National Officers and Board of Governors Elections

GMA members will have the opportunity to elect National Officers and Area Members to the National Board of Governors. AGMA is a union of diverse membership, with the elected representatives serving as their collective voice. Voting is a privilege and a duty for members. Read the enclosed bios, decide on a representative for your future, and send in your ballot. Make your vote count!

Atlanta Ballet and NY Philharmonic—“UNFAIR!” CHARGES AGMA

Grievances have been filed against Atlanta Ballet and the New York Philharmonic Orchestra for unfair labor practices. The NY Philharmonic has refused to meet with members of the Concert Singers. Over the past year Concert Singers have performed “in good faith” but now contract talks are stalled. Audience members should hear professional musicians in the chorus as well as in the orchestra.

Atlanta Ballet has tried to dismiss a large number of their dancers. Both incidents have been sent to the National Labor Relations Board on behalf of the performers.

BALLET HISPANICO VOTES AGMA

More dancers see the need for unified representation. Performers with Ballet Hispanico voted “Yes” to have AGMA represent their interests. Ballet Hispanico joins the large family of professional dance companies across the nation represented by AGMA. Welcome Ballet Hispanico.

AGMA CONTINUES NEA SUPPORT

AGMA is currently involved in several different projects in support of the National Endowment for the Arts. Why is it so important? The grants by the NEA serve as catalysts for various projects and many partnerships with the private sector. Each NEA dollar generates eleven dollars for the arts, whether through matching funds, challenges, or commitments to support various projects. Unlike many organizations, the companies employing our members are more likely to be non-profit companies, without commercial divisions.

For the first part of 1995 NEA grants were awarded to a variety of our signatory companies including Mobile Opera, Arizona Opera, Houston Ballet, Opera...
NEA BATTLE CONTINUES

Louise Gilmore
National Executive Secretary

On March 14, 1995, Arts Advocacy Day, AGMA was a major presence on Capitol Hill, as other features in this issue attest. Many thanks to all of our members, volunteers, AGMA staff members, and employers' staff members who participated or facilitated this demonstration of support for the arts. Profound thanks as well to these and others who have returned 4,000 of 7,000 NEA-AGMA letter authorizations we have distributed [another form is included in this issue] and in whose names we have been deluging the offices of Congress with NEA appeals. Speaking for AGMA in constituent meetings hosted by aides to New York Senators Moynihan and D’Amato on that day, I commented:

Opponents of national support for the arts have hurled two charges against the NEA: First, that the program is a luxury America cannot afford and second, that Endowment money is used to undermine "traditional values." Both of these accusations are blatantly false.

Careful and thrifty leveraging and distribution of the Endowment's funding yields matching grants, direct and indirect employment, and sales and benefits to towns and cities nationwide generating billions of dollars in taxable revenues. With respect to values, the careers of our members exemplify the virtues of discipline, dedication, idealism, and the triumph of the spirit over what is often extreme adversity. As creators or fans, we participate in elevating and enriching the lives of our communities.

The arts in America are as great a national resource as Niagara Falls or the Grand Canyon. But without public funding, young artists will no longer be trained to become the cultural leaders of the future. Absent outreach and educational programs, we will lose our audiences and patrons. We will become a nation of the culturally blind and deaf and our great artistic heritage will be abandoned.

FIGHT TO PRESERVE THE NEA SEND YOUR AUTHORIZATION TODAY!

For those who can do more, Congress is in recess in April. Contact your legislators in their home districts. Do it now! Your fellow artists and your community will thank you.

NOTICE TO ALL MEMBERS

A listing of members for each area will be given to the respective Area Executive Committee Chairpersons so they may better assist our membership. This list will include names, addresses, and telephone numbers of all members residing in the area. If you do not want your address and / or telephone number to be available to the Chairperson, please mail or fax a notice of that fact to AGMA a.s.a.p. You may list an alternative address or telephone number where you could receive messages. Names, cities, and membership categories will be supplied to the chairs. This information will not be made available to the public or provided for any form of mailing list. The AGMA fax number is (212) 262-9088.
Dear AGMA Soloists

Susanne Mentzer  
1st Vice President

As many of you well know, there are some hopefully positive changes happening with AGMA. For many years there has been an apathy on the part of many solo artists toward the Guild. By the very nature of our work we are so spread out and rarely in one place long, that it is difficult to unite or even be aware of what is transpiring on our behalf.

Personally, the last meeting I was aware of to which I was invited prior to 1994 was in 1980 when I first began working with Texas Opera Theater. A meeting was called to explain our contract and benefits. It is appalling that this was the last time I was really aware of the Guild other than the dues that I was paying each year.

I know, too, that many of us are so busy that we rarely read the information that comes to us from AGMA, i.e. AGMAzine.

Having said all this, I feel it is time for us as soloists to be a little more proactive regarding our rights and options. I would like to outline a few ways for this to happen.

I. Contract Negotiation.
Form a "pool" of volunteers in each major area, or area where there is a union theater to negotiate contracts on behalf of the solo artists. Frequently, our contracts are negotiated by a chorister who is unaware of the needs of the soloist. If there was a list of singers to draw upon this might help.

II. AGMA Soloist Meetings.
There have been regular meetings in New York, but perhaps there should be a meeting at each engagement at the beginning of the rehearsal period.

III. Contacting the New York Office or Local Board Members.
These folks cannot know your gripes or needs unless you contact them. If you have difficulty with someone at the office, then by all means, write a board member. That is why we are here.

There are a few issues I would like you to consider as well.
1. Health Insurance / Pension
Would you pay for a reasonably priced group policy through AGMA?
2. Rehearsal Pay
Do you think companies should pay a rehearsal fee as well as performance fee? Some do already, but others do not.

We need to hear from you. Let's not get bogged down in the "my vote doesn't count" syndrome. If you want to participate in any way in negotiations or serve on a committee, your Continued On Page 14

EQUITY DISREGARDS JURISDICTIONAL DECISION; IMPERILS 4 A'S

Louise Gilmore

AGMA belongs to the AFL-CIO through a charter granted to an organization called Associated Actors and Artistes of America, known more familiarly as the "4 A's." Other member unions include AFTRA, Equity, SAG, AGVA and several smaller guilds. One of the functions of the 4 A's is the mediation and settlement of jurisdictional disputes in which more than one union claims to have jurisdiction over the same work.

Frequently, Equity and AGVA have been in conflict over jurisdiction. In each case, one or the other union has yielded to the decision of the 4 A's jurisdictional committee. That tradition of comity has been disrupted by Equity's disregard of a jurisdictional decision by the 4 A's in favor of AGVA with respect to a production called Beehive. In the words of the 4 A's President, Theodore Bikil, in his March 17, 1995 letter to Equity, circulated to other unions:

Jurisdictional disputes have always loomed in the shadows of our business. These differences weaken our constituent unions and force them to spend scarce resources not for the performer but "fighting" each other for the precious turf... BEEHIVE was viewed in its off-Broadway incarnation by a properly authorized committee of the International Board. The committee ruled that the show was within AGVA's jurisdiction. That ruling was appealed to the Board and the ruling was affirmed. Equity is now in deliberate violation of that ruling by continuing to sign producers of the show to its contracts... It is certainly understandable that the party which did not prevail at the trial might be resentful of the outcome. However, to refuse to comply with the decision is to flirt with chaos. In a hard-fought dispute it may be appealing to the stronger party simply to assert its will by force... No orderly society can exist in this fashion..."

The performing arts labor community is a fragile one, beset by anti-unionism, evisceration of public support and economic uncertainties. Debilitating internal strife must be avoided. I appeal to Equity to abide by the rules it helped to establish. We must be concerned that if AGVA's jurisdictional charter is invaded by Equity today, AGVA's may be threatened similarly tomorrow.

*Excepted With Permission
ARTISTS - NOW IS THE TIME TO BE HEARD

When Congress returns from recess at the end of April, the issues for Authorization and Funding must be addressed. If you know someone on Capitol Hill, call them. AGMA is trying to gather artists to make calls on our Senators and Representatives, to let them know that we do care. If you can open a door for an AGMA delegation, make the call and join the delegation.

WRITE-IN CAMPAIGN CONTINUES TO GROW

Earlier this year all AGMA members received an authorization form, allowing AGMA to send a combination of letters, faxes, and e-mail messages on behalf of concerned citizens. This program continues to expand, as several organizations have forwarded the forms. Recently The New York Opera Newsletter published a story and a mini-authorization form to inform their readers and they have responded.

What is unique is that AGMA has created a variety of personalized letters, at no cost to the person signing the authorization. We are nearing 4,000 signatures but will continue through the spring until the funding process has ended.

We still encourage everyone to write their own personal letters, make phone calls, and get involved for the arts. They do not have to be a member of AGMA to join our campaign.

AGMA - ADVOCATE FOR THE ARTS

In the early hours of March 14, a caravan of buses left Lincoln Center to join other artists, unions, and citizens in a journey to Capitol Hill for a day of discussions with elected officials and aides on the importance of the arts. The Arts Advocacy Day ended with a rally on the Capitol steps.

Dancers from the New York City Ballet turned out in force. Perhaps for many they have not been politically active in the past, but the cuts to the NEA threaten their livelihood like that of so many artists in the performing arts. AGMA Fourth Vice President and New York City Ballet soloist, Michael Byars, was instrumental in the success of this day.

AGMA’s representation also included National Executive Secretary Louise Gilmore, President Gerald Otte, Continued on page 19

NEA SUPPORT (Continued from page 1)

Pacific, New York City Opera, San Francisco Opera, BalletMet (Ohio), Central City Opera House (Colorado), Lyric Opera of Chicago, Pacific Northwest Ballet, New Orleans Opera, Lyric Opera of Kansas City, Opera Theatre of Saint Louis, Santa Fe Opera, Cincinnati Opera, Tulsa Opera, Opera Company of Philadelphia, Pittsburgh Opera, Houston Grand Opera, and others including the Metropolitan Opera, Los Angeles Music Center Opera, and New York City Ballet.

These companies could experience the reduction or elimination of NEA funds in the future. In many cases there are no other means for their communities to experience the performing arts. For some companies loss of funds would end some programs while for some companies the loss of the Endowment would mark a permanent end. It doesn’t affect someone else, it affects us all!

