



AGMAZINE

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Official Organ of the American Guild of Musical Artists

A Branch of the Associated Actors and Artistes of America Affiliated with the AFL-CIO

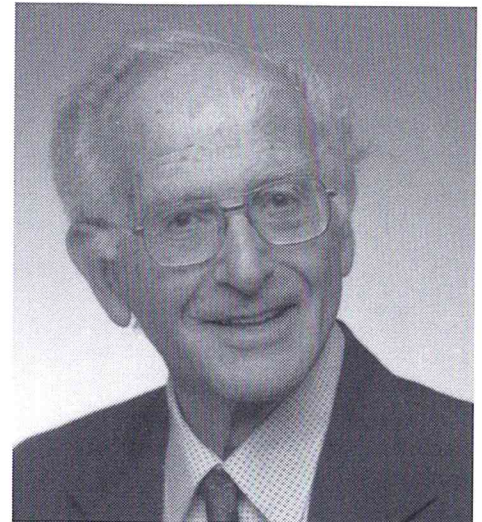
Becker To Receive Lifetime Achievement Award

On Monday, February 22, 1999, Mortimer Becker, Esquire, along with Jane Alexander, Robert Kimball, and The American Theatre Wing, will be recognized by the Broadway Theatre Institute. Mr. Becker will be honored for Lifetime Achievement In The Theatre.

When a request within the Theatre community for nominations was received by National Executive Secretary Louise Gilmore, one very special person came to mind, Morty Becker! A guiding influence during the growth of AGMA, Mr. Becker exemplified the goals of AGMA and assisted the union as well as the arts industry.

Often in the background, this unsung figure has given much of his life to AGMA. He continues to bring forward a wealth of historical knowledge and new insights to the performing arts community.

"For over fifty years, Mr. Becker has worked closely with performing arts unions and their members in securing enhanced working conditions and improved compensation. Many performers credit the success of their careers in part to Morty Becker," Theodore Bikel, President of Associated Actors & Artistes of America cited.



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Petitions and Nominations Due For National Officers and Board

It's that time again! Time to select the candidates for the AGMA National Officers and the Board of Governors. This democratic election process is your responsibility as a member of AGMA. Utilize your rights by nominating your choices by petition. This requires at least ten signatures of members in good standing as of January 31, 1999, and must be returned to the National Office by March 1, 1999. Candidates have to accept the nomination as well as be in good standing themselves, before submission. To be a member in good standing of AGMA, you must be fully paid in both basic and working dues. If you need to check your standing, please contact the AGMA Membership department.

Each area may form a Nominating

Committee, per the AGMA constitution to submit names for Board nomination, providing the potential candidate has accepted the nomination. This committee is created at the last area meeting prior to the March 1, 1999, submission deadline. Names are placed in nomination for a position as a National Officer by either the National Officer Nomination Committee or submission by petition.

Board members are required to attend a minimum of six Board meetings per year either at the National Office or at teleconference locations across the nation. Board members are also encouraged to take an active role on one of the national committees.

Information on the elected positions as well as petitions for nomination are contained in this issue.

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Pamela Smith, *2nd Vice-President*
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Louise Gilmore
National Executive Secretary

BROADER MEMBER REPRESENTATION

The caption was written with no pun intended, although many of us (and I include myself) are getting broader with the passage of time. I decided to let the title stand, in the hope that by appealing to your sense of humor, you'd stay to read the rest of the column, especially because, at the end of the article, I ask for your help. This column attempts to address AGMA's diversity of crafts and professions and the necessity of meeting some of the special needs of the artists whom it represents within these categories. For such a small union, AGMA has an amazing diversity of divisions and subdivisions of its membership classifications.

Each artist designates the membership category, as set forth in Article III of the AGMA Constitution, to which he or she belongs. According to a recent tally of total active members, AGMA represents about 1700 principal solo singers, almost 2600 choristers, nearly 1100 dancers, and approximately 300 staging staff members. Each of these classifications has subgroups with common concerns. Staging staff artists include directors, stage managers, and choreographers. Staging staff artists may be engaged

on regular weekly or per performance contracts. Dancers include not only the modern and ballet divisions, but opera company regular weekly dancers and per performance associate dancers. Solo singers include regular weekly soloists, soloists in developing artists' programs, and per performance principals. Choristers include regular weekly full-time and part-time choristers, as well as per performance associate choristers. Moreover, some choristers are employed primarily in the concert field while others are employed by opera companies.

