1999 National Officers Election Completed
Linda Mays New AGMA President

In the recent 1999 National Officers Election, Linda Mays was elected AGMA’s President. Ms. Mays had previously served as First Vice-President and has been active on the Board of Governors since 1994.

Elected as First Vice-President was Southern California Chorister Burman Timberlake. Second Vice-President went to James Odom, Soloist from Chicago. John Coleman, Stage Manager for Lyric Opera of Chicago, was elected Third Vice-President. The Fourth Vice-President position went to George Scott, Chorister from Seattle (Northwest Area). Elected as Fifth Vice-President was Donna Marie Covert, Chorister from Southern California. Candace Itow, a Dancer from New York, was voted in as Recording Secretary. The Treasurer position was filled by Andrea Bradford, Soloist, also from the New York Area.

Tim Fitzgerald Named Consulting Interim National Executive Secretary

Timothy M. Fitzgerald has been appointed Executive Consultant to AGMA and assumes the title of Interim National Executive Secretary. Tim taught mathematics at the junior high, senior high and community college levels from 1961-1980. He was elected the first president of the Massachusetts Community College Faculty Association and in 1968 he negotiated the first contract in higher education in the Northeast. In 1976, Tim was elected the first president of the Massachusetts Community College Council.

1999 Board of Governors Election

With a marked increase from last year’s election of Board members, the 1999 elections for Board members and National Officers collected a total of 944 ballots. From AGMA’s 11 areas, there were 874 valid and 70 invalid ballots. The invalid ballots were due to either late arrival, delinquent dues, unsigned and/or incomplete ballots. In comparison to last year’s voting statistics, this year’s 163 valid ball and 27 invalid ballot increases may reflect the inclusion of National Officer elections.

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From The President

Linda Mays

Seems like just yesterday that I was chugging along as your 1st Vice President, trying to absorb every shred of wisdom from President Otte and wondering, "How in h--- (heaven's name) does he do it?" The original question still remains... I have held this office for three and a half months now and not a day goes by that I don't thank my lucky stars for the privilege of succeeding such a generous, instructive, and skilled president.

As you learned from my June 22, 1999 letter to the AGMA membership, AGMA is seeking to fill the position of National Executive Secretary (NES). The Executive Council (Linda Mays- President, Burman Timberlake- 1st Vice President, James Odom- 2nd Vice President, John Coleman -3rd Vice President, George Scott- 4th Vice President, Andrea Bradford - Treasurer, Candace Itow - Secretary, and Colby Roberts- San Francisco Area Chair) has been functioning in the position of the NES. Tim Fitzgerald, a skilled Union Administrator and Executive Consultant, assumed the title of Consulting Interim NES effective August 31, 1999. Mr. Fitzgerald will help us (the Board of Governors) in our search for a new NES and he will facilitate the orientation of the new NES to his or her duties. Tim will be a consultant to the Executive Council, also working closely with Barbara Hillman (our smashing successful Negotiations Coordinator/Chief Negotiator), our tremendously supportive, flexible, enthusiastic, and tactful staff, including the Area Representatives. Dr. Rick Hurd (Cornell Labor Studies), and Katherine Schrier (Personnel/Benefits/Administrative Consultant) and other prominent professionals continue to support us in realizing our goals.

In addition to her new duties as Negotiations Coordinator, Ms. Hillman has been our 4A’s (AFL-CIO) representative in jurisdictional issues as well as an alternate trustee for the AGMA Health and Retirement Funds. Health Plan B is a fairly new benefit. I urge all covered Artists to make use of your account. Call (877) 999-3555. You’ll be glad you did!

Life in the National Office this summer has been an exhilarating roller coaster ride. There has been a lot to learn, at least one major “surprise” each day and one major triumph each day! Jimmy Odom, Candy Itow, and I were experiencing the ride from inside the office while the rest of the Executive Council provided vicarious support from a safe distance away. And speaking of support, our members at large, The 30G, the “4A’s” leadership, national and area staff, professionals in the labor movement, many of our management have provided generous support and cooperation to enable us to move forward.

Our top priority was to quickly evaluate every contract to make sure we were proactive and up to date with negotiations, F.M.C.S. notifications, signatures, language, outstanding grievances, arbitrations, waiver requests, timely proposals, negotiating committees, and negotiating schedules. We assigned a representative to each contract or company that needed attention. We also informed all of our members, AGMA representatives, and

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The Search Begins: AGMA seeks new NES
James Odom, 2nd Vice-President

The Executive Council has begun the process of selecting a new National Executive Secretary. The first step in the process was to conduct a survey of all members of the Board of Governors, Area Chairs, and Area Representatives. The purpose of the survey was to get as much input as possible regarding the qualities and qualifications that our new NES should have. The survey received an excellent response and the results illustrated that the essential qualities we seek in our future NES are strong leadership ability, administrative skills, and strategic union experience. This information helped us establish an "Invitation to Apply" for the position. The invitation was posted on the Internet and was also published in several arts and labor related publications. Professor Rick Hurd and Mr. Ken Margolies, of the Cornell University School of Labor Studies, are also assisting us in developing our pool of candidates. Professor Hurd has been acting as an administrative consultant to AGMA in the year that has followed since the Leadership Conference, which he facilitated. Mr. Margolies, a consultant in executive searches and placement, has ably assisted AGMA in past searches, particularly with his interview skills. Both are networking in the labor union community. In addition, AGMA President Linda Mays has sent letters to our sister unions, AGMA signatory companies and friends of AGMA informing them of our search and asking them for their help in locating the best possible candidates for the position. Over twenty resumes have been received thus far.