AGMA GOES TO WASHINGTON

Clockwise starting at top left: 1) Members of the New York delegation meet with Jane Alexander and Sali Ann Kriegsman of the NEA. 2) Singer Michael Bolton speaks at the NEA Rally. 3) NEA Rally 4) New York City Ballet representatives Pascale van Kipnis, Ted Caplow, Dena and Ronen Abergel 5) Instrumentalist Kenny G addresses the Rally 6) CW Singer Garth Brooks at NEA news conference 7) Gerald Otte and 8) Louise Gilmore with New York Company Ballet dancer Pascale van Kipnis with NY Senator D'Amato's aide Roger Panetta 9) AGMA sign 10) Gerald Otte and Michael Byars.

HOW WELL DOES YOUR STATE SUPPORT THE ARTS?

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The above rankings were based on past voting histories of Senators and Representatives supplied by the American Arts Alliance. Some states have continued a downward plunge with the current Congress, especially from freshman congressional delegates.

NEA COST COMPARISON GUIDE

For This Cost  NEA Would Be Funded For

The film "Waterworld"  1 year
Kansas wheat subsidy  2 years
'94 Congressional Campaigns  2 years
One B2 Bomber  13 years
Denver's new airport  31 years
Agriculture export grants  120 years

Note: The U.S. Government spends more on Military Marching Bands than NEA.

The U.S. spends the equivalent of two postage stamps per citizen for Art Projects.

Source: Richard Finkenstein, Colorado

Best Advocacy Day Quote
"Everything than can be said, has been said, but not by everyone"
CANDIDATES FOR NATIONAL OFFICE

PRESIDENT

• Gerald Otte

"Vote for me you'll be glad you did." I hope this quotation from an old Saturday Night Live skit will be true for you. I also want you to write to me. Tell me what you want for a union, what issues in the workplace are most important to you, and toward what goals should the union be using your hard earned dues money. As your president for the last sixteen months, I have concentrated my energies on the reforms that return the power of the union to the membership. These reforms are beginning to have results. For the first time we are becoming a national voice in the arts not just a New York fed union. What is next? Your involvement is the determining factor. Hard working officers, governors, and staff can only be effective if every member participates and supports their fellow artists. So, "keep those cards and letters coming, folks" and we will all have a better union.

1ST VICE PRESIDENT

Michael Byars

Member since 1964. Currently: Soloist- New York City Ballet; Chair- Work Rules & Contracts Committee, Chair- NEA Taskforce; Editor- Delegate VOICE Newsletter. Past Service: Chair- Search Committee, Secretary- Committee for Policy Reform; NYCB Dancers' Committee Chair 1989-93. "As the first active ballet dancer/National Officer, I aim to continue outreach not only to Dancers—through programs like February's Dancer Injuries Dialogue—but to all members—as in last fall's OCTOBERFEST. These and other developing programs are possible only through the dedication of a geographically- and artistically-diverse membership. Through a new voluntarism we must address concerns nationally (as in health insurance needs of our solo singers, strategies for augmented participation from our production staff members, and Workers Compensation issues facing dancers), and regionally (as in challenges to a new AGMA opera chorus in Arizona, and to an established AGMA concert chorus in NYC). Your participation is vital—join us!"

2ND VICE PRESIDENT

Pamela Smith

AGMA member 14 years. Past service: Fifth Vice-President, Lobbyist in Albany, NY, and Washington DC, for increased funding and protection for the Arts, Small Opera Companies Committee, Work Rules & Contracts Committee. Currently: Board of Governors, NY Concert Singers’ Committee, Negotiating Committee, Policy & Administration Committee, Vice-Chair, Unions for the Performing Arts, Alternate Delegate to the 4A’s, NY Local Executive Committee, NEA Task Force, A.Philip Randolph Institute. "These are challenging times for AGMA and for Performing Artists. AGMA continues its efforts to become a more activist union and responsible to its members. Concert Singers have increased their involvement, fighting to protect their profession. All disciplines and all geographic areas of AGMA have given support. Such co-operation is vital to the survival and growth of AGMA, so that improved contracts, better service to members, and organization of new companies can be achieved. How to begin? VOTE!"

3RD VICE PRESIDENT

• Eugene Lawrence

AGMA member 37 years, Life Member, Chairman Emeritus, San Francisco Executive Committee. Served on Health and Welfare Committee, Search Committee, San Francisco Opera / AGMA joint committee, Delegate San Francisco AFTRA Board of Directors. AGMA/AFTRA Merger Committee, Delegate San Francisco Opera Company Tours to Los Angeles, Philippines and others. Currently 3rd Vice President, Member San Francisco Executive Committee, Merger Committee, Ad Hoc Committee for NEA, NPR and Television, Soloists Committee, Policy & Administration Committee, AGMA representative to the San Francisco Labor Council etc. "It's both a privilege and an honor to have been able to serve AGMA and its members since I became a member. With your support in the coming election I hope to continue to do so. I want to help in any way I can via the committees I am on and my past experience, to make AGMA a strong, well organized and highly respected organization."

4TH VICE PRESIDENT

John W. Coleman

Member of AGMA since 1990. Currently serving: Lyric Opera of Chicago, Opera Theatre of Saint Louis Stage Manager. Served on the following AGMA committees: Work

Are You in Good Standing?????
In Doubt? Not Sure? Can't Remember?
CALL THE AGMA MEMBERSHIP DEPARTMENT
(212) 265-3687

Continued on page 7
Rules and Contracts, Lyric Opera of Chicago Negotiating Committee. Served as AGMA staff delegate: Lyric Opera Production. “AGMA has a responsibility to all its members in all categories and geographic regions. When we work together in unity we are a strong advocate for the arts and for the equitable treatment of all performing artists. Encouraging members to get involved on a local and national level for the benefits of all artists helps foster understanding and respect within our union. I believe our diversity is a tremendous asset, and I would be honored to serve as your Fourth Vice President.”

5TH VICE PRESIDENT

David Pfeiffer

“I have been a member of AGMA since 1982. Since that time I’ve served as AGMA rep. for staging staff at NYCO for many years as well as on the Contract Negotiating Committee. I am currently on the Board where I’ve served on various committees especially the Membership & Member Relations Committee. I feel AGMA is in the process of renewing itself. A major part of that needs to be done by its members. Without all of its members participating and being aware of what’s to be done, or undone, there is little hope of AGMA truly representing all its members. As we move toward a joining of unions, we must first broaden our base of representation with more signatory companies in all fields. I hope to be part of this process.”

Sandra Darling

Currently serving Policy and Administration, Vice Chair, New York Area Executive Committee, AGMA committees: Nominating, Agenda, Soloists Many appearances in NY area at Carnegie Hall, Avery Fisher Hall, with the New York City Opera and as leading lady Off-Broadway. Opera Companies from Maine to Southern California, including Metropolitan Opera Studio, American National Opera and Canadian Opera. Toured five seasons (coast to coast and Canada to the Keys) for Community Concerts. Soloist with Pittsburgh, Detroit, Toledo and other symphony orchestras. “I am honored to run for office at the request and petition of my colleagues”. In our zealosity to effect positive changes at AGMA, the board sometimes loses sight of the fact that neither we nor our hired staff should be the decision-making force of our union. We are here only to represent you-the membership. As an officer, I would be in a stronger position to continue my efforts to ensure that you are better informed and better represented.”

RECORDING SECRETARY

Constance Webber

Board member for past 12 years. Currently serving: NY Local Executive Committee. Served on the following AGMA committees: Committee IV, Chorus Committee, Finance Committee. A member of the Metropolitan Opera Chorus for 22 years, Member AFTRA, and Local 802 AFM. Currently serving as Secretary of the Metropolitan Opera Chorus, and Secretary Treasurer of the Ladies Chorus of the Metropolitan Opera for seven years. “I feel privileged and honored to be running for Recording Secretary. I have been a Board member for 12 years, and have seen so many positive changes in AGMA. It is our union, yours and mine, and there for us. I thank you for your support as a board member the past twelve years, and I pledge my full support if elected Recording Secretary.”

TREASURER

•William Cason

AGMA member 19 years, Board member 12 years, currently Treasurer. Past/present service: Committee IV member 10 years, Personnel Committee, Chair Budget & Finance Committee, and Merger Committee. “The past two years have been fruitful ones. When I became Treasurer, the operating reserve was down to zero, our financial future was bleak. The Board passed its first budget in over a decade and a second one last year. We are managing our expenses and have begun to rebuild an operating reserve. The Linchpin of AGMA’s reform has been the hiring of Louise Gilmore, with a new vision for our union and a continuing implementation of up-to-date standard business practices. Our tasks next term: Increasing our operating reserve to a minimally acceptable level; standardizing our financial practices to provide a foundation for the continuing excellent accomplishments of President Gerald Otte, the Board and Staff; and remembering where the money comes from.”

ELECTION INFORMATION

This is your opportunity to study the qualifications of those desiring to represent you. Consider their qualifications. They are volunteering their time and dedication to the union to represent AGMA members. Incumbents are marked by a * next to their names.

1. Be sure you are an active member in good standing with dues paid up to February 1, 1995
2. Be sure to sign your name and address on the return envelope that is enclosed with the ballot.
3. DO NOT SIGN THE BALLOT!!! Only sign the return envelope.
4. Stamp and mail your ballot in sufficient time to reach the AGMA National Office (1727 Broadway, New York 10019) Monday, May 22, 1995. No ballot may be accepted unless mailed. No “hand deliveries”.
NEW YORK AREA SOLO SINGERS
(10 Vacancies)

*Andrea Bradford
AGMA member for 18 years. Served on AGMA Nominating Committee, Negotiating Committee Chair, and Local Executive Committee. Past Delegate on the following: Opera company of Boston. Has previously served on the Board of Governors. Andrea has sung with Opera Company of Boston, Longwood Opera, Janus Comic Opera, and recitals and oratorio performances around the country. "Our Union is our support. I will work to continue to strengthen the AGMA involvement in and for Soloists in the New York City area."

*Gabor Carelli
AGMA member for over 50 years. Present member of Board of Governors. AGMA committees: Metropolitan Opera Negotiating Committee, Grievance Committees with Metropolitan Opera 1951-74. Recorded with Toscanini, Dorati, Leinsdorf, Ferenc Fricsay. Author of My Way to the Metropolitan for Edition Musica. Budapest, Hungary. Member of Faculty Manhattan School of Music since 1964. Has taught in Taipei, Korea, China, Budapest. "As a professor of voice at Manhattan School of Music for 30 years, I am well aware of the problems of young American singers in the professional field."

Aaron James
"An AGMA member since 1988, I have served on the Board Selection Committee and am currently Chairperson of the Soloist Subcommittee. When I announced to my friends and colleagues my intentions to run for the Board, I was besieged on all sides about the problems and conditions under which they were working. Having sung in European and American Opera houses, I too have experienced many of the same problems. Only by working through our union can we hope to change these conditions. I would appreciate your support, votes, and ideas to help me better our position. Thank you."

