ELECTION RESULTS FOR OFFICERS AND BOARD

AGMA members returned Gerald Otte to the office of President in the recent elections. Ballots in the secret mail vote totaled 1081. 1036 were valid and 45 were declared invalid for arriving too late or other reasons. All active members in good standing were eligible to vote. See the results on page 4 for Officers and pages 6-7 for Board members. Elected candidates are in italics and larger type.

SOLOIST ACTION COMMITTEE ESTABLISHED

Growing from the needs of AGMA's solo vocalists, a new committee has been created to focus on issues unique to our soloists. Concerns expressed in soloist forums emphasized the need, and the creation of the committee was requested by National Executive Secretary Louise Gilmore.

Soloist Aaron James was elected as Chairperson with Anita Terzian and Eileen Koyl serving as Co-Vice-Chairpersons.

One target of the committee is to involve more soloists into the negotiation and contract process, an area which is especially important in a major negotiation year. An additional concern of several artists is the need for increased communication at the local levels. (See related story page 11).

NYC SITE OF POSSIBLE RULE ONE ACTION

Musica Sacra (NY) may become the first company concerning which Rule One is fully enforced. There are strong indications that this issue may be resolved prior to action, as a tentative meeting has been established. Rule One states that an AGMA artist may not work for a company which does not bargain in good faith. (See related information page 13).

HEALTH INSURANCE AVAILABLE THROUGH AGMA

After being identified as a primary concern among our membership, AGMA members may now participate in a health care plan by virtue of their membership in AGMA. A notice went out to all members with the announcement in June and the plan went into effect July 1.

The plan is through TEIGIT (The Entertainment Industry Group Insurance Trust). Many Principal Artists who have sung with opera companies that contribute to the plan, may have funds available to use for the health plan through

Continued on page 14
Louise Gilmore
National Executive Secretary

UPDATE ON THE BATTLE TO SAVE THE NEA: YOU ARE WINNING, BUT DON'T STOP NOW

AGMA is a small union. Measured against the giant industrial labor organizations, it is minuscule. But because of the commitment made by the AGMA Board of Governors, our members, AGMA employers, our staff, and our sister performing arts unions we may save the National Endowment for the Arts. Our hope is to protect the thirty-year old structure of the NEA from being dismantled and to fight in future years for increased funding. When we took to the field, were were told the battle was lost. Now the tide is turning.

Since we first mailed authorization forms, permitting us to use your names on letters to Capitol Hill, the AGMA national office has received a total of 3055 signed copies. Our Office Administrator, Dianne James, has generated 39,000 plus letters and faxes to Senators and Members of Congress in the names of the signatories. These letters are not duplicates but varied in form and content.

During two recent trips to Washington, DC, I was told by Senatorial aids that the mail is now favoring the NEA's preservation. Only one Senator out of a total of about twenty-eight offices I have visited personally was reported to be against the Endowment. A number of Senators whom I had viewed as ultra-conservative are taking strong stands supporting the NEA.

This is only half the battle. If a vote on the issue is blocked on the House floor, all will be lost.

Congressional aides have told us repeatedly that grass roots sentiment is paramount in saving the NEA. Once again I ask you to copy and to circulate our authorization form to those who have not signed one but who understand that the Endowment enriches America locally and nationally. Another copy of the authorization form appears on page 15 of this AGMAZine. It is especially important to receive signatures from those outside New York City.

Christine Tellalian (Senator De Wine Aide), Louise Gilmore (AGMA), Jack Goldstein (Equity), Joan Morton (AGMA Board Member), Tom Lee (Vice President; American Federation of Musicians) on Capitol Hill.

( Photo by A. Gilmore)
From the President

Gerald Otte

Today is the day to make a difference in the lives of all those around you. How? First, recognize the commonality with your co-workers. This is the basis of unionism. When we recognize other’s problems as different facets of our own, we begin to feel the solidarity that is the first step toward solving those problems. The problems of a young artist just starting a career in the performing arts are basically the same problems we all faced at some point in our career. How can we help one another if we keep silent? Your sisters and brothers in the union are your greatest resources. AGMA has begun a new effort in inter-shop communication. This effort will succeed in improving the lives of all artists but only if all participate. Talk to your shop delegate. Write a note to your Board of Governors member. You are the union. Together we can succeed.