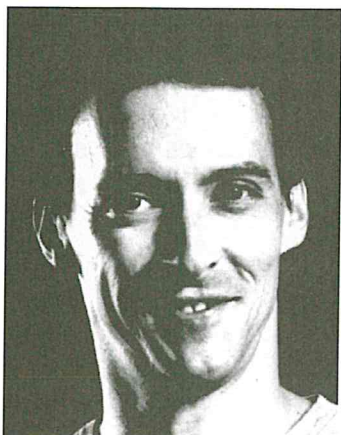
Roll calls at Board of Governors' meetings reveal the dedication of the many Governors who attend regularly. They also demonstrate the need to stimulate greater participation and increased contributions to the formulation of union policy by governors who are dancers, staging staff artists, and principal solo singers. Because the professional activities of our members should have priority over their union activities (although many sacrifice time which could be spent pursuing their careers for the benefit of the union and their AGMA colleagues), we should consider ways to encourage alternative means of involvement in addition to serving on the AGMA Board, Board committees, and local area executive committees.

In some respects the lack of involvement becomes a vicious circle. Members in categories which supply fewer active union leaders are less likely to have their concerns addressed and more apt to feel alienated from the union. This situation may produce additional apathy and a further decline in the involvement of members within those classifications. Conversely, a renewal of interest in union activism by some members within a division may inspire others to contribute their time and talents. However, it must be acknowledged that even within the "under-represented" categories, there are some extraordinarily dedicated volunteers who have greatly exceeded the dona-

Continued on page 4

From the President

Gerald Otte



Looking Forward

As your President these last five years, I have learned an important lesson. No job worth doing is ever completed. It sounds like a harsh lesson and maybe it is. The job of reforming this Union into a better, more efficient, responsible entity will never end. As one problem is addressed another becomes obvious. The solutions we used yesterday will not work today nor tomorrow. The leadership of this Union must continually redefine its role. Sometimes we make ourselves irrelevant in the process.

The Board of Governors has made some wonderful advances. We created a new position in the Union, National Manager for Negotiations. This position will enable the National Executive Secretary to do the job of CEO of the Union. AGMA contracts will have someone responsible for coordinating all negotiations within the Union for the first time in decades. We have the opportunity to create a contract database that could become instrumental in all negotiations. A dramatic increase in the number of personnel in the Membership Department has had a twofold effect. One, increased dues collection and two, increased service to the members. There is now an Executive Council of the Board of Governors able to handle

emergencies. The committee structure continues to refine itself, increasing efficiency and addressing long term goals. No longer is our union only trying to put out fires. We are making real advances. Not everyone agrees with what has been done. Some in this Union believe we have gone too far. Others believe that we have not gone far enough. I believe this will hold true within any democratic organization.

We are at a crossroads, however. Do we have the resolve to continue this process? It is an unending process. That resolve must include new leaders. It must include continued input from each and every area of the union, each and every membership category. Twenty people are not enough to run a Union of 5000 members. Leaders are needed at every level. Delegates are needed. Local Area Committee people are needed. Board Members and National Officers are needed. Furthermore, all of these people need renewal on a regular basis. All of these people need your continued support and aid on a daily basis. Unionism can be the foundation of control over your own working conditions but only if you want it to be.

It starts with you. Nominate people that will work. Nominate people that

Union Privilege News

No-Cost, At-Work Accident Insurance Coverage Increased To \$10,000; Other Program Enhancements Added

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

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

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

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

(202) 293-5330

AGMA Geographic Areas	AGMA 1999 Election Allocations									
	Solo Singers		Choristers		Dancers		Stage Managers/Directors		Totals	
	Count	Seats	Count	Seats	Count	Seats	Count	Seats	Seats	Members
1. New York	703	28	575	23	312	13	92	4	68	1682
2. Southern California	80	3	299	12	16	1	15	1	17	410
3. Chicago	126	5	383	15	96	4	34	1	25	639
4. San Francisco	54	2	132	5	58	2	25	1	10	269
5. New Orleans	22	1	43	2	6	0	1	0	3	72
6. Philadelphia	39	2	90	4	29	1	3	0	7	161
7. Washington/Baltimore	125	5	217	9	36	1	23	1	16	401
8. Pittsburgh	11	0	42	2	21	1	3	0	3	77
9. New England	48	2	44	2	24	1	5	0	5	121
10. Texas	30	1	74	3	47	2	8	0	6	159
11. Northwest	32	1	95	4	30	1	6	0	6	163
	1270	50	1994	81	675	27	215	8	166	4154
The figures above are based on AGMA members paid to date as of July 31, 1998.										