While the preliminary work on the search was being done, Executive Council members were also searching for someone to assist AGMA as the chief executive in an interim capacity. After several weeks of searching and interviewing prospective candidates, the Council determined Mr. Tim Fitzgerald to be our Administrative Consultant. Mr. Fitzgerald comes to AGMA from the Maine Teachers Association, where he served as Deputy Executive Director. He brings extensive experience in Labor Union administration and in collective bargaining.

The next stage of the search is underway now. A screening committee consisting of Linda Mays, Burman Timberlake, Candace Ilow and James Odom, assisted by Rick Hurd, is reviewing the resumes and scheduling preliminary informal interviews. The intermediary stage of the search will be meetings with those candidates that have been determined to be qualified and Area Chairs, Chairs of the standing Board committees, and finally staff, including Area Representatives. After receiving input from those people involved in the intermediary meetings, the Executive Council will determine which candidates will move on to the final stage of the search. That will consist of a formal interview with the Executive Council, followed by the recommendation of a candidate or candidates to the Board of Governors for its approval or rejection.

While there is no way to predict how long the search process will take, the Board of Governors and the Executive Council are committed to finding the best possible candidate for National Executive Secretary.

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

AGMA By-Laws Regarding Employers In Conflict With Sister Unions

It shall be conduct unbecoming a member of AGMA to work in the jurisdiction of any other Branch (i.e., sister union) affiliated with the Associated Actors and Artistes of America ("4A's") for an employer ("the employer") whose employees are represented by the other Branch, unless the member seeking employment with the employer inquires of the Branch to ascertain whether the employer is a signatory to a collective bargaining agreement with the other Branch. If the other Branch advises the member seeking employment that the employer is not a signatory, the AGMA member shall be in violation of such provision if he or she accepts employment with the employer after having been advised by the other Branch that:

a) The employer refuses to bargain in good faith for a collective bargaining agreement with the other branch and the other Branch has declared the employer unfair or has otherwise directed its members not to work for the employer; or

b) if the employees of the employer are engaged in a primary strike ratified or approved by the Branch.
AGMA National Officers

Election Results

**PRESIDENT**
Linda Mays 776
Write-in votes 12

**FIRST VICE PRESIDENT**
Burman Timberlake 701
Write-in votes 17

**SECOND VICE PRESIDENT**
James Odom 732
Write-in votes 13

**THIRD VICE PRESIDENT**
John Coleman 736
Write-in votes 11

**FOURTH VICE PRESIDENT**
George Scott 732
Write-in votes 11

**FIFTH VICE PRESIDENT**
Donna Marie Covert 439
David Schnell 304
Write-in votes 5

**RECORDING SECRETARY**
Candace Itow 770
Write-in votes 7

**TREASURER**
Andrea Bradford 742
Write-in votes 7

Mays (Continued from page 2)

managements of our plans for the present and immediate future with regard to contract enforcement and leadership at AGMA. With a lot of intense work and some triage we quickly made a plan, a schedule, and a lot of negotiator travel arrangements. Bill Hanauer, former IATSE Local 700 (N.Y.) negotiator/organizer and current Chairperson of Unions for the Performing Arts (N.Y.), joined us as a National Negotiator to help us through this current crunch. The National Master Agreement ("Les Six") negotiations took an unexpected turn in July because of major budgetary and artistic changes that have occurred. A decision was made to continue negotiations as six individual companies. We expect this change in plans to result in six great contracts.

An unprecedented number of AGMA members are involved in contract negotiations and negotiation preparations. These activists generously give time, thought and commitment to strengthening AGMA by supporting negotiations and their fellow artists.

Nearly one hundred Metropolitan Opera soloists have participated in the "strengthening" process. I have recently participated in negotiations and I am very proud of our new direction and the ensuing results. The Board of Governors has approved twelve contracts since June 1st, and good ones at that!

We have a lot of exciting work ahead of us and we have a great team. Thank you!
AGMA Rallies for Labor Day

On Wednesday, September 1, 1999, New York City Central Labor Council held a Labor Day Breakfast and Rally for New York area union advocates. AFL-CIO President, John Sweeney was the guest of honor at the Breakfast.

Speakers at the breakfast outlined many current labor issues, including a cafeteria worker spoke very eloquently about the process and difficulties of gaining union recognition in a predominantly union house. Henry Tamarin, President of the Local 100, has committed his local to gaining successful union recognition of this group of food service workers.

Among those rallying above for AGMA: Louise Bambah, Lee Bellaver, Sandy Bush, Roger Crutchfield, Christa Csoka, Harry Davis, Susan Davison, Mary Fierso, Tim Fitzgerald, April Haines, Lorraine Keane, Bob Kuehn, Jamie Levine, Annette Lewis, Nat Lichtwar, Robert Linder, Linda Mays, Mary Meyers, Joyce Olsen, Gerald Otte, Gene Vanasse, Julia Williams, Ken Young.

Fitzgerald (Continued from page 1)

which represented 1,500 faculty and professional staff in the 15 Community Colleges.