TOM JAMERSON ELECTED TO FOUR A’S OFFICE

AGMA Assistant to the National Executive Secretary, Tom Jamerson, was elected to the position of Treasurer of the Associated Actors and Artistes of America (Four A’s). Mr. Jamerson has served as a representative and as a Vice-President to the organization over the past several years.

Actor/singer Theodore Bikel was re-elected to a fourth two-year term as President of the Four A’s, the international union affiliated with the AFL-CIO from which the various performer unions derive their jurisdictional charters.

Other international officers re-elected by acclamation at the 17th Biennial Convention of the performers’ group held in New York on June 27 are: Bruce York (American Federation of Television and Radio Artists), First Vice-President; Patrick Quinn (Actors’ Equity Association), Second Vice-President; Carl Harms (Actors’ Equity Association), Third Vice-President; Rod McKuen (American Guild of Variety Artists), Fourth Vice-President; Seymour Rexte (Hebrew Actors Union), Fifth Vice-President; and John Sucke (Screen Actors Guild), Executive Secretary.

Constituents of the Four A’s include: Actors’ Equity Association, American Federation of Television and Radio Artists, American Guild of Musical Artists, American Guild of Variety Artists, Hebrew Actors’ Union, Italian Actors’ Union and Screen Actors Guild.

Congress is back from Recess

It’s not playtime!

Let Congress know now:

AMERICA NEEDS THE ARTS

for your community and how much it means to you personally.

Remind your legislators that the NEA reaches all states, bringing American creativity and culture to all areas and audiences, to families, schools, seniors, rural and urban areas, fostering a sense of community and national identity. The Endowment may be the most fiscally efficient program of the federal government, factoring each grant dollar to attract ten to eleven additional dollars. Only the government can disburse these funds fairly and impartially. If your Representatives express concerns about content, tell them that under the new NEA rules individual re-grants, which formerly were awarded for some of the more controversial projects, have been ended, making it improbable that even a scant handful of provocative material will be produced in the future with federal monies. Please call or visit and make your feelings known.

We can prevail, but only with your help. A little union is going a long way to win a major victory.
AGMA NATIONAL OFFICERS

Gerald Otte
President
"I will continue to work for the membership of AGMA. We need to know from you, how you want things done. I invite you to participate in AGMA, your union, as fully as you possibly can."

John Coleman
4th Vice President
"When we work together we are a strong advocate for the arts and for the equitable treatment of all performing artists. Getting involved on any level is an asset to our community."

Michael Byars
1st Vice President
"Your participation is vital; join us, in making AGMA work for you by working with us. Your support is welcomed."

Sandra Darling
5th Vice President
"I will continue my efforts to ensure that you, AGMA's membership, are well-represented."

Pamela Smith
2nd Vice President
"AGMA's growth over the past year is a direct result of the involvement of each discipline and each geographic area. Let's keep supporting each other, it is vital to our survival as professionals."

William Cason
Treasurer
"AGMA has come a long way over the last two years. We must continue to work together, to continue our growth."

Eugene Lawrence
3rd Vice President
"I will help in any way I can, to make AGMA a strong, well-organized and highly respected organization."

Constance Webber
Recording Secretary
"It is our union, yours and mine, and we must work to support it, to support ourselves. AGMA is here for us."

ELECTION TALLY

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<tr>
<td>Recording Secretary</td>
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EAST COAST DAY OF COMPASSION

Cynthia Cole

Lawrence Leitz, AGMA dancer and member of AGMA’s Board of Governors, was responsible for organizing the East Coast Day of Compassion on June 21st, 1995.

According to Mr. Leitz, this day has significant meaning for him.

Leitz, living on the west coast at the time, watched his friend Neil Tadken organize the event there. Upon his return to the east coast, he volunteered to help organize here, in New York City. But it wasn’t until after he became personally involved that he realized the enormity of the task and began having second thoughts about doing the job. Then something very important happened that changed his thinking. Leitz’s father died.