Gilmore (Continued from page 2)

tions of time and effort to this union which anyone has a right to demand or expect of them.

The Action Committee for Solo Singers (ACSS), a subcommittee of the AGMA Membership and Member Relations Committee, was successful in bringing together and voicing the concerns of many principal soloists, some of whom became vigorous proponents of the union and participants in every level of AGMA negotiations and leadership. Now, however, with much appreciation to its previous leaders, ACSS is presently in need of a new chair and a new infusion of participants.

Some suggestions for encouraging participation within AGMA membership categories include a resumption and expansion of national delegate teleconferences within classifications and subclassifications (as introduced a few years ago for dancers), regional conferences of artists working within the same classifications, and the creation of subcommittees, like ACSS, for some of these divisions.

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National Officers To Be Elected In '99 Elections

AGMA National Officers serve two-year terms, and in the spring of 1999, the officer terms will expire. The positions to be elected (as well as the officers whose terms will expire) are listed below.

President

Gerald Otte

4th Vice-President

John Coleman

1st Vice-President

Linda Mays

5th Vice-President

Jan Opalach

2nd Vice-President

Pamela Smith

Treasurer

Andrea Bradford

3rd Vice-President

Burman Timberlake

Recording Secretary

Candace Itow

The National Nominating Committee is comprised of George Scott, Jr. (Chairperson), Donna Covert, Bruce Donnell, Mary Meyers, James Odom, Gregory Stapp, Sara Stewart, David Ward, and Carol Wolfe. Names may be placed on the ballot through a nomination from the committee or by completing a petition found in this AGMAZine edition.

AGMA Board of Governors

Listed below are the AGMA Board members whose terms expire this year as well as those Board members remaining in office. The series of numbers following each Classification indicates Seats Entitled/Numbers Remaining/Open Seats. The last number indicates the number of AGMA Board seats to be elected during the Spring of 1999.

AREA 1 NEW YORK AREA

Solo Singer Terms Expiring

Jeanne-Michele Charbonnet, Margaret Goodman, Dianna Heldman, Kristine Jepson, Gwendolyn Jones, John Lankston, Michael Lofton, Eileen Schauler, Melanie Sonnenberg, Anita Terzian

Remaining In Office: Sandra Darling, William Fleck, Jonathan Guss, Aaron James, Eileen Koyl, Karl Patrick Krause, William Ledbetter, LeRoy Lehr, Marla Mc Daniels, Emile Renan, Daniel Smith, Luigi Vellucci, David Ward
28/13/15

Chorister Terms Expiring

James Bingham, Harris Davis, Kenneth Dovel, Karen Grahn, Harriet Greene, Nancy Kendall, Roger Ohlsen, Marilyn Pelletier, Michael Reid

Remaining In Office: Lee Bellaver, Roger Crouthamel, Elinor Harper, Nicola James, Lorraine Keane, Robert Kuehn, Mary Meyers, Bonny Rinas, Carolyn Sielski, Alan Sokoloff, Tamara Tarby, Constance Webber, Kenneth Young

23/13/10

Dancer Terms Expiring

Mary Beth Budd

Remaining In Office: Christine Dakin, Stephanie Godino, Terry Lacy, Lawrence Leritz, Christopher Mac Dougall, Francois Perron, Peter Roel, Paul Sackett, Christopher Stocker

13/9/4

Stage Manager/Director Terms Expiring

David Grabarkewitz

Remaining In Office: Bruce Donnell, Franco Gentilesca, Raymond Menard
4/3/1

AREA 2 SOUTHERN CALIFORNIA AREA

Solo Singer Terms Expiring

Helen Mc Comas

Remaining In Office: Zale Kessler
3/1/2

Chorister Terms Expiring

Susan Baker, Jonathan Curtsinger

Remaining In Office: Andrew Black, Scott Blois, Aleta Braxton-O'Brien, Donna Marie Covert, Janet Anne Goggins, James Holomon, Roger Lindbeck, David Schnell, Joseph Sundstrom
12/9/3