Tim joined the Massachusetts Teachers Association in 1980 as a UniServ Director in higher education and since that time he served as a UniServ Director in K-12, a lobbyist for K-12 and higher education, and a consultant in the Professional Development Division.

In July, 1997, Tim was appointed deputy Executive Director of the Maine education Association, which represents 23,000 teachers and support staff, where he supervised 19 professional staff and 15 assistant staff.

Tim is president of Timothy Fitzgerald & Associates and since 1995 he has trained and facilitated over 60 local association and school committee negotiating teams in the interest based bargaining process.

We welcome Tim to AGMA.
### 1999 Election Results

#### 01 New York Area

**SOLO SINGERS (15 Vacancies)**
- Jan Opalach: 305
- Melanie Sonnenberg: 281
- Anita Terzian: 277
- Margaret Goodman: 273
- Dana Talley: 268
- Dianna Heldman: 265
- Jerome Hines*: 18
- Other write-in votes: 165

**CHORISTERS (10 Vacancies)**
- Harry Davis: 238
- Roger Ohlsen: 238
- Marilyn Pelletier: 236
- Marilyn Armstrong: 232
- Karen Grahn: 231
- Harriet Greene: 231
- Paula Hostetter: 230
- Nancy Kendall: 227
- Michael Reid: 227
- Kenneth Dovel: 219
- Kurt Rea Steinhauser: 193

**DANCERS (4 Vacancies)**
- Julia Barker: 244
- Gerald Otte: 243
- Other write-in votes: 50

**STAGE MANAGERS/DIRECTORS (1 Vacancy)**
- Jan Holland: 252

#### 02 Southern California Area

**SOLO SINGERS (2 Vacancies)**
- Helen McComas: 201
- John Atkins*: 1
- Other write-in votes: 12

**CHORISTERS (3 Vacancies)**
- Jonathan Curtsinger: 92
- John Golitzin: 91
- Adrien Raynier: 72
- Renee Hale Summers: 55
- Other write-in votes: 5

**DANCERS (1 Vacancy)**
- Lola Montes: 99
- Other write-in votes: 2

**STAGE MANAGERS/DIRECTORS (1 Vacancy)**
- Thor Steingraber: 138
- Other write-in votes: 1

#### 03 Chicago Area

**SOLO SINGERS (1 Vacancy)**
- Buffy Baggott: 139
- Other write-in votes: 1

**CHORISTERS (11 Vacancies)**
- Deborah Guscott: 131
- Lorene Richardson: 130
- Scott Uddenberg: 130
- Thomas Potter: 128
- Carolyn Berghoff: 125
- Elizabeth Gottlieb: 125
- Martha Edwards: 121
- Bette McGee: 112
- Mary Jane Endicott: 106
- Michelle Konow: 101
- Roberta Saper: 101
- Patricia Nicholson: 87
- Other write-in votes: 2

**DANCERS (2 Vacancies)**
- Deanne Brown: 132
- Other write-in votes: 4

**STAGE MANAGERS/DIRECTORS (1 Vacancy)**
- Thor Steingraber: 138
- Other write-in votes: 1

#### 04 San Francisco Area

**SOLO SINGERS (1 Vacancy)**
- Sharon Kaye*: 1
- Other write-in votes: 37

**CHORISTER (1 Vacancy)**
- Sally Mouzon: 32
- Other write-in votes: 2

**DANCERS (1 Vacancy)**
- Brook Broughton: 57

**STAGE MANAGERS/DIRECTORS (1 Vacancy)**
- Kristine McIntyre: 55
- Other write-in votes: 1

#### 05 New Orleans Area

**SOLO SINGERS (1 Vacancy)**
- Karen Kalin: 17

**CHORISTERS (1 Vacancy)**
- Charles Alan Golden*: 1
- Other write-in votes: 6

#### 06 Philadelphia Area

**CHORISTERS (4 Vacancies)**
- Jan Taylor*: 2
- Robert Phillips*: 1
- Judith Russo*: 1
- Jay Turner*: 1
- Other write-in votes: 30

**DANCERS (1 Vacancy)**
- None elected
- Other write-votes: 4

#### 07 Washington/Baltimore Area

**SOLO SINGERS (2 Vacancies)**
- Lewis Freeman*: 1
- David Rampy*: 1
- Other write-in votes: 15

**CHORISTERS (3 Vacancies)**
- Elizabeth Freeman*: 2
- Howard Scott*: 1
- Other write-in votes: 37

**WINNERS**

- Winners are in bold.
- * Indicates winner by write-in votes.

(Continued on page 11)

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Election (Continued from page 1)

The fact is that AGMA is indeed governed by its members, and thus in need of more members willing to assume leadership roles on both local and national levels. Members are encouraged to attend area meetings and play an active part in the election process. AGMA is a democracy. Every vote is important. Make yours count!
1999 Election Winners

Marilyn Armstrong  Buffy Baggott  Julia Barker  Geraldine Barreto  Carolyn Berghoff  Deanne Brown  Brook Broughton

Jonathan Curtsinger  Harry Davis  Kenneth Dovel  Martha Edwards  Danna Fortunato  Elizabeth Freeman  John Gollitzin

Margaret Goodman  Karen Grahn  Harriet Greene  Paul Gudas  Deborah Guscott  Jan Holland  Paula Hostetter

Virginia Johnson  Karen Kalin  Sharon Kaye  Nancy Kendall  Kimberly Lane  Helen McComas  Bette McGee