He stated, “I went home to a small mid-western town for the funeral. At the funeral home with my mother and brother, I became overwhelmed and stepped out of the room into another, where a partially closed casket, containing a young man appearing to be in his thirties, was laying. There were no flowers, no people, nothing. My brother stepped into the room and I asked him why there was such a stark contrast between the young man and our father’s funerals. I was told that his family was ashamed of him because he died of AIDS. This struck me very hard. In the next room lay my father, a man of eighty, with flowers filling the room and people from all over coming to pay respects. But just a few steps away was a young man who more than likely had died as alone as he was being buried. At that moment I really understood the significance and relevance of an event like the Day of Compassion. I came home and began working in earnest.”

“The first year said Leitz, “seven daytime programs participated in the Day of Compassion.” But this year, the third season, there were over one hundred programs involved. Some of the programs included were soap operas, such as General Hospital and Another World, news and a host of talk shows from both cable and network television.

Asked what a Day of Compassion means to him, Leitz replied, “It means when you take your heart and place it next to another person’s heart, to feel what they feel and walk in their shoes.”

AFI-CIO CHICAGO AREA CONFERENCE

“STAND UP FOR AMERICA’S WORKING FAMILIES”

Richard Livingston

AGMA members have recently been busy responding to the attacks of Congress on the NEA. As members of a labor union, we must recognize that right-wing legislators have also launched an assault on the jobs, wages, health and safety protections, and independent bargaining rights of employees.

The need to involve all the workers of our country in a clear and resounding opposition to those proposals was the theme of a series of regional conferences held by the AFL-CIO, of which AGMA is a part.

On June 8-9, 1995, I represented AGMA at the Chicago convention as Chair of the Chicago Area Executive Committee and a member of the Board of Governors.

Using the motto “Stand up for America’s Working Families,” the leaders of the conference strongly urged all unions to involve their members actively in communicating with their legislators and in alerting the public about the destructive effects sought by the extremist forces that control Congress. Legislation is already underway that would seriously reduce on-the-job safety measures now provided by OSHA. Attempts are being made to weaken labor laws so that “company” organizations controlled by management would replace the independent unions which now represent workers. Because these changes would have a major effect on AGMA members and on our contracts, each of us must try to prevent their enactment and to keep in the White House, a President who will veto any such proposals that are passed.

The conference also included workshops on how to work effectively with the media and how to increase the diversity of union leadership. AGMA’s record compares very favorably with that of other unions in those areas. On political issues, however, we need to increase our efforts to be well informed and both as a union and as individual members, to become more involved in calling and writing our senators and representatives and in voting our concerns at election time.
## BOARD OF GOVERNORS

### NEW YORK AREA 345

**Soloists (10 vacancies)**
- Chester Ludgin 258
- Leonore A. Lanzillotti 239
- Stephen West 233
- Andrea Bradford 227
- Gabor Carelli 227
- Charles Robert Stephens 220
- Eileen Koyl 218
- Aaron James 216
- Joseph Wolverton 212
- *Erie Mills 3
  Write-in Votes 76

**Choristers (4 vacancies)**
- Deborah Saeverance 200
- Carole L. Wright 180
- Robert Kuehn 174
- Joan Peterson 172
- Roger Ohlsen 156
- Bonny Lynn Rinas 130
  Write-in Votes 16

**Dancers (5 vacancies)**
- Christine Dakin 247
- Riccardo Costa 237
- Ralph Di Rienzo 227
- Lawrence Leritz 223
- Christian Zimmermann 223
  Write-in Votes 16

**Stage Directors/Managers (3 vacancies)**
- Bruce Donnell 228
- Michael Phillips 191
- Laura Alley 171
- Richard C. Rauscher 141
  Write-in Votes 8

### SOUTHERN CALIFORNIA 182

**Soloist (1 vacancy)**
- Ann Marie Biggs 129
  Write-in Vote 3

**Choristers (5 vacancies)**
- Janet Goggin 128
- Natalie Beck 122
- Roger H. Lindbeck 114
- David Schnell 106
- John Golitzin 92
- Stan Kruggel 84
  Write-in Votes 2