Eileen Koyl
AGMA member 12 Years. "I joined AGMA in 1983 as a chorister, and since 1986 have sung solo roles in regional American houses. In this really difficult time for artists in America, we need a strong, vibrant union to support us. Qualified American singers should be given an equal chance to perform in their own country's houses, and stronger protection is needed for artists if trouble arises during a contract. Contrary to what some believe, AGMA is growing and becoming stronger. It needs all our best efforts to survive and continue strengthening. I will do my best to help accomplish this and would appreciate your support. Thank you."

*Leonore Lanzillotti
AGMA member since 1961. Has previously served on the Board of Governors and is currently serving on the Soloist Committee. Leading Artist throughout US, South America, Central America. Performed on Broadway, Off-Broadway, TV, radio, film. Presently seen in Off Broadway, The Queen's Soldier, The Art Of Being Happily Married, and Tales From The Vienna Woods. Member AEA (Film, TV Agency Committee). General Manager (DeStephano Presents). "As a board member I'm fully aware of what we have achieved. My desire is to continue to serve my union and its members as a thoroughly experienced professional."

Chester Ludgin
AGMA member for 41 years. Currently Second Vice President and serves on the Agenda Committee. Previously served on the following AGMA committees: Committee IV, Small Opera Companies Committee, and the Search Committee. Member of AEA, AFTRA, and AGVA. Nominees for Grammy recording of Leonard Bernstein's final opera. A Quiet Place in 1989. Co-Chairman of Executive Committee of Norman Treigle's Memorial Fund. Has appeared on roster of nearly every major musical organization in North America and many in Europe. "I would again receive great satisfaction if you would allow me to continue to serve you, my most valued colleagues."

Charles Robert Stephens
Baritone, debuted with Teatro Solis in Montevideo, Uruguay. Mr. Stephens has appeared with Opera New England, Metro Lyric Opera, Hawaii Opera Theatre, New Jersey State Opera, Opera Grand Rapids, Mobile Opera, and Connecticut Opera. He has also appeared with Musica Sacra at Carnegie Hall, the Maryland Han- del Festival, and toured Russia with the New York Vocal Arts Ensemble.

Stephen West
"Look! AGMA called me up and asked me to run for the Board of Governors. This says to me that our union needs help! OK, I'm willing to participate. A lot of my money has gone into AGMA over the last 22 years. I want to give something back! I'm willing to work for fully company paid health benefits, increased minimum pay scales, rehearsal pay, more opportunities for American artists, and (with my optimistic naivete) to reduce the adver-

Continued on page 9
AGMAZINE

BOARD CANDIDATES (Continued from page 8)
... serial position between the union and companies for whom we work, and (6) ????... I respect your opinions. Speak up! Let’s work together!

*Joseph Wolverton

Currently serves on the Board of Governors “I have been an AGMA member for nine years. The opera companies that I have performed with include Chicago Lyric, Seattle, Houston, Opera Pacific, Michigan Opera Theater, Dayton, Tulsa, Fort Worth, Chautauqua, Palm Beach, Knoxville, Opera Grand Rapids and Glimmerglass to name but a few. Soloists in AGMA need to participate in working towards practical and cost effective solutions to key programs that are needed for our future. I hope to be given the opportunity again to continue working for all soloists to have a more secure future”.

Mike Philips

“As an AGMA member since 1984, I’ve worked under contracts as Stage Director, Choreographer, Assistant Director, Stage Manager, Singer, and Dancer with 14 different companies. I’m a member of Actor’s Equity and SAG and have 23 years experience working on theatre in the US and internationally. I’m sympathetic to the interest of all the membership but am particularly interested in improving and clarifying the status of AGMA’s non-performing members (i.e.: Stage Managers, Directors, and Choreographers). I’m eager to serve on the Board of Governors, finding creative solutions to the numerous issues effecting the collective future of our membership.”

Richard C. Rauscher

AGMA member for 3 years. “I’m relatively a new member, currently in my third season as a Stage Manager for City Opera, but please do not equate my lack of tenure with lack of experience. In addition to City Opera, I have stage managed regionally for Washington Opera, Opera Company of Philadelphia, and Wolf Trap Opera. Equally important is my extensive experience in working with Actors’ Equity Association. More than half of my work is with Equity companies. This bipartisan knowledge will help me to bring new ideas and viewpoints into AGMA and to the possible AGMA/Equity merger.”

NEW YORK AREA CHORISTER

(4 Vacancies)

Robert Kuehn

Served on the AGMA Negotiating Committees for concert singers with Opera Orchestra and New York Philharmonic. Mr. Kuehn currently serves on the New York Area Executive Committee and Concert Singers Committee. He served as AGMA delegate on the following: New York Choral Artists (New York Philharmonic) and Musica Sacra

Roger J. Ohlsen

(Photo Not Available)

AGMA member for 19 years. Currently on AGMA Contracts Committee and previously on the Grievance Committee. Mr. Ohlsen served as AGMA delegate: New York City Opera (Associate Chorus - 3 years), Houston Grand Opera Studio - 1 year. “My involvement with contracts as a negotiator and editor has convinced me of the power of communication both verbal and written. I will do whatever needs to be done to express members communications to the Board through me. Let me be your voice there. You can use me if elected, as your method of direct communication to the Board.”

Joan Peterson

AGMA member for 15 years. Current Board member / Concert Singers Committee. Musica Sacra, Pammus, National Chorale, Pro Arte Singers, New York Concert Singers, Cleveland Symphony, Lyric Opera Cleveland, New York Choral Artists, American Symphony Orchestra, Chicago Symphony Chorus. “Concert Singers: When was your last AGMA job? How could your working life be better? As the face of our working lives charges with the waxing and waning of

Reminder!
Ballots Are Due In The National Office by Monday May 22, 1995

Continued page 10
BOARD CANDIDATES (Continued from page 9)

AGMA signatory groups and other choral ensembles, we're meeting new problems and questions. Now is the time for New York professional choral singers to be engaged in the activities of their union.

Bonny Lynn Rinas

Member of AGMA for 3 years. "As a member of the Metropolitan Opera Extra Chorus and the New York Choral Artists, I pledge to represent the needs of Choristers as well as Concert Singers. I will work diligently to maintain a professional artists union which stands for the rights and policies of its members."

Deborah Saverance

Member of AGMA for 22 years. Member of the Metropolitan Opera Chorus for the past 7 years. 6 years at NYCO 3 years Soloist NYCO Educational Department 2 years National Company Tour. "I've been extremely distressed over the NEA budget cuts and have raised awareness at the Met with a "paper push" to flood support across the country. I believe AGMA must support the rights of professional choristers to perform in the major concert halls, especially in a city of such cultural magnitude as New York. I would honor and respect a position on the Board to represent you."

Carole L. Wright

AGMA member since 1972. Metropolitan Opera Chorister since 1981. Two term member Met Chorus Negotiating Committee, Treasurer, Met Chorus Legal Fund. Assisted with auditions for new choristers at Met Opera. Schedule coordinator/Book-keeper/Bid Prepare/Billing Clerk/ Trouble Shooter for family-operated painting/plastering business. Extensive public relations training and experience. Freelance solo and choral work since 1972. "I am a dedicated union member and am very excited and pleased with the changes, new growth and positive direction in our union. I would like to help our union continue to grow and become stronger in the coming years."

NEW YORK AREA DANCERS
(5 Vacancies)

Riccardo Costa

AGMA member for 17 years. Past member of the Board of Governors. Mr. Costa served as AGMA delegate at the Metropolitan Opera Ballet.

*Christine Dakin

AGMA member for 19 years. Current Board Member, N.Y. Area Executive Committee, and Membership Committee. Principal dancer and past delegate: Martha Graham Dance Company. Dance Magazine Award recipient 1994. Faculty: Juilliard School, Martha Graham Dance Center, Alvin Ailey School, Ballet National de Mexico. Associate founder/performer with Buglisi/Foreman Dance. USIS sponsored guest artist in Siberia and Argentina. Performed with Companies of Pearl Lang, Kazuko Hirabayashi, the Yiddish Theater and toured with solo concert. "The protections of our union are more important now than ever before, but we must create new ways to take this power to ourselves in the changing time."

SOUTHERN CALIFORNIA AREA SOLO SINGERS
(1 Vacancy)

Anne Marie Biggs

AGMA member for over 25 years. Past member of Board. Served on Electoral Committee. Over 15 continuous years of service to AGMA local and South California Executive Committee. Performed across US and Europe on concert and musical stages. Numerous film soundtracks and dubbing for stars. Angel Records artist. Soloist with Roger Wagner, LA Master Chorale; American Youth Symphony, and LA Philharmonic; concert tours with Paul Salamunovich. Member AFTRA, SAG, ASCAP. "I look forward to another term on the Board, joining the membership in the Teleconferences which communicate and resolve past problems, uniting us toward a more cohesive rapport."

Ralph Di Rienzo

AGMA member for 8 years. Currently serving on the Negotiating Committee for Met Opera Ballet. "I would welcome the opportunity to serve the union."

Christian Zimmermann

AGMA member for 15 years. Served on the following AGMA committees: Cincinnati Ballet Company Negotiating Committee, Milwaukee Ballet Company Dancers Committee. Served as Cincinnati Ballet Co. AGMA Delegate. "As a member of the AGMA Board of Governors, I will insist on optional group medical coverage for all AGMA members whether they are working for an AGMA company or not, as long as they are members in Good Standing."

*Lawrence Leritz

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

BOARD CANDIDATES (Continued from page 10)

SOUTHERN CALIFORNIA AREA CHORISTERS
(5 Vacancies)

*Natalie Beck

AGMA member for 12 years. Current Board member. Work Rules and Contracts Committee. Served on AGMA committees: LA Master Chorale Singers Committee, Contract Negotiating Committee for LA Master Chorale and Music Center Opera. Serves on the LA Music Center Opera Singers Committee. AGMA Delegate LA Music Center Opera. "I would like to continue to serve on the Board of Governors as a representative of my fellow singers in Southern California. I think it is very important for AGMA to continue to reach out to its members every where and I am willing to work towards that goal."

*Janet Goggins

Current Board member. Currently serves on the AGMA Budget & Finance Committee. Ms. Goggins has served as AGMA Delegate at San Diego Opera. "Since my appointment to the Board of Governors last fall, I have learned how vital local input is to formulation of National policies. I'd appreciate the opportunity to continue to bring local and regional issues to the attention of our National officers."

