilmore
Cynthia Harvey
Mireille Hassenboehler
Nora Heiber
Alan Held
Diane Higginbotham
Clay Jackson
Dianne James
Renee Jarvis
James Javore
Michael Jones
Kristin Julian
Sarah Kern Potter
Daniel Leal
Kim Lee
LeRoy Lehr
Samuel Licht
Molly Lindberg
April Lindevald
Alfred Lowenstein
Margaret Lukaszewski
Natasha Lutov
Frank Lynch
Ann Marie Mackey
Rochelle Mancini
Rosalind Mancer
Doris Manville
Jacqueline Marx
Mary McAltee
Esther McCreedy
Katherine McKee
Mary McLaughlin
Ayisha McMillan
Juli McSorley
Sheila Nadler
Sharon Navratil
Marjorie Nemec
Frank Nemhauser
Julie Newell
Rosalind Owens-Gnatt
Theresa Ozers
Gayle Parmelee
Mary Paul
Robert Paul
Antoinette Peloso
David Pennebaker
Francois Perron
Dan Peterson
Jeffrey Picon
Barbara Porter
Sarah Potter
Linda Prather
Diane Radabaugh
Gregory Raitner
Susan Rheingans
Nancy Rhode
Karen Richter
Hal Roberts
Colby Roberts
Joanquin Romaguera
Janet Rubin
Glen Rumsey
Carlisle Russell
Jason Ryan
Sue Ellen Scheppke
Ellen Schlaefer
Stephanie Scurby
John Shaffer
Greshan Silins
Patrick Simonello
Ronald Smith
Joel Sorensen
Susan Steele
Deborah Stephens
Karyn Stewart
Robert Tangney
Marilyn Taylor
William Tredway
Phyllis Unosawa
Randall Wells
Cheryl Wergin
Robert White
Caroline Widegren
DO YOU HAVE MONEY IN HEALTH PLAN B??

Employer-paid contributions to the AGMA Health Fund Plan B for Principal Artists are now available due to AGMA's collective bargaining with many companies over the past several years. At present, money is being contributed on behalf of over 1000 Artists nationwide, and it is expected that this number will grow considerably over the next few years.

During the first quarter of 1998, $350,000 was contributed to Plan B and only $130,000 was paid out to reimburse medical expenses. As you can see, a very substantial sum of money was not claimed by participants of Plan B.

Plan B will reimburse you for deductible and co-insurance payments, insurance premiums, medical procedures not covered by your insurance policy, well baby care and many other medical services. In order for you to have the full advantage of this Plan, it is very important that you apply for the contributions as soon as possible.

Another reason to apply for the contributions as soon as possible, is that the contributing employers have invested a lot of money into the Plan, and are now expressing concern that the money contributed is not being used. Should this be the case, there is a good possibility that the Employers will attempt to remove their obligation to contribute to Plan B during the next round of negotiations. This subject was one of the main points of contention during the last negotiations for the Master Agreement.

The AGMA Health Fund Plan B is administered by a third party administrator, Administrative Services Only (ASO) and under the supervision of the labor-management Board of Trustees of the AGMA Health Fund.

An up-to-date home address is essential in order for you to receive information regarding your benefits. Letters from ASO and the AGMA Health Fund contain important information regarding your benefits, and should never be discarded.

Place your home address and social security number on the bottom of all AGMA contract forms. The address of the theater where you work or the address of your personal management have proven to be unreliable. Even the use of an FSO corporate administration address is inadequate. Your home address is always the best. Should you have concerns about this, be assured that the AGMA membership list is never released to the public. All mailings to our members are sent from AGMA's offices. All Artists should feel assured that our mailing list is kept in strictest confidence. Of course, should you move, contact both AGMA and the AGMA Retirement and Health offices (they are two separate entities) with your new address.

The phone number and address of the Retirement Plan and Health Fund are:

AGMA Retirement Plan
& Health Fund
1841 Broadway, Suite 507
New York, New York 10023-7649
Tel: (212) 765-3664

It is most important that you use the money that has been contributed on your behalf. There is a limited time period during which the money must be used, or it rolls into the general fund of Plan B and will be used to reduce the administrative costs which would otherwise be paid from the accounts of other Plan B beneficiaries. Although this time period has been increased to three years, time flies! The contributions are there for your benefit, a benefit won through long and difficult negotiations. We would not like to see it disappear due to lack of use.