Dancer Terms Expiring

Lola Montes

Remaining In Office: NONE
1/0/1

Stage Manager/Director Terms Expiring

Margaret Stenger

Remaining In Office: NONE
1/0/1

AREA 3 CHICAGO AREA

Solo Singer Terms Expiring

None

Remaining In Office: Jason Balla, Lynn Lundgren, James Odom, Thomas Sillitti

5/4/1

Chorister Terms Expiring

Carolyn Berghoff, Kenneth Donovan, Martha Edwards, Bette Mc Gee, Thomas Potter, Robert Prindle, Lorene Richardson, Roberta Saper, Jeffrey Taylor, Scott Uddenberg

Remaining In Office: Michael Cook, Louise Fisher, Luis Galvez, Richard Livingston
15/4/11

Dancer Terms Expiring

Deanne Brown

Remaining In Office: Michael Anderson, Sara Stewart

4/2/2

Stage Manager/Director Terms Expiring

Christopher Nicholson

Remaining In Office: NONE
1/0/1

AREA 4 SAN FRANCISCO AREA

Solo Singer Terms Expiring

Richard Walker

Remaining In Office: Martha Jane Howe
2/1/1

Chorister Terms Expiring

Katherine Mc Kee

Remaining In Office: Dallas Lane, Colby Roberts, Sigmund Seigel, David Varnum
5/4/1

Dancer Terms Expiring

None

Remaining In Office: Danny Furlong
2/1/1

Dance

DANCE AT A GLANCE

Dorothy Kochiras

AGMA Dance Companies nationwide are in the middle of very exciting seasons, and thanks to the dedication of these Artists, dance is alive and well and living in the United States. Productions of *The Nutcracker* have been successfully completed for the 1998/99 season. In the midst of their rehearsals, performances, and tours, AGMA Artists are in the process of formulating and finalizing proposals for new collective bargaining agreements. Some of the negotiations have started. Boston Ballet is well into negotiating their new agreement. Proposals have been submitted to several companies, and some are in the last stages of finalizing proposals for submission to managements.

The Artists of San Francisco Ballet began their negotiations by hosting a dinner for the members of the negotiating committees of both AGMA and the San Francisco Ballet. The Artists wrote a mission statement to express the sentiments of their profession, their company, and their vision. The reading of this statement sparked discussion and set the stage for negotiations to proceed in good faith. Proposals were exchanged the following day, and negotiations are now well underway. These intrepid Artists have taken on the task of restructuring their collective bargaining agreement.

They want a contract that is more reader friendly, and as of this writing, they have put an awesome amount of work into this mind-boggling project. We are possibly looking at a new par-

adigm.

The Artists of San Francisco Ballet have kindly offered to share their mission statement with you:

The San Francisco Ballet is truly a multi-faceted gem. It is an elaborate composite of coordinate workmanship assembled through common interest and purpose, and is essential to preserve. To care for such a structure is to nurture it and carry it on to a higher level of trust and mutual intention.

The contractual agreement between the San Francisco Ballet management and its artists is a vehicle for enabling the artist to resolutely commit to their art as well as securing a sense of worth, pride, and respect. It is essential that we break away from a tradition



From Left to Right: Seated: Thyra Hartshorn and Andy Baker. Top Row: Megan Low, Muriel Maffre, Christopher Anderson, Nora Heiber, Brook Broughton, and Kester Cotton.

of assumptions, and focus on a more humane understanding of the demands of the profession that each artist must sustain. Our effort

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Expirations (Continued from page 5)