*John Golitzin

AGMA member since 1982. Current Board member. Past service included Los Angeles Nominating Committee. Chorus member of Los Angeles Music Center Opera since 1987. "In any useful way, I will try as best I can to maintain and uphold the dignity and rights of all AGMA members, be they soloists, chorus members or dancers, in negotiations with management."

*Roger Lindbeck

Served as AGMA delegate LA Music Center Opera. AGMA member for 10 years. Currently National Board of Governors and Southern California Executive Committee. "In order to protect the rights of union members, the union must continue to grow, gain strength, and constantly monitor management. I would aim to champion these goals as well as encourage other capable members to join in providing the strongest possible leadership."

David Schnell

AGMA member for 20 years. Served as Secretary of the So. Cal. Executive Committee and Alternate/ Substitute Delegate at Los Angeles Master Chorale. Professional Choral Singer in Southern California for over 20 years. Beginning Twentieth season with the Los Angeles Master Chorale. Performed in the Los Angeles Music Center Opera Chorus since its inception. For each organization I served on both the Singers' and Contract Negotiating Committee. "I feel that professional choristers deserve greater respect for their talents and should be given the same consideration and benefits that management is more willing to grant to instrumentalists."

Stan Krugel

(Photo Not Available)

AGMA member for 1 year. Served as an AGMA Delegate for Arizona Opera Company. "I have sung in the Arizona Opera Chorus continuously since 1981, performing in over 50 productions. I have sung numerous solo comprimario roles with A.O.C. during that time as well. I actively participated in every contract negotiation meeting we had over the last year in setting up our AGMA union shop at A.O.C."

CHICAGO AREA SOLO SINGERS
(2 Vacancies)

James Odom

AGMA member 15 years. Served: Dallas Opera negotiation committee, Chicago Area nominating Committee. "As a member of Lyric Opera for the last two years I have become increasingly convinced that all AGMA members–choristers, soloists, dancers, directors, stage managers, instrumentalists–must work together for each other. In unity lies our strength, and we must be strong to command the respect (and compensation) we deserve as artists. Management grows more concerned with business concerns, and it is my goal to constantly remind them that their best interests are served by using AGMA artists, and treating them fairly and with respect."

*Arnold Voketaitis

Member for 37 years. Currently: NEA Task Force, WRCC. Served as Delegate for NYC Opera, Chicago Lyric Opera. "The national effort by various managements in all avenues of business to subtly dehumanize every collective group of workers worries me greatly, especially for the performing artist. The advancement and benefits we've struggled to achieve over the years are threatened and can only be reinforced through strong collective bargaining. We must strive not to become a statistic in some history music book! Whether elected or not, I shall continue to do my part to enhance our artistic lives which are threatened daily."

If You Are Waiting For Your Dues To Be Deducted
You May Be Too Late To Vote

Remember: It's Always Best To Pay When Billed

(Continued on page 12)
BOARD CANDIDATES (Continued from page 11)

CHICAGO AREA
DANCERS
(3 Vacancies)

Mario De La Nuez

“The future of dance rests upon our shoulders as we become involved in helping make the decisions that will affect how dancers work and how we are treated. We might find that we will no longer be the “poor step sisters” of the performing arts. We need not feel powerless in the winds of change that are flowing from every direction. We can help set our course. Taking an active role in AGMA is one of the ways, I believe, I can help make some of the changes that will carry us into a more prosperous and healthy future.”

Kathryn Harmon
(Bio And Photo Not Available)

Richard Knapp

Mr. Knapp studied voice and ballet at Western Michigan University. Principal dancer and soloist with the University Ballet Theatre. He has performed with he Kalamazoo Ballet Company and was also principal dancer and soloist with Ann Arbor Ballet Theatre from 1985-1991. In Chicago he performed with Lyric Opera Ballet and currently dances with Second City Ballet, where he is school administrator. Mr. Knapp also has performed as a vocal recitalist and soloist with several choral groups, including the Lira Singers and the Choral Ensemble of Chicago. He has also performed with Lyric Opera of Chicago, Lincoln Opera and others.

AGMA Delegate: The Philadelphia Singers, The Opera Company of Philadelphia. He has been a featured solo performer with the Philadelphia Singers, The Opera Company of Philadelphia, The Pennsylvania Opera Theater, The Opera companies of San Diego and Boston, and the Baltimore and Delaware Symphonies. For five years Magiera lived in Germany where he sang leading tenor repertoire in many regional, civic and state theaters both in Germany and Switzerland. European finalist - 1986 Luciano Pavarotti Competition.

SAN FRANCISCO AREA
SOLO SINGERS
(1 Vacancy)

*Claudia Waite

AGMA member for 3 years. Ms. Waite has served as an AGMA Delegate for San Francisco Opera. “I have spent many years honing my craft, but only recently have I begun learning how AGMA benefits me as an Artist. The protection afforded by a solid union cannot be denied. I would like to be an element in keeping our union viable and influential in the constantly changing dynamic of the field of the Performing Arts.”

Kathryn Harmon
(Bio And Photo Not Available)

San Francisco Area
CHORISTERS
(1 Vacancy)

Colby Roberts

AGMA member for 4 years. Currently with the San Francisco Opera Chorus. Mr. Roberts joined AGMA as a free lance chorister in New York. He has an understanding of the needs of singers working for one company as well as those who must get work from many sources. Interested in making AGMA stronger, and guaranteeing its members fair and professional treatment.

WASHINGTON / BALTIMORE AREA
SOLO SINGERS
(3 Vacancies)

*Michael Consoli

Member since 1974. Current Board member, Vice Chair, Budget and Finance Committee. Previously served on Committee IV. Served as AGMA delegate: Washington Opera, Washington Concert Opera. “For my first term, I pledged to improve AGMA’s infrastructure through reasonableness and communication. These elements combined with accountability to promote formidable and beneficial changes and to help resolve organizational disputes. The result is a stronger and better AGMA. We must continue our work at the regional and national level to support and improve AGMA as a potent, creative force of collective bargaining.”

Amy Philadelphia

Ms. Philadelphia has been an AGMA member since 1992, and currently serves on the Baltimore/Washington Executive Committee. She completed the Delegate training Program and has served as a delegate during productions at both The Washington Opera and Wolf Trap Opera. She also served as the Chairman for the negotiation Committee for the Wolf Trap Opera chorus contract. She hopes that her strong leadership background will be a valuable contribution to AGMA.
AGMAZINE

BOARD CANDIDATES (Continued from page 12)

G. Stephen Stokes
AGMA member for 15 years. Previous Board member. 
Served on the AGMA Negotiating Committee for Washington Opera Chorus Contract. Served as AGMA Delegate with the Washington Opera, Wolf Trap Opera. "AGMA has been going through significant changes in attitudes and procedures in the recent past, and continues to do so now. I wish to contribute to this because the more individuals serve, the greater the whole becomes. Let's make our union GREAT!"

Charlene Marchant
AGMA member since 1990. Currently: Washington/Baltimore Executive Committee since 1993. Previous: Washington Concert Opera Negotiating Committee. Served as Delegate: Washington Opera and Washington Concert Opera. Charlene is a member of a very team-spirited Executive Committee which, under strong leadership, has helped create an atmosphere of trust and respect for the professionalism of AGMA members in the Washington area. She wishes to serve as an AGMA National Board member to contribute her clearheaded focus to AGMA at the national level. She wants a strong national union and wishes to increase the number of unionized companies in the country.

WASHINGTON / BALTIMORE AREA CHORISTERS (3 Vacancies)

*Nancy Kelso
AGMA member for 25 years. Current Board member. Currently serving on the following AGMA committees: Baltimore/Washington Executive Committee, Chairman of Contract Negotiating committee. Served on the Baltimore/Washington Delegate Training Committee. Currently serving as AGMA delegate: Baltimore Opera. "Members of the Board of Governors have been called to a new level of participation and accountability. To give the Baltimore/Washington area continued representation and voice from the Baltimore perspective, I am willing to give the interest, time, and energy such representation requires and deserves."

Linda Kirk
(Photo Not Available)
Member of the Washington Opera Chorus since 1989. Completed Delegate Training Program - has served as Delegate. Linda wishes to bring her dedication and perspective to AGMA leadership so that she may faithfully represent her fellow members.

Charlene Marchant
AGMA member since 1990. Currently: Washington/Baltimore Executive Committee since 1993. Previous: Washington Concert Opera Negotiating Committee. Served as Delegate: Washington Opera and Washington Concert Opera. Charlene is a member of a very team-spirited Executive Committee which, under strong leadership, has helped create an atmosphere of trust and respect for the professionalism of AGMA members in the Washington area. She wishes to serve as an AGMA National Board member to contribute her clearheaded focus to AGMA at the national level. She wants a strong national union and wishes to increase the number of unionized companies in the country.

+Teresa Ann Reid
AGMA member since 1982. Current Board member. Committee: Washington Opera Contract, Washington Concert Opera Contract, Chair-Delegate Training Program-Washington/Baltimore Area. Served as AGMA delegate: Washington Concert Opera, Wolf Trap Opera Company. Currently AGMA Delegate Washington Opera. "As we continue to communicate on a national level we must now become informed on a local level. We must make sure our members have the information they need regarding their contractual rights. Information will empower our AGMA members into becoming a stronger union and a stronger, committed union. Communication / Information / Team Work = UNION. EQUALS AGMA. Thank you."

NEW ENGLAND AREA SOLO SINGERS (1 Vacancy)

NEW ENGLAND AREA CHORISTERS (1 Vacancy)

Timothy Lanagan
AGMA member since 1991. Currently AGMA delegate: Boston Lyric Opera. Bass Timothy Lanagan has performed throughout the Boston area and in New York as soloist and chorister with Boston Lyric Opera, the Boston Symphony Orchestra, the Tanglewood Festival Chorus, the John Chorale and the Harvard Gilbert & Sullivan Society. He has also appeared as a singer/dancer in numerous televised Boston Pops Specials. A pianist and vocal coach, Mr. Lanagan has been active as a performer, coach and accompanist in Boston since 1980, and is a faculty member of the New School of Music in Cambridge.

NEW ENGLAND AREA DANCERS (1 Vacancy)

Roger Cunningham
(Photo Not Available)
Mr. Cunningham joined Boston Ballet as a member of the corps de ballet in 1993. He taught modern dance and ballet for Boston Ballet's Citydance Summer, a tuition-free intensive summer training program for inner-city students. He was nominated for the Princess Grace Award in 1992. He has also choreographed two works for the Dancers' Resource Fund performances and was a Gold Medalist for the 1992 New England NAACP. He received training from such notables as Alvin Alley, Sylvester Campbell, and Ron Cunningham. He also studied at the School of American Ballet. He has performed solo roles in several productions.