Lola Montes  Sally Mouzon  Roger Ohlsen  Jan Opalach  Gerald Otte  Marilyn Pelletier  Robert Phillips

Thomas Potter  David Rampy  Adrien Raynier  Michael Reid  Judith Russo  Howard Scott  Melanie Sonnenberg

Jennie Spada  Eleanor Stalcop-Horrox  Peggy Stenger  Dana Talley  Jan Taylor  Asita Terzian  Erma Thurston

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Dance At A Glance

Dorothy Kochiras, Executive Associate

As this new 1999/2000 dance season begins, AGMA welcomes the Artists of Spirit Company LLC. This is a thematic dance program of traditional Native American and modern dance with accompanying music, chants, choral work, and spoken narrative introducing each dance piece. This is a very exciting program, and AGMA is pleased to represent the Artists of this company.

This new season begins with new collective bargaining agreements for fifteen AGMA companies. Negotiations have not yet been completed for a few of them, but most have ratified agreements in place. It is gratifying to see many Artists in each company involved in the process of negotiations, taking an active part in the planning and writing proposals, and many who are not members of the Negotiating Committees attend the bargaining sessions, often during lay-off weeks.

A very few highlights...

Pacific Northwest Ballet negotiations, headed by Barbara Hillman, were held during a lay-off week, and as many as twenty-two Artists attended some of the sessions. It had to have been a first when Management accepted our complete first financial proposal - no discussion - no counter offer. There are increases in the on-site "maintenance" physical therapy services, physical maintenance reimbursement expenses, and severance and exit pay. Overtime, penalty, and free day rates will be based upon each Artist's individual weekly salary; and with a new definition of company composition, the Apprentice category has been eliminated. The cap on seniority has been eliminated and the seniority payment increases; salaries increase 5% in each year for New Dancers and Corps Dancers and 7% for Soloists and Principals; retirement increases to 4% with an additional matching contribution when an Artist contributes.

San Francisco Ballet - This is a 4-year agreement with significant increases. Salaries increase 3.5% in the first year, 6% in the second year, 12% in the third year and 13% in the fourth year. Some ranks are slightly less or slightly more, and the increases on the diagonal are higher yet. The cap on severance and exit pay has been eliminated, and retirement contributions have been increased. These are just a few of the changes in this new agreement. It is especially gratifying to see the Artists viewed as the Company's best asset.

Tulsa Ballet has a 3-year agreement in place. This company has been negotiating 1-year agreements from the time they became signatory to an AGMA agreement. The main achievement in this agreement is 100% employer paid medical insurance. Prior to the first AGMA agreement, the Artists of Tulsa Ballet had no employer paid medical insurance.

Other companies that have newly negotiated 3-year collective bargaining agreements are: Alvin Ailey, BalletMet, Boston Ballet, Merce Cunningham, New York City Ballet, and a 4-year agreement for Pittsburgh Ballet. The Martha Graham Company has a 1-year roll-over with an increase in salaries. Increases abound in all. Soon to be completed are the agreements for Ballet Tech and Pennsylvania Ballet. The Joffrey Ballet of Chicago, in the final stages of negotiations for a 3-year contract has reduced weekly rehearsal hours to twenty-five.

There are a few agreements that will expire after the 1999/2000 season. The Artists of Houston Ballet have elected their Negotiating Committee and have been meeting to formulate their proposals. Artists of Ballet Hispanico will soon elect their Negotiating Committee and begin to proposal process as will the Artists of the Martha Graham Company.

The Dancers' Committees nationwide are to be commended for their diligence and untiring efforts to suc-

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Pacific Northwest Ballet Visits London
Maria Chapman  
Pacific Northwest Ballet

Pacific Northwest has just returned from a successful debut tour in England. The company performed February 22-27 at London's Sadler's Wells Theatre. This was an exciting honor because PNB is the first American ballet company to be invited to perform in the newly renovated landmark theatre. Although it was not in perfectly completed condition, no one could deny its great potential. There is space for everything: wonderful wardrobe rooms, dressing rooms, rehearsal studios, physical therapy space, and probably not a bad seat in the house. Hopefully, when the elevators are working properly, it won't be so easy to get lost.

There were two programs on this tour presented with brilliance and versatility from the dancers. The first program, titled Great American Choreographers, exhibited works from four distinctly different choreographers. Aract by Kevin O'Day, the world premiere of in the country from Donald Byrd (now called subtext range), Kent Stowell's Quatemy, and George Balanchine's The Four Temperaments. This program allowed London to glimpse PNB's diverse repertoire. The second program, Balanchine's A Midsummer Night's Dream, featured the company in a different light. With the approval of The Balanchine Trust, PNB commissioned set and costume designer Martin Pakledinaz to be the first to re-design the entire production of a Balanchine ballet. This program was made even more special by an agreement reached between the company and the BBC to film the ballet in High Definition Television. All four performances were recorded and will be edited together for a release within the year. The BBC crew members were all likable, thoroughly professional, and even welcomed us into their production room to witness the amazing clarity of the recordings. PNB and the BBC were both honored to be a part of this project, the first ever taping of a Balanchine ballet in HDTV.