### CHICAGO 138

**Chicago (2 vacancies)**
- Arnold Voketaitis 125
- James Odom 120
  Write-in Votes 4

### SOUTHEAST 207

**Soloist (1 vacancy)**
- Richard Knapp 122
- Kathryn Harmon 121
- Mario De La Nuez 117
  Write-in Votes 6

### SOUTHERN CALIFORNIA 182

**Soloist (1 vacancy)**
- Claudia Waite 87
  Write-in Votes 1

**Choristers (1 vacancy)**
- Colby Roberts 87

### NEW ORLEANS 17

### NO BOARD VACANCIES

### PHILADELPHIA 46

**Soloist (1 vacancy)**
- Michael Masiera 41
  Write-in Votes 1

### WASHINGTON - BALTIMORE 92

**Soloist (3 vacancies)**
- Amy Phi Adel Phia 82
- Michael Consoli 81
- G. Stephen Stokes 81
  Write-in Votes 1

**Choristers (3 vacancies)**
- Teresa Ann Reid 73
- Charlene Marchant 68
- Nancy Kelso 61
- Linda Kirk 54

### PITTSBURGH 27

**Choristers (1 vacancy)**
- Carol Wolfe 26

### NEW ENGLAND 41

**Soloist (1 write-in vacancy)**
- Mark Alapioulos 2
  Write-in Votes 6

**Choristers (1 vacancy)**
- Tim Lanagan 36

**Dancers (1 vacancy)**
- Roger Cunningham 34
  Write-in Votes 2

**Soloist (1 vacancy)**
- Audrey Vallance 41
  Write-in Votes 1
CONCERT SINGERS:
NYC MINIMUM RATES SET

In the near future AGMA will be contacting professional Choral organizations in an attempt to bring them into the fold as AGMA signatories. Minimum pay rates for the New York City area have been adopted for the 1995-1996 season and will be negotiated for in subsequent negotiations. These rates are $17.50 per rehearsal hour and $110.25 per performance.

In the meantime, contracts are being sent out for the season by several non-AGMA organizations which offer work at rates substantially below scale. Singers are suggested to take into consideration the adopted rates when deciding about accepting work.

BOARD APPOINTS TWO NEW MEMBERS

Two members have recently been appointed to the AGMA Board of Governors, filling an open Solo Singer position in the New York area, and a Chorister position in the Northern California Area.

Mezzo Soprano Anita Terzian has been a member since 1971. She will fill the Solo Singer position in the New York area.

Catherine McKee, Chorister with the San Francisco Opera, becomes a Board member in the Chorister category for the Northern California area. Ms. McKee has been a member of AGMA since 1993.

Appointments by the Board are for one year terms, with these positions being held until the next scheduled elections in the spring of 1996.

NY REPRESENTATIVE SLAUGHTER ADDRESSES AGMA'S BOARD OF GOVERNORS

In a past AGMA Board meeting, New York Representative Louise Slaughter joined the meeting from Washington with an update to the NEA. She emphasized the need for everyone’s involvement in voicing support for the NEA. Representative Slaughter informed the Board that it would continue to be a difficult road with the current direction of Congress. This unique event for the Board recognizes the continuing need to understand the issues facing the arts and artists across the nation.

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 available through AGMA’s national office or at the following:

University of Toledo,
Office of University Development
Driscoll Center
Toledo, Ohio 43606-3395.
(419) 537-2603

LIEDER RECITAL BENEFITS AGMA RELIEF FUND

Song and poetry joined for one memorable evening as contralto Janet Harito, accompanied by Joshua Greene performed a lieder recital to benefit the AGMA Relief Fund on May 15, 1995 at St. Varstan’s Armenian Cathedral.

The writings of Johann Wolfgang von Goethe, Heinrich Heine, Paul Verlaine and Victor Hugo inspired composers such as Schubert, Strauss, Brahms, Mendelssohn and others to create songs in a great variety of styles and moods.