PITTSBURGH AREA CHORISTERS (1 Vacancy)

Carol Wolfe
(Bio or photo not available)

Continued on page 14
TEXAS AREA SOLO SINGERS
(1 Vacancy)

Audrey Vallance
AGMA member for 4 years. Ms. Vallance has appeared as a soloist with Houston Grand Opera, regional companies and in recital. "I feel important issues facing solo singers in AGMA today are health care and career opportunities. Also with the uncertain fate of the NEA, it is time for all artists to step forward and be heard for our own protection and the presentation of our art."

TEXAS AREA CHORISTERS
(2 Vacancies)

*Robert Sheets
AGMA member for twelve years. Current Board of Governors member. Served on the Houston Grand Opera Negotiating Committee. Officer for Houston Grand Opera Chorus and has served as Delegate. Actively represents the needs of our members through the nationally teleconferenced Board meetings. "If we are to be an association of Musical Artists organized to further and maintain our rights and interests through collective bargaining (which is the definition of a union) then we all must work in unity for the common good."

TEXAS AREA DANCERS
(1 Vacancy)

Dear Solo Singers (Continued From Page 3)
interest is very much needed and welcome. Enclosed is a list of committees.

In summary, I know that many of you are quite busy. I myself feel swamped at times. But we are all entitled to a voice in what is being done with the substantial dues we pay to AGMA each year. I hope you will contact me with your ideas.

List of Board Committees:
- Budget and Finance
- Committee on Committees
- Membership and Member Relations
- Merger
- Policy and Administration
- Work Rules and Contracts
- Other ad hoc committees at the discretion of the Board.

NEW CTFD SERVICE

1-800-581-CTFD
Career Transition For Dancers announces the CareerLine, a toll-free national career consultation line for calls originating outside of New York's 212 and 718 area codes.

CTFD provides free career counseling, education, and re-training services for professional dancers. This is made possible in part through a grant from the NEA.

TO ALL PARTICIPANTS IN THE AGMA PENSION FUND:

A settlement has been reached in the Gregory v. AGMA lawsuit which may affect your Pension rights. All parties involved in the lawsuit believe that the settlement is fair and have agreed to the solution, particularly since the accrued benefits of all participants are preserved by the settlement. You should have received a notice of settlement which explains the terms of the settlement and your rights and obligations under it. If by May 1 you have not received the notice of settlement, please contact either Hilary B. Miller, counsel for the plaintiff class, at 112 Parsonage Road, Greenwich, Connecticut 06830-3942, if you are a dancer; or the AGMA Pension Fund office, 1841 Broadway, Room 507, New York, NY 10023, (212) 765-3697, if you are a non-dancer.
ABUSIVE "PARENTS"?

In order "to make a dancer experience constricted movement," an artistic director literally bound a dancer with rope and stated "I would have used duct tape to bind your hands and feet, but I couldn't find any, so I had to use rope". Was this inexcusable act a scene from a movie? No, it really happened and is just one example of abuse in the workplace.

We recognize that often there develops a special relationship between a performer and their teacher, director, choreographer, or company. Many performers develop a sense of trust and loyalty much like a child with a parent. Unfortunately, just as there are abusive parents, there are abusive employers.

In another instance an artistic director forcibly twisted one of the children's heads in a rehearsal of Nutcracker. Dancers endure an incredible amount of pain in their art, from long hours and physical demands placed upon their bodies. However no person should be injured by a deliberate or careless act of a director or choreographer. In another production of Nutcracker a dancer was about to perform with a group of children. Part of the mime is for this dancer to indicate to the audience that he had slapped the child's face. While the dancer was warming up, preparing to make his entrance, the artistic director approached the dancer for some "coaching" on how the dancer is suppose to slap the child. The director proceeded to slap the dancer, not once, not twice but three times to "get his point across".

The performing arts are indeed very emotional. But emotion must always be tempered with control. Are dancers the only ones who experience abuse? No, but perhaps due to the very physical nature of the art, abuse takes a more physical form. As in the case of the artist who was bound, the physical abuse is but one aspect. The psychological impact may last for a much longer time.

Sensitivity to abuse must be increased. Abuse outside the workplace can also impact a performer on the job. A singer had recently ended a personal relationship where she was physically, mentally, and verbally abused. During a staging rehearsal everyone was directed to "find a partner" and for the couples to embrace in various poses. The singer broke down in tears and was forced to leave the room. The concerned AGMA rep. discovered that the abusive events in this woman's life made it extremely difficult to be "grabbed or held" by any man. The director was discreetly informed and in this instance, the staging was modified during the rehearsal period to provide for the performer's need to acclimate to the staging requirements. That is all past history and the artist continues a professional career.

There are more instances of abuse against performers. A dancer was in the hallway of a theatre when an artistic director pushed the performer into a wall and then applied a police choke hold along with an intense verbal assault. Another was faced with a director who went into a rage and repeatedly jabbed his finger into the dancer's chest.

Abuse in any form cannot be tolerated. In domestic violence there are probably five to ten instances of abuse for every one that is reported. In the workplace there are most likely more cases that are not reported than reported, whether it is from fear, intimidation, or embarrassment. If you are the subject of abuse, or observe abuse in the workplace, contact your AGMA rep. or delegate, or call the National Office. It does not have to be tolerated. The greatest crime is that of silence.
Bette McGee Honored
Bryan Miller

It was a bittersweet moment: the final performance of Aida at Lyric Opera of Chicago on Sunday, January 22, marked the end of soprano Bette McGee's 34-year career in the Lyric Opera Chorus. But she was hailed and feted by a crowd of over 125, including colleagues—from her own shop and others—management, and AGMA officials at a backstage champagne bash.

Starting out as a supplementary chorister, Bette soon joined the regular chorus, and was a stalwart member of the first soprano section. In 1982 she became the women's union representative, and soon took a leading role in AGMA at the local, regional and national level. Bette gave herself ceaselessly, whether it was dealing with everyday frictions of backstage life as union rep, contract negotiations for the Lyric Chorus and other area shops like Ballet Chicago, or as integral member of AGMA's National Board of Governors. It was under Bette's leadership that Lyric management first began treating the chorus with a modicum of respect. It was Bette who prodded AGMA into offering teleconferencing; now, with members from all regions participating, it is really, finally, a national union.

Bette, always self-effacing, wasn't expecting such a big to-do at her retirement party, and she was vastly surprised to be greeted with speeches, gifts, and a stunning ovation. Said veteran Lyric PR man Danny Newman, "I have not heard so sustained, so extended an applause for any artist in the Civic Opera House since Maria Callas's mad scene in Norma, forty years ago." Speaker after speaker (including LOC general director Ardis Krainik) extolled Bette's helpfulness, her long hours of unpaid work, her spirit of cooperation, her toughness— and her sense of humor.

Gifts were many: a handsome anniversary clock form her colleagues: a plaque from management— along with her old desk chair, wrapped in red ribbon; a backstage season sweatshirt; and most spectacularly, a fantastic quilt made by chorus contralto Lynn Lundgren that bore the autographs of some of the company's most illustrious soloists, including Kiri te Kanawa, Sam Ramey, Mirella Freni, Placido Domingo, and Susanne Mentzer. Lynn left two blank squares for the signatures of another important pair of stars: Ardis Krainik and Bette McGee, each of whom signed her name with a flourish.

The party was flawlessly organized by contralto Claudia Kerski-Nienow. Significant helpers included Marilyn Vitale-DeStefano, Carolyn Berghoff, Martha Edwards, Scott Holmes, Pat Cook, Janet Farr, and Bryan Miller.

Bette told the assembled throng, "I wish you could see: all these smiles!" She earned every one of those smiles with her years of friendship and selfless work. They say that no one is indispensable, but Bette McGee's retirement will put that proverb to the test. Bette, you will be sorely missed.

On Monday, March 13, 1995, AGMA member Eugene Birlenbach celebrated his 104th Birthday, with much laughter, a clear mind and strong will, and most important, the energy to blow out the candles on his cake! He was joined by Gerald Otte, President of AGMA; Floran Yagoda, Executive Administrator of the AGMA Relief Fund; Lillian Clark Oliver, New York Representative/Trustee, Society of Singers; Wendy Spergel, MSW, Social Services Director, Society of Singers, Los Angeles and many friends. Mr. Birlenbach resides in the home of the most important person in his life, his warm and loving friend, Johanna Schrueck.

Mr. Birlenbach's passion for music keeps him full of life. His outstanding career began in 1919 in Europe and continued in the United States in 1923 when he was signed as first tenor at the Metropolitan Opera. We all listened with delight to his tapes and joined together for a rousing round of applause. Bravo!

YOU'RE INVITED TO AN EVENING OF POETRY AND MUSIC

A delightful evening of Lieder with Contralto Janet Hariton is planned as a benefit for the AGMA Relief Fund on Monday, May 15, 1995. The program will focus on songs inspired by the poems of four famous poets: Johann Wolfgang von Goethe, Heinrich Heine, Paul Verlaine and Victor Hugo.

St. Vartan's Armenian Cathedral
Second Ave. Between 34-35th St.
New York, New York
8:00 p.m.

Admission is $25 per person and all proceeds will go directly to the Fund.

HAPPY 104TH BIRTHDAY
EUGENE BIRLENBACH
Guest Corner

STYLE: THE PRINTED PAGE AND THE COMPOSER’S INTENTION

By John Atkins

A few months ago, a young soprano came to my studio and sang a Puccini aria with a Himalayan frigidity best suited to music dictation class. When I suggested changes, she said, “My teacher and coaches at the Blank School of Music never let me sing it that way. I had to do exactly what was on the page and nothing more — the composer’s intention.”

Before discussing with her our different concepts of the composer’s intention and what the printed pages she was holding meant, I asked whether or not her former teacher and coaches had ever heard that aria as offered by Maria Callas.

“Probably,” she said, “but they would say Callas did things like that with the music because she was Maria Callas.”

“No,” I said, “she was Maria Callas because she did things like that.” I explained that “things like that” were not something done “with the music,” or to it; the things like that were the music.

The unwritten “things” were indispensable stylistic elements of the musical experience that Puccini noted so that it could be recreated. Many elements of the style in which Puccini and other composers of his period expected their music to be performed are not indicated on the printed page because (1) they were generally understood at the time he wrote, and (2) they are so subtle that it would be confusing to attempt to notate them exactly, even for a composer who marked his scores as carefully as Puccini.