If you have worked with a regional opera company on an AGMA contract within the past four years as a Principal Artist and have not received a statement from the ASO within six months after the end of that job, please contact us.

IN MEMORIA

Alan Baker
Svetlana Beriosova*
Sandor Bory
Henry Butler
Edward Tatnall Canby*
Lon Clark*
Barbara Elliot*
Serge Golovine*
Patrick Hayes*
Frances Hitchcock
Beryl Kalin
Eugene Lawrence
Gary Lisz*
Matteo Manuguerra
Val Mayorga*
Terence McEwen*
Theodore Newhouse*
Charles W. Pilling*
Hermann Prey*
Jerome Robbins
Woody Romoff
Gabriela Ruggiero-Yee
Edward Russell
Carmen Savoca
Alfred Schnittke*
Glenn Smith
Holger Sorensen*
Michael Therry
Nancy Topf*
Ernest Willoughby

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

Under the Supreme Court's Weingarten decision, when an investigatory interview by an employer of an employee occurs, the following rules apply:

Rule 1. The employee must make a clear request for union representation before or during the interview. The employee cannot be punished for making this request.

Rule 2. After the employee makes the request, the employer must choose from three options. The employer must either:

a. Grant the request and delay questioning until the union representative arrives and has a chance to consult privately with the employee; or

b. Deny the request and end the interview immediately; or

c. Give the employee a choice of: (1) having the interview without representation or (2) ending the interview.

Rule 3. If the employer denies the request for union representation, and continues to ask questions, it commits an unfair labor practice and the employee has a right to refuse to answer. The employer may not discipline the employee for such a refusal.

YOUR WEINGARTEN RIGHTS

KNOW THEM!!!

Gene Vanasse, Lincoln Center Representative

If your employer conveys to you that there are (alleged) problems with your physical performance or if artistic abilities or other issues are raised, such as age, attendance, personal problems, substance abuse, union activity or any matter that could possibly lead to disciplinary action and/or termination from employment, a 1975 Supreme Court decision gives you the right to union representation under what is referred to as Weingarten Rights.

The Weingarten Declaration states: "If the discussion I am being asked to enter could in any way lead to any discipline or termination or impact my personal working conditions, I ask that a union steward (delegate), union representative or officer to be present. Unless I have this union representation, I respectfully choose not to participate in this discussion." You must read this statement aloud to the employer representative involved in such a meeting.

Immediately contact your Delegate and/or call the national or local office and speak with your professional union representative. Keep in mind that legally, your employer is not required to convey these rights to you, you must ask for union representation by declaring these rights specifically.
COMPASSION GIVES A COMMAND PERFORMANCE
AGMA EMERGENCY RELIEF FUND’S ANNUAL APPEAL

The AGMA Emergency Relief Fund recently debuted its 12th Annual Appeal. This year’s theme, Compassion Gives a Command Performance, highlights the vital role which the Relief Fund plays in assisting classical artists in moments of crisis.

Lending her considerable voice to this effort is renowned soprano Anna Moffo. Ms. Moffo has been a member of AGMA since 1959, with an impressive career which includes performances at La Scala, the Metropolitan Opera, Covent Gardens and San Francisco Opera, as well as numerous television and film appearances. In the 1998 appeal letter, Ms. Moffo reminds all members that every contribution benefits the dance, concert and opera community.

In previous years, Teresa Stratas and Jerry Hadley successfully urged members to support the AGMA Emergency Relief Fund through its Annual Appeal. All Donations will be matched by a Broadway Cares/Equity Fights AIDS grant.

AGMA MEMBERS FEARED LOST
or Do They Need to Update Their Addresses?

While the list continues to grow smaller, there are still a good number of AGMA members who are not being reached. The following list indicates members who have had multiple mail returns due to incorrect addresses. If you recognize one of your fellow artists on the list, encourage them to contact the Membership Department and update their mailing address.