Inspiration, consolation, joy, and solace translated into music for an enjoyable evening which also brought the Relief Fund over $5,500. Many thanks to Janet and Leon Hantton for underwriting this benefit, as well as those who made individual contributions.
DANCE AT A GLANCE
Alex Dube & Dorothy Kochiras

Newly Organized Dance Companies Update:
We are pleased to report that collective bargaining agreements with Tulsa Ballet Theatre and BalletMet are completed. The negotiations with these companies were assisted by attorneys Beatrice Mladenka-Fowler and Ira Sills, respectively. Negotiations for Atlanta Ballet and Ballet Hispanico of New York are progressing.

New Paths for the National Dance Basic Agreement:
AGMA and the national employers signatory to the National Dance Basic Agreement have decided to forego the multi-employer bargaining format, historically established for the convenience of negotiating the National Dance Basic Agreement. All AGMA soon-to-expire contracts will be negotiated individually with each employer.

AGMA SPONSORS FIRST DANCERS’ CAREER SEMINAR AT LINCOLN CENTER
Michael Byars

On Monday, June 5th, New York City Ballet Principal Dancer Judith Fugate hosted an introduction to the career-related issues facing dancers who are entering the profession. Held at the Clark Studio Theater in Lincoln Center’s Rose Building, the seminar presented, in Ms. Fugate’s introductory words, “Just the type of information I wish I had access to when I was beginning my career.”

Due in large part to the early age at which the professional career begins (16 to 18 years old), and to its relatively short duration (10 years on average for the female ballet dancer), many dancers do not find out about programs and organizations meant to help them until a crisis, such as a serious injury or the loss of a job hits. With an eye toward providing students on the verge of beginning a dance career with a first, positive outlook on the realities faced by every professional dancer, AGMA’s sponsorship of the event aimed at empowering young dancers with the knowledge to avoid, or at least mitigate, problems later on.

The program was coordinated by Vice President Michael Byars, and included dancers and other guest speakers from dance-related professions. New York City Ballet physical therapist Marika Molnar discussed how to reduce injury risk and when to seek treatment. Staff counselor Suzie Jary, assisted by her colleagues Elizabeth Campbell, CTFD program services director, and Dr. Eleanore Robinson, from the newly-opened Los Angeles office, introduced the Career Transition for Dancers programs and the importance of developing broad skills throughout the dance career. Sean Gallagher, from Performing Arts Physical Therapy, presented alternative physical training regimens used to supplement and enhance dance training. Clinical psychologist Dr. Linda Hamilton (a former New York City Ballet dancer) explained techniques for recognizing and coping with professional pressures. Michael Byars spoke about the rights and responsibilities of professional employment and the inter-relationship between the union and its members. Marisa Cerveris, principal dancer with the new AGMA signatory Los Angeles Ballet, discussed her experience as a professional dancer in Europe. Also in attendance were two New York City Ballet dancers, newly-promoted soloist Jenifer Ringer and first-year dancer Rachel Rutherford, to help answer questions.

(Reprinted from NY Area Newsletter)
ARTISTS' PER DIEM:
Management Commissions and AGMA's Dues
Tom Jamerson

Artists who perform in opera frequently are paid contractual fees which include performance fees, rehearsal compensation, overtime compensation, and per diem when applicable. AGMA's contracts with its employers require all of the above as part of the artists' minimum compensation. AGMA maintains that management commissions and AGMA's working dues should be based on the artists' actual earnings. However, because of the way in which contracts are sometimes written, an "all inclusive fee" includes an artist's per diem. Why should artists be required to pay 10% commission to their manager and 2% working dues to AGMA on per diem when it is in effect reimbursement for meals and lodging when artists are away from home? As one person put it, "I get the hamburger, my manager gets the french fries, and AGMA gets the pickle, but I pay for the entire meal."

AGMA's position is that this practice is unfair, that an artist's reimbursement for living expenses should not be part of the commissions paid to managers nor dues paid to AGMA. To this end, AGMA sent notice to all managers, with copies to all principal artists, that this practice was not acceptable.