The reactions to these programs were somewhat mixed. The reviews revealed the critic's dislike of some of the choreography and the mixed repertoire format in these programs. Although they didn't like some of what PNB danced, they all recognized and praised the talent and accomplished technical abilities of the dancers. London critics have always been a tough crowd to please and they do not necessarily reflect the audience's reactions. The London audiences were enthusiastic and gracious, giving PNB standing ovations and multiple curtain calls for each program every night. The positive outweighed the negative and everyone at PNB left London more than satisfied with the triumphant tour.

Significant Gains Made In Dance Companies
Gene Vanasse, Lincoln Center Representative

Paid vacation time, which is a common benefit provided in public and private sector collective bargaining agreements, and paid at about 8.5% in theatre and other entertainment union contracts, is a rarity in dancers' agreements. Many of our artists are realizing this and demanding that it be part of a remuneration package. Vacation pay at the bargaining table is a common sense issue and a justice issue. Everyone else in the real world gets vacation except dancers! It's bad enough that most of our dancers are exhausted, just trying to catch up to the living standards of other performing artists. Vacation pay is a slice of the catch-up pie. Recently in newly negotiated successor agreements, both with the Boston Ballet and the Alvin Ailey American Dance Theater, members have fought for and won employer paid vacation time. For artists in the Boston Ballet, it was that issue, more so than some other outstanding compensation issues, which brought that negotiations to a dramatic impasse which was finally resolved using the Federal mediation process.

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On May 3, 1999, the Joffrey Ballet of Chicago embarked upon its first trip to Egypt, to perform at the Cairo Opera House in the National Culture Center.

After short travel delays at the airport in Chicago, it was off to London, where the Company slept for a few hours before changing planes for the last leg of the trip to Cairo. We arrived in Egypt the evening of May 6.

On our first morning in Cairo, Friday, May 7, our hosts from the Cairo Opera House took the Company on a tour of Pharaonic Village. There we learned how the ancient Egyptians made papyrus, and saw replicas of Egyptian artifacts and pyramids. Later, it was off to the laser light show at the Pyramids in Giza, and it was amazing watching the sun set over the desert.

The next day it was back to work. It was a full day of dancing, with class for an hour and a half followed by our only tech rehearsal. Our first performance was at 7:30 p.m. The program for that evening was Gerald Arpino’s Kettentanz and Sea Shadow, Arthur Saint-Leon’s La Vivandiere Pas De Six, and Laura Dean’s Creative Force. The first performance was attended by many dignitaries who all raved about the performances.

There was a dinner afterwards which was attended by Davis Robertson, Maia Wilkins, Calvin Kitten, Leticia Oliveira, Pierre Lockett and executive director Jack Lemmon.

The same program was performed on Sunday, May 9 through Tuesday, May 11. Among the guests seeing the first program was the American Ambassador, Daniel Kurtzer. In Cairo, the audiences were very respectful, but very enthusiastic.

We opened a second program on Wednesday, May 12, including Gerald Arpino’s Viva Vivaldi, L’air Despirit and Light Rain, and Sir Frederick Ashton’s Monotones I & II. The next night was a special sold-out, fundraising performance for Mrs. Hasni Mubarak’s charity, a local children’s hospital. Our performances closed on Friday, May 14.

Saturday was our final sightseeing day in Egypt. Dancers visited the pyramids (where Artistic Director Gerald Arpino rode a camel), the shopping bazaars and then split up and did their own things, including excursions down the Nile.

We departed for home on May 16.

Vanasse (Continued from page 9)

At Alvin Ailey, dancers, who are not just famous for their unique style and physically, but for their demanding and oftentimes grueling touring schedule, have also made significant gains both in base rate of pay and one week of paid vacation time. Over three years, most of the dancers will receive an average of a 7.5% increase in wages per each year of a three year agreement.

The New York City Ballet has, pending membership ratification, a tentative agreement with that Employer. There too, there have been significant gains in allowing for more reasonable rehearsal schedules, especially on performance days and Sundays, with built in and increased penalty rates as a preventative tool, and some important increases in employer contributions to the pension plan.
Appointments to the Board of Governors

Sarah Hersh, a Soloist from the New England area, was appointed to the Board of Governors to fill a vacant seat. Ms. Hersh served on the Board of Governors as an appointee in the previous year and has been an AGMA member since 1993.

Paul Klingenberg, a Chorister from the Washington/Baltimore area, was also appointed to the Board. Mr. Klingenberg has been a member since 1999 and also recently served on the Board.

These Governors will serve through May 31, 2000.

Article V of AGMA’s By-Laws Changed

On August 16, 1999, the following changes to AGMA’s Article V of the Constitution were presented and approved by the AGMA Board of Governors. Presented by the Membership and Member Relations and the Work Rules and Contracts Committees, in consultation with the chairperson of Administration and Policy Committee, this newly amended By-Law of AGMA clarifies the disciplining of members who have violated the Constitution and By-Laws of AGMA and its Collective Bargaining Agreements.

**Article V:** Fines, Suspension, Expulsions, etc.

**Section 1:** Fines, Suspension, Expulsions, etc. Any member who shall be in any way indebted to the Guild (except as otherwise provided regarding delinquencies in Article VII, Section 2 of the By-Laws), or who shall have any business association or shall engage in any business which places him in antagonism to the objectives of the Guild; or any member who shall be guilty of an act, omission or conduct which is prejudicial to the welfare of the Guild, or to any of its members, as such; or any member who shall fail to observe any of the requirements of his collective bargaining agreements, of the Constitution, the By-Laws or the rules, regulations or orders of the Board, its committees, or any other authorized agent of the Guild, may be either fined, censured, suspended, expelled, or otherwise disciplined. The Board may discipline a member for each and every offense or violation, and no member shall be exempt from disciplinary action because of any previous action of the Board upon some other or different charge.