Stage Manager/Director Terms Expiring

Kristine McIntyre

Remaining In Office: NONE
1/0/1

AREA 5
NEW ORLEANS AREA

Solo Singer Terms Expiring

Karen Kalin

Remaining In Office: NONE
1/0/1

Chorister Terms Expiring

Dorian Gray Alexander

Remaining In Office: H Aaron Ambeau
2/1/1

AREA 6
PHILADELPHIA AREA

Solo Singer Terms Expiring

None

Remaining In Office: Ned Barth, Carol
Gutknecht

2/2/0

Chorister Terms Expiring

Ennio Brugnolo, Shellie Camp, Jan Taylor

Remaining In Office: NONE
4/0/4

Dancer Terms Expiring

None

Remaining In Office: NONE
1/0/1

AREA 7
WASHINGTON / BALTIMORE AREA

Solo Singer Terms Expiring

Margaret Stricklett, John Weber

Remaining In Office: Rodney Morgan
Brown, Michael Consoli, Linda Kirk
5/3/2

Chorister Terms Expiring

Paul Klingenberg, Howard Scott

Remaining In Office: Cynthia Ruth Blum,
Timothy Kjer, David Prager, Teresa Ann
Reid, David Santini, Caroline Widegren
9/6/3

Dancer Terms Expiring

None

Remaining In Office: Barbara Stuckey,
Kristina Windom

1/2/0

Stage Manager/Director Terms Expiring

None

Remaining In Office: Kim Lee
1/1/0

AREA 8
PITTSBURGH AREA

Chorister Terms Expiring

Erma Thurston

Remaining In Office: Peter Bianchi
2/1/1

Dancer Terms Expiring

Cassandra Eve Seeger

Remaining In Office: Terence Marling
1/1/0

AREA 9
NEW ENGLAND AREA

Solo Singer Terms Expiring

None

Remaining In Office: None
2/0/2

Chorister Terms Expiring

Geraldine Barretto, Sarah Hersh

Remaining In Office: NONE
2/0/2

Dancer Terms Expiring

None

Remaining In Office: None
1/0/1

AREA 10
TEXAS AREA

Solo Singer Terms Expiring

None

Remaining In Office: None
1/0/1

Chorister Terms Expiring

None

Remaining In Office: George Eison
3/1/2

Dancer Terms Expiring

James Kristopher Payne

Remaining In Office: NONE
2/0/2

AREA 11
NORTHWEST AREA

Solo Singer Terms Expiring

Shirley Harned

Remaining In Office: NONE
1/0/1

Chorister Terms Expiring

Brian Russell Box, Susan Dorn, George Scott

Remaining In Office: Raoul Bellis-Squires
4/1/3

Dancer Terms Expiring

Ariana Lallone, Charles Newton

Remaining In Office: NONE
1/0/1

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real estate savings
for your
parents &
children,
too.**



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REAL ESTATE

**Your AGMA membership—
working for you.**

Not all mortgage programs/products available in all areas.
*These down payment options are 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



1998 Challenges Continue At The AGMA Relief Fund

Floran Yagoda

For us at the Relief Fund, 1998 isn't over. Checks are still coming in from our 1998 Membership Appeal. Thanks to the generosity of AGMA members across the nation, we have currently received over \$24,000. If you haven't sent your contribution to the Relief Fund, we urge you to send it as soon as possible. Your contributions ensure that fellow artists in need can face difficulties with dignity!

We are extremely grateful for the generosity of the members of the Board of Governors who have contributed over \$4,000 to their very suc-

cessful Holiday Challenge. This surpasses last year's drive by over \$500!

Many thanks to the AGMA Relief Fund National Advisory Board members who have given so generously. If you haven't yet mailed in your 1998 pledges, please send them on to us.

If you would like to become more involved with the Relief Fund on your local level -- from putting together raffles and auctions, to benefit concerts--please call us at 212/265-3687 to find out about the ways you can support the AGMA Relief Fund.

Becker (Continued from page 1)

In addition to his position as National Counsel for close to half a century, he has also served as National Counsel to AFTRA and is the national counsel to the Associated Actors and Artistes of America (the "4A's") through which AGMA, Equity, AFTRA, SAG, AGVA, and other perform-

ing "he has walked our picket lines with our members in summer heat and snow and has been whole-heartedly devoted to our welfare and the principals of AGMA and its members"

AFL-CIO. In addition to members in the world of opera, concert and dance, he has represented innumerable radio, television, and movie performers.

Hugh Downs voiced that, "Morty Becker is one of the best champions of labor and the artist it has been my privilege to know."

The Broadway Theatre Institute is a not for profit organization with a mission to preserve the history of the American Theater. Along with Morty, this year's recognition includes Ms. Alexander for distinguished contribu-

tion to the theater, Mr. Kimball for theater history preservation, and The American Theater Wing for achievement in Arts and Education.