To merely dictate the printed page, as in a conservatory ear training class, omitting performance practices of the composer’s period, precludes the larger musical experience he indicated. To do so with the noble motivation of respecting a composer’s intention is as ludicrous as sitting in Manhattan, studying a road map of France and, on the basis of that alone, insisting that you have traveled in France and can describe your trip with authority.

Printed pages by different composers must often be read as if they were in different languages. The unwritten stylistic practices a composer like Puccini intended to hear after publishing his music left responsibilities to performers that Stravinsky intended to remove by the way he notated his, as in the rubato-like rhythmic complexity of the recitative, “No word from Tom,” in The Rake’s Progress. Obviously, singing Stravinsky’s recitative with rubato, as Puccini intended to hear his music, would destroy the experience Stravinsky intended, because he wrote in his own “rubato.” However, it seems less obvious to many performers and coaches today that it is equally destructive to perform Puccini’s music without the stylistic elements he expected but did not indicate, because we hear Puccini performed as if it were Stravinsky, and Chopin as if it were Mozart.

Presently, performance style is often taught incorrectly as a by-product of either prosody or of a composer’s choice of constructional techniques. It is neither. Regarding prosody, the cadence of a language usually forms a basis for developing a musical style, but that is only a beginning. As for constructional techniques, a twelve-tone work may be quite Romantic in style or specifically not.

Style is not what is on the printed page; it is what is not on the printed page, what the composer assumed performers would know he intended.

How does one know, if it’s not on the page? It might seem logical to ask the composer, but consider the following incident:

When John Corigliano was coaching a celebrated pianist for the New York premiere of his piano concerto, he asked him to play a number of passages in a manner the pianist considered inappropriate. The pianist refused, saying his obligation was to reproduce the printed page exactly, therefore being true to the composer’s intention.

“But that’s what the page means,” Corigliano said, “in the style I was writing in.”

“I don’t care. It’s not on the page.”

“If I write it on the page, will you play it the way I want?”

“No. You can’t just write whatever you want on a page of music.”

“But I wrote the piece...”

After much discussion, Corigliano was required to write the stylistic elements into the pianist’s score and initial each one to get what he wanted. Such an absurd situation would not have occurred had the pianist bothered to learn different styles, such as the primarily neo-Romantic style of that work.

If one can ask the composer himself what unwritten subtleties are implied, that is best. Recently a mezzo-soprano brought me “Must the winter come so soon?” from Barber’s Vanessa. She sang it beautifully, and it would have been stylistically correct had the opera been a collaborative effort of Bernstein and Copland. I knew exactly how Barber wanted it to go, because I learned it from him. What was incorrect was not on the page; it could not have been written there.

I could not have known Puccini, Richard Strauss, and Ravel, but I learned their styles from singers, pianists, and conductors who collaborated with them. Further removed from Brahms and Liszt, I studied with musicians taught by their pupils and collaborators. The results of such study cannot be learned from the printed page. Nevertheless, many performers today refuse to listen to historically important recordings, deeming “old-fashioned” what is often the closest indication of a composer’s intention available to them. They even refuse to consult living composers.

Consider two stylistic elements quite appropriate for Puccini but not for Stravinsky, (1) rubato and (2) alterations of pitch (such as “scoops” consciously produced for expression and portamenti, indicated and unindicated).

(1) RUBATO

There are two basic types of rubato. In the first, beats may be borrowed from and lent to. In the second, melodic lines may be displaced over a beat that does not (necessarily) change. If rubato is to be logical, it must be combined with an understanding

Continued on page 18
of its relationship to loudness and softness, creating a complex balance described by Toscanini as "plastique." Once acquired, this balance enables one to perform logically with rubato, an indispensable element of the intentions of many composers. Chopin spoke of rubato so descriptively—as a tree in the wind—that to remove it from his music, merely because a pianist misunderstands or dislikes it, is to disregard his intention blatantly.

(2) ALTERATIONS OF PITCH

A consciously produced “scoop” is essentially the same as a portamento, but the term is almost always pejorative. Unlike a portamento, the hated scoop usually relates to the note that follows it rather than to different notes between which it occurs.

Voice students are often told not to scoop. Strangely, few students ask their instructors why almost all of the singers considered to be “great,” in the recorded history of musical performance including various “golden ages” (of whatever karat marking), did indeed scoop, in some portions of the literature, with abandon. It was **stylistic and expressive**. It still is, but the current fashion is an absence of style. Is it possible that the twenty-five greatest singers of this century were educationally disadvantaged? Start naming them for yourself; see if you can think of twenty-five immortal singers. How many of them scooped when they sang Italian operas? Why do you think they did that? Didn’t they know any better?

In some styles scoops and portamenti are appropriate; in others they are out of place. Any truly devoted artist will learn the difference.

Consider the portamenti indicated throughout “Sì, mi chiamano Mimi” in La Bohème. One can hear this aria many times these days without them, not to mention the unwritten portamenti I learned from sopranos who were coached by Puccini, but forget those—they’re probably lost forever, since no one thought to ask him to write them in and initial them. Just consider written portamenti, and why they are often ignored. How many coaches today can illuminate the two basic kinds of portamenti, or even know that they exist?

It is much more difficult to learn the subtleties of a complex style than to reproduce a printed page absolutely in time, starting and ending each note in the dead center of the pitch. When a style has not been mastered, one’s intended reproduction of the composer’s authentic vision may result in a statement that may be excessive, illogical, or both. However, the possibility of excess or of failed logic is no reason to deny a musical performance its integrity and truth. Many automobiles crash because of excessive speed or failed logic, but we do not ban automobiles from highways; we become better drivers.

One cannot understand Puccini’s style completely without knowing its relationship to Verdi’s, or Verdi’s without Bellini’s. One certainly cannot understand Puccini’s style without knowing its relationship to Milton Babbitt’s, and how slight that relationship is.

A great musician like Renata Scotto understands a composer’s intention from his notation with deceptive ease, partly because her artistry was developed in a matrix rich with authentic styles. However, a musician who grew up with rock in one ear and Muzak in the other needs additional guidance too complex for printed musical notation or words.

The many reasons for the loss of stylistic diversity, some of them sociological, are beyond the scope of this article. The reasons for the loss are less important than the restoration of those styles would be.

Can there be a restoration? Performances today often stray far from the true intentions of many composers, and some musicians have no idea how the music went. But shouldn’t they be honest? Instead of saying, “I’m doing exactly what’s on the page, and nothing more, because I must be true to the composer’s intention,” why don’t they just say the real truth: “I have no idea how Puccini and Chopin wanted their music performed,” or “I don’t really like what Puccini and Chopin wrote. I prefer Stravinsky and Babbitt, so if I have to sing Puccini, I’m going to do it as if it were something better. I’ll just do Puccini my way, and trick you into thinking that it’s because I’m respecting the composer’s intention. That’s what I’ll do. The music doesn’t matter. It’s the page that counts.”

If this does not change, the pages will live, but the music will die. Artistic integrity demands that we strive to know all of a composer’s intention. If we continue to perform works that require stylistic elements like rubato, we must learn what the printed page means. Unless we truly honor the composer’s intention, there is no music.

**Pianist and voice teacher John Atkins lives in New York City**

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**WANTED!**

**Arts And Crafts Made By Artists Of Opera And Dance**

**THE AMERICAN CRAFTS FESTIVAL WILL BE AT LINCOLN CENTER JULY 2 & 3 AND JULY 8 & 9**

A booth has been provided at no charge to the AGMA Relief Fund. We encourage all interested artists to consider donating some of their creations for sale at this highly publicized event on Lincoln Center Plaza.

**All proceeds will benefit the AGMA Relief Fund**

**Please Call Katherine Leonard**

**For More Details 212-265-3687**
Washington (Continued from page 5)

Pam Smith, Joan Morton, Dianne James, and Susan Davison. These people delivered the concerns of thousands of our members and friends of the arts.

Dancers from NYC Ballet met with representatives from their state of origin, providing a national view of how the arts have helped them. The meetings were not always satisfying. Senator Strom Thurmond gave dancers Jenifer Ringer and Elizabeth Walker a couple of key chains and a compliment on their nice figures. An aide to Newt Gingrich conceded to Isabel Kimmel that the NEA debate might not really be about economics. He added that the dancers’ positive experiences with government-funded programs went against the popular perception of the NEA, and in politics, “Perception is reality.” Many of the elected officials were “unavailable” and their aides met with the delegations.

AGMA will continue to take the message to Capitol Hill. “America needs the Arts! Vote for Authorization and Funding without cutbacks.”

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**SOCIAL SECURITY ANNOUNCEMENT**

An important message from the Social Security Administration for all people who are applying for benefits.

Your application cannot be processed until you submit proof of your age. So... if you want to receive your social security checks without delay, make sure you have your birth or baptism certificate in your possession at the time you apply.