**Section 2:** Charges and Hearings. In such cases as described in Section 1 above, an AGMA member may be charged in the following manner.

Within forty-five (45) calendar days of the occurrence, or knowledge thereof, whichever is later, of a member's action or violation as described in Sec-
Curtain Call For “Les Six”
Tom Jamerson, Assistant to National Executive Secretary

The group of opera companies that we referred to as "Les Six" (The Dallas Opera, Florida Grand Opera, Houston Grand Opera, San Diego Opera, Seattle Opera, and Washington Opera), have met together with AGMA to negotiate a Master Agreement for almost 20 years. Over this period "Les Six" and AGMA have developed a Master Agreement that has set the standards of the operatic world. These standards have been but one of the many factors that has promoted growth and change in each of the companies. Of course, these changes have progressed in different directions with each of the six companies, in accordance with the local character of the region. These changes are the direct result of this growth and progress, and are to be applauded. However, one aspect of these changes is that one contract can no longer apply to all six companies. While this has always been the case to some degree, the disparity between each of the companies has grown to the point where it is impossible to formulate an agreement satisfactory to AGMA and the Six as a unit. Therefore, Les Six has agreed to disband as a group for the purpose of negotiating a single Master Agreement and each company has agreed to negotiate individually with AGMA to reach an agreement, which is specific to each company. The dissolution of Les Six is a result of an ever-growing industry. We see this as a positive sign that our profession is healthy.

Negotiations are being scheduled with the Houston Grand Opera, San Diego Opera, and the Seattle Opera as this is being published. As always, input from our members regarding the problems and concerns that have occurred with any opera company is very important. Only through input such as this can AGMA directly address the concerns of its members. Please let us hear from you via e-mail, (tjamerson@agmanatl.com), or by fax, mail, or telephone. We look forward to hearing from you.

Advances Made To New Relationship At New York City Opera
Gene Vanasse, Lincoln Center Representative

It's been a long, winding and often times torturous road rutted with sometimes mutual ill will, misconception, miscommunication, recrimination and plenty of angst to go around. Following a grueling year and a half of negotiations, mediation and interest arbitration, claims and counter claims, with an occasionally unworkable interest arbitration award thrown into the mix, a miracle happened. Both sides sat down for three days of negotiations in a genuine attempt to resolve differences and come to reasonable understandings. We can all now look forward to a contractual document that makes more sense and will more often than not, work for both sides. This is a vital leap forward and a solid foundation for successor agreement negotiations in 2001. To nurture and strengthen this newfound relationship both sides have agreed to regularly scheduled labor/management meetings so that small problems or misunderstandings will not grow uncontrollably into mountains as big as the Himalayas.
Membership Relations: A New Day
Report of Membership and Member Relations Committee
Donna Marie Covert, Chair of MMRC and 5th Vice-President

Membership relations is not a new concept but one that is, often times, taken for granted. Especially when there is so much to accomplish with so little time. Have you ever had a moment in life when events become so abundant that the most important things fall to the wayside? In those moments we sometimes forget about family and friends. I’m sure we can all relate to life’s busy times.

This scenario is the same at AGMA. The National Officers, Board of Governors, Committees, National Negotiators, Area Reps and Office Staff are constantly on the move. There is always so much to be done. However, we have come to realize, with all our obligations, we need to stop for a moment and remember what we are all about: Membership Relations.

There is a committee assigned specifically to address member concerns; Membership and Member Relations (MMRC). The committee is made up of, not only Board of Governors (BOG), but of members-at-large. Members like yourself who wish to be of help to others within AGMA. As a result of member intervention we are helping to assist the Metropolitan Opera Ballet in their concerns for the Dancers of that shop as well as across the country. The committee is about to release new comprehensive Membership and Delegate Handbooks. We are confident that these manuals will be helpful to our members and Delegates in their day to day needs as AGMA members. In the body of this publication you will see new language on member discipline. It was constructed because members made us aware of a problem.

That’s how it begins: with you. Take a moment of your time to jot down any questions or concerns you may have. You may reach us by e-mail at: lartista@aol.com. It’s a new day at AGMA and we would really like to hear from you.

Kochiras (Continued from page 8)

cessfully complete contracts. Special thanks go to: Barbara Hillman for negotiating the agreements for Pacific Northwest Ballet, Pittsburgh Ballet and The Joffrey Ballet of Chicago; Ira Sills for the Boston Ballet agreement; Bruce Meizlish for the BalletMet and Cincinnati Ballet agreements; and Andy Baker and SF Area Representative Nora Heiber for San Francisco Ballet. Gene Vanasse assisted Ira Sills in Boston and negotiated the agreements for New York City Ballet, Ballet Tech, and Alvin Ailey.

Dorothy Kochiras Negotiated the agreements for Tulsa Ballet, Martha Graham Dance Company, Merce Cunningham Dance Company, and assisted with the negotiations for San Francisco Ballet, Pacific Northwest Ballet, Pittsburgh Ballet, BalletMet, and Cincinnati Ballet.

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ELECTRONIC AGMA
AGMA’s web site can now be found at http://AGMANatl.com

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Your AGMA membership opens the door to mortgage and real estate savings for your parents & children, too.