Ms. Gilmore summarizes AGMA's close and enduring association with Mr. Becker, "AGMA has always maintained a special relationship with Morty. He has guided us through more

than fifty years of victory and turmoil, has walked our picket lines with our members in summer heat and winter snow, and has been whole-heartedly devoted to our welfare and the principals of AGMA and its members. Morty's diplomacy and his radiant humanity has counseled our members, persuaded our employers, and represented our union as well as its Pension Health and Retirement Funds since their inception. Morty Becker is, in essence, a true hero of the labor movement."



Ride the E-Wave!

ELECTRONIC AGMA

<http://AGMANatl.com>

AGMA's System For Apportioning Board Seats

Lorraine Richardson

Chairperson, Administration and Policy Committee

AGMA's membership throughout the U.S. and abroad is divided by the Board into several specified geographic areas (currently eleven in number) for purposes of apportioning seats on the Board and electing governors to fill them.

In order to calculate the total number of Board seats to which each of these designated AGMA geographic areas is entitled for purposes of the annual election of Board members, AGMA annually counts the number of paid-up members in each geographic area. A paid-up AGMA member is then eligible to vote in the annual election only for candidates to fill Board seats in the particular AGMA geographic area where he/she is counted.

To decide in which of the designated geographic areas each AGMA member should be counted, AGMA relies primarily upon the member's place of residence as shown by his/her mailing address of record.

However, AGMA's Constitution specifically allows, as an alternative,

for any member to be counted in the particular AGMA geographic area where the member's "principal place of business" (i.e., of AGMA employment) is located, instead of being counted in the area where he/she resides.

If you wish to determine whether the AGMA geographic area where your principal place of business is located is, in fact, different from the AGMA geographic area where your current residence and/or preferred mailing address is located, AGMA's membership staff - (212) 265-3687 - can tell you the boundaries of AGMA's geographic areas as currently designated by the Board.

If you decide to exercise this option, please understand that all of the AGMA mailings to you will go to the designated address but contain information of the designated Area. You will become a member of that geographic area, with rights, privileges and responsibilities of the same.

Editor's Note: Enclosed along with the current AGMAZINE is a form to submit to AGMA only if your designated place of employment is different from your mailing address/residence and you would like to designate that area as your principle area.

Announcements for area meetings, audition notices, and other area specific mailings are based on the Area Listing in your membership records. If you move, unless specifically submitted as an exception, the Area Listing is changed based on the new address received by AGMA.

Dance (Continued from page 6)

should converge on recognizing each artist as a valuable asset of the Association and on encouraging a better line of communication.

Let us work together in developing a Basic Agreement that reflects these fundamentals so that the San Francisco Ballet Association not only participates in the survival of ballet itself as a valuable art form, but also as a

fine livelihood entering the millennium.

The Broadway production of *Swan Lake* will end their run in January. Most of the Artists will return to Los Angeles in the Spring of 1999 with Matthew Bourne's production of *Cinderella*. It has been a pleasure to have these fine Artists join the AGMA family, and we look forward to their return.

IN MEMORIA

Erbert "Mitch" Aldridge
Gimi Beni
Gabor Carelli
Vladimir Dokoudovsky
August Everding
Joann Grillo
Charles W. Koehn
Nerino Negri
William E. Olvis
Robert Shaw*

**Distinguished individual in a related profession*

PETITION

Nomination For National Officer Of AGMA

We, the undersigned members of AGMA, in good standing, hereby nominate

_____ as _____
(Name of Member Nominated) (Office)

of the American Guild of Musical Artists.

	<i>Print Name</i>	<i>Signature</i>
1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____
6.	_____	_____
7.	_____	_____
8.	_____	_____
9.	_____	_____
10.	_____	_____
11.	_____	_____
12.	_____	_____
13.	_____	_____
14.	_____	_____
15.	_____	_____
16.	_____	_____
17.	_____	_____
18.	_____	_____
19.	_____	_____
20.	_____	_____

10 signatures of *members in good standing* are required.

THIS PETITION MUST BE FILED WITH THE NATIONAL OFFICE IN NEW YORK BY MARCH 1, 1999.

I, _____, agree to run for the above office of AGMA.
Please Print

 Signature of Nominee

Additional signatures are advised in the event that one or more may be invalid due to late payment of dues, inactive status or some other irregularity.