---

**AGMA Relief Fund**

**Statements of Revenue, Expenses and Changes in Fund Balance**

*(Cash Basis)*

<table>
<thead>
<tr>
<th>Year Ended September 30</th>
<th>1994</th>
<th>1993</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions Received:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theatre Authority, Inc. East</td>
<td>$75,250</td>
<td>$87,500</td>
</tr>
<tr>
<td>Theatre Authority, Inc. West</td>
<td>23,700</td>
<td>25,050</td>
</tr>
<tr>
<td>Other Contributions</td>
<td>103,306</td>
<td>202,256</td>
</tr>
<tr>
<td><strong>Net Investment Income:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest (including amortization of premiums and discounts)</td>
<td>33,498</td>
<td>27,763</td>
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<tr>
<td>Dividends</td>
<td>2,191</td>
<td>2,502</td>
</tr>
<tr>
<td>Gain on sale of securities</td>
<td>88,191</td>
<td>30,381</td>
</tr>
<tr>
<td></td>
<td>123,880</td>
<td>60,646</td>
</tr>
<tr>
<td><strong>Advisory and custodian fees</strong></td>
<td>8,096</td>
<td>115,784</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td>318,040</td>
<td>465,339</td>
</tr>
<tr>
<td><strong>Expenses:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial Assistance:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Monthly payments for older or disabled members</td>
<td>36,424</td>
<td>37,618</td>
</tr>
<tr>
<td>Other assistance payments to members</td>
<td>52,883</td>
<td>58,298</td>
</tr>
<tr>
<td>Member Services</td>
<td>46,561</td>
<td>45,000</td>
</tr>
<tr>
<td>Contributions paid to organizations</td>
<td>20,141</td>
<td>15,266</td>
</tr>
<tr>
<td>Scholarship expense</td>
<td>3,216</td>
<td>2,618</td>
</tr>
<tr>
<td></td>
<td>159,205</td>
<td>159,182</td>
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<tr>
<td><strong>Administrative:</strong></td>
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<td></td>
</tr>
<tr>
<td>Salaries and payroll taxes</td>
<td>24,310</td>
<td>22,894</td>
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<tr>
<td>Employees’ medical insurance</td>
<td>10,473</td>
<td>4,157</td>
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<tr>
<td>Staff pension plan contributions</td>
<td>4,900</td>
<td>4,473</td>
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<tr>
<td>Legal</td>
<td>3,000</td>
<td>11,245</td>
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<tr>
<td>Accounting</td>
<td>12,500</td>
<td>11,528</td>
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<td>Office supplies and expenses</td>
<td>763</td>
<td>2,487</td>
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<tr>
<td>Bank charges</td>
<td>393</td>
<td>561</td>
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<tr>
<td>Professional workshops</td>
<td>600</td>
<td>780</td>
</tr>
<tr>
<td>Depreciation of computer equipment</td>
<td>1,203</td>
<td>1,203</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>2,997</td>
<td>3,410</td>
</tr>
<tr>
<td></td>
<td>61,739</td>
<td>62,718</td>
</tr>
<tr>
<td><strong>Fund Development:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fund raising</td>
<td>53,228</td>
<td>53,372</td>
</tr>
<tr>
<td>Total Expenses</td>
<td>274,172</td>
<td>272,272</td>
</tr>
<tr>
<td><strong>Excess of Revenue over Expenses</strong></td>
<td>43,866</td>
<td>193,067</td>
</tr>
<tr>
<td><strong>Fund balance, beginning</strong></td>
<td>890,820</td>
<td>687,753</td>
</tr>
<tr>
<td><strong>Fund Balance, End</strong></td>
<td>$934,688</td>
<td>$890,820</td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of these financial statements.

**Member Services**
The Board of Trustees has determined that for each of the years ended September 30, 1994 and 1993, 75% of the Fund administrator’s salary shall be considered to be member services.

**Fund Raising**
Fund raising consists of the director of development’s salary and other expenses such as mailing, printing, and special projects.

**Legal**
The Fund pays a retainer of $3,600 per year for legal services. Legal fees paid during the year ended September 30, 1993, also included $3, 600 for the previous year and additional fees of $4,045 paid to an outside attorney in connection with a bequest received from a former AGMA member.

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The Fund’s complete Financial Statements are available for inspection at the AGMA office. Copies will be provided on request.
In Memoriam

Michael Accord
Ann Ayars
Bernice Bramson
Stephen Chaiken
Howard Chitjian
Michael Dash
Alfred Di Tolla
James Fox
Frederick Fuller
David Garvey
Uta Graf
Sylvester Graves
Thomas Hayward
William Huckabee
.J. Edgar Joseph
Keith McDaniel
Kurt Mentzel
Henry Niemann
George Peckham
Benjamin Plotkin
Carolyn Shaw
Joseph Shockler
Ferruccio Tagliavini
Jerry Zimmerman

COMMITTEE NEWS AND VIEWS:

WORK RULES & CONTRACTS COMMITTEE
Michael Byars, Chairman

Those of us who have been active recently within our national union greatly need your help. Or to put it another way, we think you need your help too, because we’re not ready to give up on the advantages of union membership in addressing our common concerns as performing artists.

As chair of Work Rules & Contracts Committee (WRC), I have had the great pleasure of working with a dedicated, diverse, and imaginative group over the past fifteen months. We’ve met at least once a month to deliberate on specific issues (such as member grievances) as directed by the National Board of Governors, to plan long-term goals, and to hold special national forums.

But enough about us—here’s how you can benefit from this commitment:

• Be sure your colleagues have read this AGMAzine. Only when our members are fully informed as to our present initiatives will we move forward most productively.

• If your company’s Basic Agreement expires this year, please make your concerns known through your area’s appropriate channels (i.e. contacting delegates, Area reps/executive committee members, or the national office): This is especially important for our traveling solo singers and for members of companies working only during the summer season who consequently have no regular delegates. Please check our June issue of AGMAzine for further details.

• Help make our dancer surveys a success: All AGMA dance company delegates have received, or will receive shortly, copies of two surveys on dancers’ life-cycle issues. These surveys will help us to correct the mea-
gerness of data on the life long effects of the brief dance career. We need to receive as many responses as possible to put together the most accurate representation of dance issues—for our mutual benefit. No other organization is as well-equipped to compile this data as is AGMA—but we need your help. Have your dancer colleagues completed and returned their surveys? If you presently work for an AGMA dance company and have not yet received a survey, please contact the company delegate.

• Participate in our ongoing programs: Last fall WRC hosted our union’s first national delegate teleconference, the OCTOBERFEST. With our 70 participants, we touched on many diverse issues, from contractual salary structures to concert chorus unionization, from soloist health plan options to stage manager concerns. The overwhelmingly - favorable response suggests that a national delegate “tele-conversation” should become at least an annual effort— but we need your input for further agenda items of national importance.

In February we launched an investigation into dancer injury issues. Informed by a survey of medical professionals conducted by WRC, and assisted by three dance injury experts present at our meeting, we began to examine such topics as the differing views of medical "screening" and the discrepancy between the most common type of injury identified by our doctors (i.e., chronic or overuse injury) and the lack of contractual recognitions of cumulative physical stresses through cumulative injury leave provisions. Further discussions of these and related issues will occur in a follow up teleconference later this spring and participation from all interested AGMA dancers is welcome.

Thanks to the involvement of many far-
# American Guild of Musical Artists

## Financial Statements

**September 30, 1994 and 1993**

Lopez Edwards Frank & Company

Certified Public Accountants

Complete Financial Statements are available for inspection at the AGMA office.

## American Guild of Musical Artists, Inc.

### Statements of Assets and Liabilities (Cash Basis)

<table>
<thead>
<tr>
<th></th>
<th>1994</th>
<th>1993</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$233,407</td>
<td>$74,366</td>
</tr>
<tr>
<td>Furniture and equipment, at cost (less accumulated depreciation and amortization)</td>
<td>72,175</td>
<td>79,460</td>
</tr>
<tr>
<td>Computer equipment, at cost (less accumulated depreciation of $135,570 and $114,770)</td>
<td>36,193</td>
<td>26,223</td>
</tr>
<tr>
<td>Leasehold improvements, at cost (less accumulated amortization of $104,631 and $8,914)</td>
<td>30,492</td>
<td>22,972</td>
</tr>
<tr>
<td>Cash of life insurance and annuity policies (net of $25,000 paid)</td>
<td>20,356</td>
<td>28,964</td>
</tr>
<tr>
<td>Adoption receivable</td>
<td></td>
<td>3,964</td>
</tr>
<tr>
<td>Miscellaneous receivables</td>
<td></td>
<td>103</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>$390,232</strong></td>
<td><strong>$156,655</strong></td>
</tr>
</tbody>
</table>

### Liabilities and Fund Balance

<table>
<thead>
<tr>
<th></th>
<th>1994</th>
<th>1993</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Notes payable</td>
<td>$7,347</td>
<td>9,468</td>
</tr>
<tr>
<td>Obligation to credit card company</td>
<td>3,630</td>
<td></td>
</tr>
<tr>
<td>Obligations under capital leases</td>
<td>17,314</td>
<td>20,716</td>
</tr>
<tr>
<td>Advances payable</td>
<td></td>
<td>104</td>
</tr>
<tr>
<td>Security deposits payable</td>
<td>207,713</td>
<td>100,000</td>
</tr>
<tr>
<td>General Singers’ Committee</td>
<td>10,564</td>
<td>10,564</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>227,747</strong></td>
<td><strong>211,284</strong></td>
</tr>
</tbody>
</table>

### Fund Balance

<table>
<thead>
<tr>
<th></th>
<th>1994</th>
<th>1993</th>
</tr>
</thead>
<tbody>
<tr>
<td>Board Designated Restricted Funds</td>
<td>106,562</td>
<td>127,128</td>
</tr>
<tr>
<td>Deferred compensation</td>
<td>30,564</td>
<td></td>
</tr>
<tr>
<td>Other restricted</td>
<td></td>
<td>107,764</td>
</tr>
<tr>
<td>Unrestricted</td>
<td>315,137</td>
<td>328,331</td>
</tr>
<tr>
<td><strong>Total Fund Balance</strong></td>
<td><strong>$640,265</strong></td>
<td><strong>$656,289</strong></td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of these financial statements.

## American Guild of Musical Artists, Inc.

### Statements of Cash Flows (Cash Basis)

<table>
<thead>
<tr>
<th></th>
<th>1994</th>
<th>1993</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash Flows From Operating Activities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Excess of revenue over expenses</td>
<td>$1,156</td>
<td>$(30,162)</td>
</tr>
<tr>
<td>Adjustments to reconcile revenue over expenses and (excess) of expenses over revenue to net cash provided by operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>30,932</td>
<td>40,439</td>
</tr>
<tr>
<td>Referred compensation payment made by life insurance company</td>
<td>123,737</td>
<td></td>
</tr>
<tr>
<td>Loan forgiven</td>
<td>8,782</td>
<td></td>
</tr>
<tr>
<td>Changes in assets and liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Decrease (increase) in advances payable</td>
<td>6,255</td>
<td>(11,679)</td>
</tr>
<tr>
<td>(Increase) in miscellaneous receivables</td>
<td>(360)</td>
<td></td>
</tr>
<tr>
<td><strong>Net Cash Provided (Used) by Operating Activities</strong></td>
<td><strong>109,872</strong></td>
<td><strong>(11,648)</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>1994</th>
<th>1993</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash Flows From Investing Activities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Receipt of distribution of cash surrender value</td>
<td>64,289</td>
<td>20,000</td>
</tr>
<tr>
<td>Payments to increase cash value of life insurance and annuity policies</td>
<td>(11,434)</td>
<td>(7,037)</td>
</tr>
<tr>
<td>Purchase of office furniture and equipment</td>
<td>(6,270)</td>
<td>(5,112)</td>
</tr>
<tr>
<td><strong>Net Cash Provided (Used) by Investing Activities</strong></td>
<td><strong>46,745</strong></td>
<td><strong>(2,118)</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>1994</th>
<th>1993</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash Flows From Financing Activities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Principal payments of note payables</td>
<td>(27,632)</td>
<td>(34,054)</td>
</tr>
<tr>
<td>Proceeds from loan payable</td>
<td>(2,758)</td>
<td>(18,600)</td>
</tr>
<tr>
<td>Payments of capital lease obligations</td>
<td>(9,109)</td>
<td>(15,919)</td>
</tr>
<tr>
<td>Additional security deposit payments</td>
<td>(2,800)</td>
<td>(3,500)</td>
</tr>
<tr>
<td><strong>Refund of security deposits payable</strong></td>
<td>(2,545)</td>
<td></td>
</tr>
<tr>
<td><strong>Net Cash (Used) by Financing Activities</strong></td>
<td><strong>(29,357)</strong></td>
<td><strong>(18,093)</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>1994</th>
<th>1993</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net Increase (Decrease) in Cash and Cash Equivalents</strong></td>
<td>179,041</td>
<td>(35,834)</td>
</tr>
<tr>
<td><strong>Cash and cash equivalents, beginning</strong></td>
<td>73,748</td>
<td>115,680</td>
</tr>
<tr>
<td><strong>Cash and Cash Equivalents, End</strong></td>
<td><strong>$252,807</strong></td>
<td><strong>$78,564</strong></td>
</tr>
</tbody>
</table>

* Restated for comparative purposes.