Acon, Emilia
Anderson, Donna
Arel, Stephen
Ball, Simon
Barasorda, Antonio
Barber, Joan
Barber, Thomas
Barton, Peter
Bast, Stephanie
Bergman, Alexandra
Bermiche, Alicia
Bjornson, Katherine
Bocca, Julio
Bourtasenkov, Timour
Boyers, Richard
Brackett, Christine
Browning, Virginia
Capullari, Augusta
Cesene, Michelle
Cessna, Janet
Chapman, Maria
Charruyer, Max
De Florio, Evangeline
Del Campo, Eduardo
Dixon, Walter
Dole, Sanford
Dorr, Donald
Duval, Pierre
Dykstra, Connie
Faustini, Paolo
Fazan, Eleanor
Florentin, John
Flores, Rosendo
Flynn, Joy
Frantzen, Gerald
Frazes, Roberta
French, Lanny
Friedman, Danielle
Fuchs, Jennifer
Garza, Jorge
Gonzales, Mary Ann
Haddock, Marcus
Hall, Mark
Harris, Marlena
Hatzian, Markella
Hendsbee, Blaine
Hoggatt, Alyssa
Homan, Rosella
James, Ruth
Jones, Portia
Kohout, Marnie
Kuether, John
LeBlanc, Tina
Lee, George
Lema, Wilson
Liang, Edward
Lilly, Shannon
Lofsnes, Martin
Mc Dorman, Clarence
Mcloud, Robert
Michaels-Moore, Anthony
Mitchell, Shawn
Mokole, Elias
Montgomery, Brian
Montgomery, Susan
Morris, Charles
Mutoo, Gail
Nass, Peggy
Newell, Julie
Nicoleso, Mariana
Nikolaeva, Olga
Nordaas, Meredith
Ogawa, Toshiro
Paasonen, Tomi
Palmer, Vanessa
Pankovich, Anton
Pierce, Benjamin
Plotnikov, Viktor
Plumb, Cynthia
Ponomarenko, Larisa
Portilla, Alfredo
Powell, Troy
Puttlin, Nikolai
Rallo, Roy
Richardson, Walter
Richmond, Krissy
Riedel, Deborah
Riese, Eugene
Ring, Jennifer
Robinson, Norwood
Rogers, Jamil
Rouse, Cedric
Roy, Melinda
Runey, Henry
Rush, Ike
Sanscrainte, Joseph
Sayette, Howard
Schmandt, Mark
Schmidt, Wolfgang
Schulte, Elike
Schwelling, Rebecca
Sciulli, Fara
Selig, Franz-Josef
Seth, Henry
Shankle, Norman
Sherman, Brian
Smith, Jeanne
Snyder, Joel
Stabell, Carsten
Staubes, Bradley
Suarez, Adriana
Sullivan, Daniel
Tash, Diana
Tear, Robert
Trevecno, Bonnie Sue
Van Teeple, Laura
Warren, Nina
Weatherman, Steven
West, Stephen
Wheeler, Scott
Wilcox, Virginia
Wolf, Jamie
Woodrow, Alan
Youngblood, Grant
Zadikian, Margaux
Zhang, Yalun
Opera of the Future

When will the electronics age really come to opera? Imagine some day with your super, surround sound, DVD enhanced game player creating the ultimate opera. You pull down the menu, showing all of your favorite stars from the past 100 years. Today’s opera might be the “Ernani.” You click down the tenors and perhaps select Warren. Click, an image appears on the screen. Perhaps you even choose the costumes and sets while you’re at it. Another click selects the villain, perhaps Caruso. Hmmm. Click, click, he now has a beard and black clothes. Click again and Pinza takes on the role of Silva. Now you scroll down for your conductor of choice and perhaps even choose the orchestra that will accompany.

With digitized sound, your favorite singers come to electronic life, performing together in a unique combination, each recreation of voices pristine and perfect, performing only for you.

With a quick touch of the buttons the music stops and the motion pauses. Click, click, click, the conductor disappears and you pick up the baton, with infrared connections to your player. A new conductor, resembling yourself (but at least 10 pounds lighter) takes the podium and takes command of the singers and orchestra. Now you can have opera your way.

But could there be abuses, such as a black market of really awful digital voices, allowing a rejected artist to impose the image of another singer with a sound closer to some farm animal (while taking out your jealous vengeance because she beat you out of that role last month in Houston)?

Now we will be faced with a new jurisdictional dispute, court battles over the likeness of singers (both dead and alive), companies with competing game players, none which are interchangeable.

Then again, perhaps our kids will want to play, and have an exposure to the arts???