PETITION

For Nominations Of Members to the AGMA Board of Governors

We, the undersigned members of AGMA, in good standing, hereby nominate

_____ as a _____
(Name of Member) (Solo Singer, Stage Director/Stage Manager, Chorister or Dancer)
 member of the AGMA Board of Governors from the _____ area.

Print Name

Signature

1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____
6.	_____	_____
7.	_____	_____
8.	_____	_____
9.	_____	_____
10.	_____	_____
11.	_____	_____
12.	_____	_____
13.	_____	_____
14.	_____	_____
15.	_____	_____
16.	_____	_____
17.	_____	_____
18.	_____	_____
19.	_____	_____
20.	_____	_____

Ten signatures of **members in Good Standing** are required. Both signatories and nominees must be residents of the above area or in accordance to the Constitution.

THIS PETITION MUST BE FILED WITH THE NATIONAL OFFICE IN NEW YORK BY MARCH 1, 1999.

I, _____, agree to run for election to the AGMA Board of Governors.

 Signature of Nominee

Additional signatures are advised in the event that one or more may be invalid due to late payment of dues, inactive status or some other irregularity.

LIVE
FROM THE OPERA

- the following comments have actually been overheard at the Opera.

The world premier of Leonard Bernstein and David Wadsworth's *A Quiet Place* (a dark and tragic view of the family from the opera, *Trouble in Tahiti* in the now, grown up, and in the 1980s) opens with the suicide of the mother. It includes a gay son who dodged the draft and moved to Canada, his lover who is married to his sister, and the tough issues of a disfunctional family trying to come to terms with their mother's death. As a little grey haired patron of the arts left at the end of the opera, she turned to her companion and simply said "Well, *It wasn't West Side Story.*"

There are many costumes that bring the essence of a character to life, and one such costume was that of the title character in Philip Glass's *Aknaktan*. The Pharaoh of Egypt was a hermaphrodite and the specially designed "nude" body suit was extremely detailed. In addition, the role is written for a counter tenor. Once again, a small grey haired woman stared at the stage with amazement as the opening scene showed the Pharaoh being dressed by his attendants. In a voice somewhat amazed and perhaps naive, she whispered just loud enough to be heard by half the orchestra section, "*It must have been very difficult to find someone like that to do the role.*"

"I've lost her" declared one chorister out loud, in the middle of *My Fair Lady*, just after making his exit. Only after a couple of minutes did everyone realize that his partner had just slid off the stage, landed on her feet in the audience, and walked to the nearest exit with only a small bruise and a very red face.

Area News

San Francisco

Nora Heiber was recently selected as the San Francisco Area Representative for AGMA on January 6, 1999. She is currently dealing with the negotiations between AGMA and the San Francisco Ballet for a new contract. The San Francisco Office is located at:

AGMA
235 Pine, Suite 1200
San Francisco, CA 94104
Phone #: (415) 399-8849

New York

Alumni Reunion - New York City Opera alumni will be having a reunion on March 10th, 1999. For more information, please call or write:

Lila Herbert McGill
7891 Granville Drive
Tamarac, Florida 33321
Phone #: (954) 718-9445

Gilmore (Continued from page 4)

Such subcommittees could include groups for stage managers, directors, dancers, and concert choristers, for example. Those of us who negotiate as, or with, AGMA volunteers appreciate the creativity and insights of our members. Your thoughts and suggestions to encourage participation by members of categories which are statistically less prominent in union leadership, and which categories may thus be less represented as a whole, would be of the greatest help in the encouragement of

greater contributions from membership classifications which, like all AGMA classifications, are crucial to realizing AGMA's goals, objectives, and overall mission.

If you would like to nominate someone or volunteer for the position of ACSS chairperson, or any of the above-mentioned subcommittees, please feel free to forward the names to me and I will pass them on to the appropriate committees.

I need and solicit your suggestions and thank you in advance for your help.

Otte (Continued from page 3)

will communicate. Promise that you will support what they do. Ask questions on a regular basis, not just in emergency situations. Plan for the next contract negotiations the moment the last ones are finished. Be on a negotiating committee. Come to Local Area meetings. Participate in a positive manner looking for solutions and

not for blame. When an employer sees a communicating work force with leaders that have the support of each person, negotiations become simple business, not endless confrontation. Get involved on a daily basis. That is your and my charge for 1999.