The accompanying notes are an integral part of these financial statements.
4. Cash Value of Life Insurance and Annuity Policies

The Guild has entered into deferred compensation arrangements with three of its employees. Life insurance and/or annuity policies have been acquired in connection with these arrangements. The employees have neither ownership nor beneficial interest in these policies. However, the related deferred compensation arrangements provide for payments to the employee in approximately the amounts that will be available to it from proceeds of the policies, and, therefore, the fund balance has been restricted to the extent of the cash values of the policies. During the years ended September 30, 1994 and 1993, respectively, the Guild paid and/or transferred $124,616 and $92,000 for deferred compensation arrangements.

Changes in the restricted fund balance were as follows:

<table>
<thead>
<tr>
<th>Year Ended</th>
<th>1994</th>
<th>1993</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fund balance, beginning</td>
<td>$ 305,744</td>
<td>$ 200,351</td>
</tr>
<tr>
<td>Increase in cash values of life insurance and annuity policies</td>
<td>11,416</td>
<td>8,445</td>
</tr>
<tr>
<td>Payment and transfers of deferred compensation</td>
<td>(19,438)</td>
<td>(30,000)</td>
</tr>
<tr>
<td>Fund Balance, End</td>
<td>$ 307,726</td>
<td>$ 203,796</td>
</tr>
</tbody>
</table>

Under the terms of these arrangements, current compensation to the employee is net of payments made for the insurance and annuity contracts.

Net life insurance and annuity premiums are computed as follows:

<table>
<thead>
<tr>
<th>Year Ended</th>
<th>1994</th>
<th>1993</th>
</tr>
</thead>
<tbody>
<tr>
<td>Premium paid</td>
<td>$ 15,587</td>
<td>$ 19,868</td>
</tr>
<tr>
<td>Increase in cash value of life insurance and annuity policies</td>
<td>(11,416)</td>
<td>(7,430)</td>
</tr>
<tr>
<td></td>
<td>$ 4,171</td>
<td>$ 12,438</td>
</tr>
</tbody>
</table>

7. Loan Payable

In addition to the notes payable, the Guild had a $25,000 line of credit with Chemical Bank, against which the Guild had drawn $9,468 as of September 30, 1993. The line of credit was renewed in February 1994. The line would have expired in February 1995. The Guild made a lump-sum payment in June 1994 to pay off the remaining balance on the loan, and the line was terminated.

8. Obligation to Credit Card Company

At September 30, 1994, $2,630 represents the liability to American Express Company for the purchase of computer equipment.

9. Capital Leases

The Guild leased certain equipment under a noncancelable capital lease. The first lease which would have expired during the year ended September 30, 1994, was an interest rate at 9% per annum. The first lease was fully paid in the year ending September 30, 1994. The cost of the property under this lease was $5,025. The second lease expired during the year ended September 30, 1994. The leased property is in use by the Guild. The combined original (deemed) amount on these two leases was $63,245, including interest of $7,920.

The balance will be repaid as follows:

<table>
<thead>
<tr>
<th>Due in 1994</th>
<th>12 payments</th>
<th>$63,245</th>
<th>$4,772</th>
</tr>
</thead>
<tbody>
<tr>
<td>Due in 1995</td>
<td>12 payments</td>
<td>$64,289</td>
<td>$4,772</td>
</tr>
<tr>
<td>Due in 1996</td>
<td>12 payments</td>
<td>$64,289</td>
<td>$4,772</td>
</tr>
<tr>
<td>Due in 1997</td>
<td>1 payment</td>
<td>$5,025</td>
<td>$1,000</td>
</tr>
<tr>
<td>Due in 1998</td>
<td>1 payment</td>
<td>$5,025</td>
<td>$1,000</td>
</tr>
</tbody>
</table>

The capital lease represents interest payment on the lease amount of $63,245, including interest of $7,920.

The book value of the copier equipment at September 30, 1993 is $31,678. Amortization of the assets under capital leases is included in depreciation and amortization expense.
10. Pension Plan
The Guild sponsors a defined benefit pension plan covering substantially all employees. Annual contributions are actuarially computed and include normal costs and amortization of the unfunded actuarial accrued liability. The pension contribution was $79,085 and $56,486 for the years ended September 30, 1994 and 1993, respectively.

11. Tax Status
The Internal Revenue Service has determined that the Guild qualifies under section 501(c)(3) of the Internal Revenue Code and is, therefore, exempt from federal income tax. The Guild qualifies in New York State as a not-for-profit entity and is exempt from state income taxes.

12. Lease Commitments
The Guild owns office space at 1777 Broadway, New York, New York. The lease expires on April 30, 2003. The future minimum annual rentals are as follows:

<table>
<thead>
<tr>
<th>Year Ending</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 30</td>
<td>$182,000</td>
</tr>
<tr>
<td>1994</td>
<td>182,000</td>
</tr>
<tr>
<td>1995</td>
<td>182,000</td>
</tr>
<tr>
<td>1996</td>
<td>182,000</td>
</tr>
<tr>
<td>1997</td>
<td>182,000</td>
</tr>
<tr>
<td>1998</td>
<td>182,000</td>
</tr>
<tr>
<td>1999</td>
<td>182,000</td>
</tr>
<tr>
<td>Thereafter</td>
<td>472,167</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$1,589,167</strong></td>
</tr>
</tbody>
</table>

The lease includes escalation clauses for real estate taxes, property tax increases and other increases in the costs of doing business. Rent expense was $218,833 and $233,178 for the years ended September 30, 1994 and 1993, respectively. The lease term is August 1, 1994 through March 31, 1999, with the option to renew for three additional terms of one year each. The annual rent is $182,000 for the first year, increasing by 2% each year thereafter.

The Guild provides office space to AGMA Relief Fund and Career Transition Fund at no charge. The value of the space is estimated at $10,000 and $15,000 annually per fund, respectively.

13. Litigation
On October 1, 1991, a class action suit was brought against the American Guild of Musical Artists, Inc. and the Trustees of the American Guild of Musical Artists Pension Fund by certain participants of the Fund. The plaintiffs allege that the pension plan’s normal retirement age of 65 is unfair and discriminatory. The relief sought is either a termination or reformation of the plan and discharges of $15,000,000.

After three years of discussion, a stipulation of settlement was reached on December 13, 1994. Under the proposed settlement, the defined benefit plan will be terminated and a defined contribution plan will be established in its place. Benefits accrued to participants under the defined benefit plan will be preserved in accordance with the current plan provisions.

For the stipulation to become effective, AGMA must amend the Collective Bargaining Agreement with contributing employers, obtain court approval, and obtain a favorable tax determination letter from the IRS. The contributions which are currently paid into the defined benefit plan will then be paid into the proposed defined contribution plan beginning with the effective date of the settlement agreement.

The stipulation has been approved by the Board of Governors of the American Guild of Musical Artists, Inc.

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**SCHOLARSHIP REMINDER**

Scholarship money is available for AGMA artists pursuing undergraduate or graduate degrees (including law and medicine) at campuses in Toledo, Ohio. Applicants should be AGMA members in Good Standing or on Honorable Withdrawal. Length of time working under AGMA contracts is an advantage. (Work experience of five or more years under AGMA contracts is treated equally.)

The awards may be used for tuition or expenses and may be packaged with other loans and grants. Because of the tuition advantage that residency confers on students at state schools like Toledo, and although successful applicants may be full- or part-time students, it is most likely that recipients will be either Ohio residents, or AGMA Artists in transition.

It is expected that the funds will be available for the semester beginning this Fall, 1995. Details are now available soon through the AGMA national office or at the following:

University of Toledo,
Office of University Development
Driscoll Center
Toledo, Ohio 43606-3395.
(419) 537-2603
ARIZONA OPERA AND BALLETMET NEW CONTRACTS COMPLETED

Contract negotiations have been completed for Arizona Opera and Ballet Met, with important gains for AGMA artists. Arizona choristers gained important compensation and rehearsal provisions in their first AGMA contract. BalletMet dancers will have additional work weeks and important compensation gains to bring them more in line with other professional dancers. Both negotiations were difficult. Congratulations to all involved.

AUTHORIZATION FORM

Below is an authorization form to join the AGMA campaign to support the NEA. Clip it out, copy it, and give it to people you work with, friends, neighbors, and other concerned individuals. This may well be one of the most important things you can do for your future.

I SUPPORT
THE
NATIONAL ENDOWMENT FOR THE ARTS

The undersigned ________________________________ authorizes the American Guild of Musical Artists, and any duly authorized agent thereof to send appropriate messages to United States Congressional Representatives and Senators advocating the continuing support and funding of the National Endowment for the Arts.

______________________________  ________________________________
Signature                                  Date

______________________________  ________________________________
Home Address:                              Zip

______________________________
Congress member:                           (If known)

______________________________
Fax or Send: American Guild of Musical Artists
1727 Broadway
New York, New York 10019-5284

Fax (212) 262-9088

Committee News: (Continued From Page 20)
sighted unionists, AGMA now has a framework for enhanced national participation of our membership. We're here to help. But as most of us are volunteers and active performers/creative artists, we need your help too. If the above programs sound interesting, please let us know. If we are omitting programs that could be expanded into your area, we need to hear that too--especially so if you can help us! Be in touch--and keep in touch!