Even if you’re not looking for a home, you can help your family buy, sell, and save!

Because you’re a union member, your parents and children not only get competitive rates and low 5% down payments* from Union Member Mortgage, but if they also use a Union Member Real Estate agent to buy their home, they’ll save $350 on closing costs. And if they sell through the program, too, they’ll save one-half of one percent on the real estate commission.**

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Mon-Fri 8:30am-9pm; Sat 9am-1pm (ET)
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UNION MEMBER MORTGAGE AND REAL ESTATE

Your AGMA membership—working for you.

*Not all mortgage programs/products available in all areas
**These down payment options not available in all areas
***The real estate seller’s commission discount benefit is not available in AL, KS, MO, NE, and WV. Financing provided by The Chase Manhattan Bank or Chase Manhattan Mortgage Corporation. Equal Housing Lender
At box offices around the country, classical performing arts buffs are already cueing up to purchase tickets for the Nutcracker, Amahl and the Night Visitors, Babes in Toyland, Handel's Messiah and other holiday favorites. AGMA members are also gearing up for their rigorous holiday performance schedules.

The AGMA Relief Fund now offers holiday help for every performer who has found it difficult to find appropriate professional gifts: The Relief Fund Holiday Card. Ordering this elegant gift card is simple, tailored to meet the needs of busy performers. Send us the names and addresses of those whom you wish to honor with a Relief Fund Holiday card, accompanied by a minimum $5 donation on behalf of each recipient. The Relief Fund will fill out each card and mail to the desired address. Would you like to share this holiday time saver with your colleagues? Kait Straub, Development Coordinator, will cheerfully forward Relief Fund Holiday Card order forms to you. To receive your order forms call 212-265-3687 or e-mail AGMARF@aol.com.

By-laws (Continued from page 11)

tion 1 above, a member or members, a committee or other authorized agent of AGMA may file a written charge of such action to AGMA.

(a) AGMA shall mail such charge together with a notice of hearing via certified mail (return receipt requested) to the accused member's last known address (pursuant to Article XI of the Constitution) within forty-five (45) calendar days of the filing of the charge. The charge shall include a description of the conduct underlying the alleged violation.

(b) The Hearing Panel designated by AGMA shall hear and determine the charge presented by any member(s), committee or authorized agent of AGMA [as well as the defense by the accused member]. Both parties will be afforded an opportunity to present their case before the Hearing Panel. Either party may be represented at the hearing by another AGMA member(s). Neither the charged nor charging party may have counsel present.

(c) The Hearing Panel will issue a written determination of its findings and a statement of any penalty to be assessed against the offending member. This decision will be presented to the Board of Governors within ten (10) days of the determination or at the next Board meeting, whichever occurs later. A copy of the determination will be sent to both parties.

Section 3: Appeal. An appeal of the Hearing Panel's determination may be made to the Board of Governors or its designee, in writing within thirty (30) calendar days from receipt of the determination (pursuant to Article XI of the Constitution). Said appeal shall be heard at the next scheduled Board of Governors meeting from the date of receipt of appeal or at a special meeting called by the Board for this purpose. The Hearing Panel's determination shall be considered final and binding and no member may take any action or engage in any proceeding, in court or otherwise, to reject, attack or challenge the determination of the Hearing Panel until after an appeal to the Board of Governors is decided.

Section 4: Decision of the Board. The Board of Governors, or its designee, will issue its decision in writing within sixty (60) calendar days of its receipt of any appeal. The decision of the Board of Governors, or its designee, will be final and binding.

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Hearing Panel for Disciplinary Action (HP)

The Hearing Panel (HP) will consist of three members of the Board of Governors. Their selection shall be through application to the Committee on Committees (COC) and the term of service shall be two years. The HP will be the judicial body charged with hearing and determining charges pursuant to Article V of the By-Laws of AGMA.

No member of the HP may be directly involved in the charge or defense. Any involved HP member must recuse himself/herself from the HP and an alternate shall be chosen by the Board of Governors.

The HP shall have the following responsibilities:

1) To review the initial charge presented by the Disciplinary Proceedings Administrator (DPA).

2) To set an initial date, not less than 10 days from accused member's receipt of the charge, to hear and determine the charge.

3) To hear the evidence and witnesses presented by both the charging and charged parties (Article V, Section 2(b) of the By-Laws).

4) To render a determination in accordance with the evidence and the Constitution and By-Laws of AGMA after the evidence has been presented and arguments heard.

5) To submit its determination to the Board of Governors as stated in Article V, Section 2(c) of the By-Laws.

6) To instruct the DPA to mail the determination to all parties.

7) To instruct the DPA to close and maintain the record.
Actors’ Work Program Sponsors College/School Fair

The Actors’ Work Program in both the Southern California and New York areas will be sponsoring educational fairs in the upcoming months. If you have considered returning to school to obtain a college or graduate degree, or to seek out a rewarding “side-line” or new career, representatives from colleges, universities and other educational institutions will be there to provide you with information and answer questions.

Southern California Area
Date: Wednesday, September 22
Place: SAG headquarters
5757 Wilshire Boulevard
Time: 3:00 p.m. to 7:00 p.m.
Contact: (323) 939-1981

New York Area
Date: Wednesday, September 22
Place: Actors’ Equity
165 West 46th Street, 2nd Floor
Time: 3:30 p.m. to 7:00 p.m.
Contact: (212) 354-5480

Union membership cards will be required as ID at the door.
-A benefit of your AGMA Membership-

MISSING IN ACTION

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 addresses:

Giovanni Abbagnato
Christine Abraham
Francisco A. Almanza
Donna Anderson
Michael Austin
Simon Ball
Seth Belliston
Chad A. Berlinghieri
Julio Bocca
Ronald Boudreaux
John A. Boulanger
Richard Boyers
Gregory Brumfield
Juliette Burket
Harry Mark Burns
Claudine Carlson
Christina J. Carr
Maria Chapman
Max Charruyer
Jennifer Check
Catherine A. Cook
Jose Cura
Jonathan J. Deutsch
Walter W. Dixon
Christine Donelson
Donald Dorr
Pierre Duval
Eleanor Fazan
Brian G. Foster
Danielle A. Friedman
Jorge J. Garza
Maria Gavrilova
Jennifer L. Gelfand
Andrew Greenan
Marcus Haddock
Mark Anthony Hall
Venus L. Hall
Markella Hatziano
Jhane W. Hill
Kurt Baron Hoffman
Kurt Horres
Angelika Kirchschlager
Tina M. LeBlanc
Steven N. Loss
Lilla Makkai
Dathan Manning
Elias L. Mokole
Brian Montgomery
Charles Morris
Meredith Nordaas
Kurt S. Oliffman
Michele Patzakis
Cynthia V. Plumb
Alfredo Portilla
Troy O. Powell
Ernesto Quenedit
Christopher I. Rendall-Jackson
Pollyana Ribeiro
Jennifer Ringo
Norwood Robinson
Jami D. Rogers
Margaret Rowland
Uri Sands
Eike W. Schulte
Franz-Josef Selig
John Stokes
Adriana Suarez
Michel Tremmont
Alessandra Visconti
Stephen West
Virginia M. Wilcox
Courtney Wyckoff

*Distinctive individual in a related profession
Join Us!

The AGMA Emergency Relief Fund's National Events program needs you! The Fund is reaching out to performers across the nation for assistance with new fund raising efforts. The newest Fund Raising Kit for AGMA Members was recently released to area representatives, offering practical guidelines for organizing a variety of events. In every region, members are needed to spearhead raffles, benefit performances, silent auctions and other events. If you can envision it, the Relief Fund can provide you with the professional guidance needed to make it happen! Contact Kait Straub, Development Coordinator at the AGMA Emergency Relief Fund, 212-265-3687; e-mail AGMARF@aol.com.

AREA NEWS

NEW YORK

Concert Singers are victorious! An agreement with the New York Philharmonic was reached recently. With the highest salaries of any concert singers agreement presently in existence, this agreement sets a standard in remuneration that will impact on future negotiations at many other venues.

Questionnaire - Concert Singers should also check their mail as a survey is on the way to concert singers in the New York Area. Artists are encouraged to complete the questionnaire and return it as soon as possible.

Career Transition For Dancers announces its “Career Conversation” for Fall 1999, “Starting Your Own Business.” The information seminar will focus on the various elements involved in starting your own business whether it is outside the arts or arts related. So, come and learn about the “business” side of your idea or art and feel more confident in shaping your success. Susan Scheer of ArtSlrn, business development services for the arts, is the presenter. The event will be held on Monday, September 27, 1999, from 5 to 7 pm at Screen Actors Guild, 1515 Broadway, 4th floor, conference room. The event is free, but registration is required and space is limited. Please call CTFD at 212-581-7043.

The Actors Federal Credit Union has launched a major milestone in its 37 year history by opening its own automated teller machine (ATM). The machine is located at 165 West 46th Street on the second floor in the Actors Audition Center and is available from 9:30 a.m. to 5:30 p.m., Monday through Friday, with the exception of holidays.

The ATM is entirely free for members of the AFCU and surcharge free to nonmembers. The AFCU plans to add two or three machines in New York City to meet the needs of its members. For more information please call The AFCU at: 212-869-8926.

SOUTHERN CALIFORNIA

Elections for area committee positions will take place in October. Petitions and information are enclosed for Area 2 members.

CHICAGO

Choristers of the Lyric Opera of Chicago began their annual campaign to raise money for the AGMA Relief Fund. The first event of the season is a raffle for two season subscriptions to the Lyric Opera. The subscription, donated by the management of Lyric Opera, includes main floor tickets to performances of Falstaff, View From the Bridge, Alcina, Die Fledermaus, Macbeth, Tristan und Isolde, Carmen, and L’Elisir d’Amore. Ticket sales for the raffle began on September 10, with the drawing for the two subscriptions to be held during the season’s Opening Night performance of Falstaff on September 25. Lynn Lundgren and Carolyn Berghoff are in charge of ticket sales.

Traditionally, fundraising efforts for the Relief Fund by the Lyric Chorus include the Ticket Raffle, a “Silent Auction” of opera memorabilia and autographed recordings and scores, and participation in the annual Holiday Season Fund Drive. These efforts usually raise several thousand dollars for the Relief Fund.

Answers to Top Ten Operas:

1) coast
2) able home
3) a tart avail
4) build to a freeze
5) hasn’t condemn off
6) non diva go in
7) i bribe earl a ill vise dig
8) zez a fine red logo
9) tiger loot
10) a aid