Since AGMA sent the letter, we have received various responses from managers. A few were astounded by the fact that commissions were being taken on per diems. However, others said that it was a part of the artists' gross compensation and they would continue to charge commissions. Some also feel there are abuses of what is considered unreasonable "per diem amounts."

AGMA needs to hear from artists regarding this matter. We are definitely hearing from the artists' managers, most of whom object to our position. The National Opera Basic Agreement is up for negotiation in 1996. Preparations for these negotiations are currently underway. This issue must be addressed during these negotiations. Please send your ideas. It is the only way we can know your thoughts on this matter. AGMA does not seek working dues on identified per diems.

SEATTLE CONTRACT CONCLUDED

With the dedication of the Seattle Opera Negotiating Committee a new contract has been secured with Seattle Opera.

From left to right are: Cynthia Savage, Monte Jacobson, Barbara Smith-Jones, Carolyn Carpp, Speight Jenkens, George Scott, John Gulhau- gen, and Kathy Magiera. Not shown is Tom Jamerson, AGMA's Assistant to the National Executive Secretary.
BLANCHE THEBOM: FIFTY YEARS OF ARTISTRY

Jim Pierce

Last fall Blanche Thebom was feted on both coasts for 50 years of distinguished and devoted service to opera. The Wagner Society of New York and the Wagner Society of Northern California held special celebrations in her honor, as did the Met, where she debuted November 28, 1944. Her career was memorialized at the Met with a special display of her photographs, costumes and other memorabilia.

Ms. Thebom was an early success as Frika in Die Walküre, as the New York Times noted her talent as both singer and actress. In her 23-year stint as an operatic performer she continuously defined the roles she assumed, including Eboli in Don Carlos, the Bearded Lady in the American premiere of The Rake’s Progress, Dorabella in Cosi Fan Tutte, and a host of Wagnerian characters.

In this period Ms. Thebom’s energies were extended several directions. She served the Eisenhower administration as a Cultural Ambassador in his People to People program, touring South and Central America and Asia to mitigate anit-American feelings. Her love of archeology had her present at the first opening of a Mycenaean tomb since its sealing. She sang at the first Greek International Music Festival at the ancient Herod Atticus Theatre in Athens, and delivered to Russian audiences a Carmen that could sing, act and dance simultaneously. All of these accomplishments were when long distance travel was measured in days and weeks, not hours.

Ms. Thebom later headed the Atlanta Opera Company as Artistic Director. She produced the largest outdoor production of Aida in American history, and possibly the smallest Carmen, a 15 minute version played on a flatbed truck in public parks. She also created Puppet Opera Theater, and felt it was the perfect way to introduce children to opera.

In 1973 she became Director of the opera workshop at the University of Arkansas at Little Rock. There she formed a unique liaison with the public schools system whereby her students performed for 5,500 4th, 5th and 6th graders. In 1980 she moved to San Francisco State University to teach principles of opera preparation and performance techniques.

At present, Ms. Thebom has a small group of voice students, and works on her summer training program for gifted young women 13-18 years of age. The goal is to stimulate and teach them the importance of beginning serious study of language, stage, dance and related performance techniques. Her concept is that “young singers” might again become young, via a vis the 35-ish one usually is when one has acquired these requisite parts of the art of opera. She continues her relationship with the Met as a member of its Association Board, and Audition Director for its National Council for the Pacific Region. For her next project Ms. Thebom will write a book about bel canto technique, which she feels is constantly misrepresented and little understood.

ACTION COMMITTEE FOR SOLO SINGERS

In April of this year a committee was formed to address the specific concerns of the solo singers. Chaired by Aaron James, the Action Committee for Solo Singers (ACSS) is comprised of highly visible singers who have an interest in improving the position of the solo artist.

“Notice the first word: ACTION,” Mr. James states. “In networking with other singers I realized that as performance artists we all have common complaints and issues that distract us from our goals. Unless we become more proactive and take action now we will never solve the problems.”

The first meeting of the ACSS was held on May 1st where an overview of the committee’s purpose and goals was outlined. These goals include building a chain of singer subcommittees throughout the country which will provide a forum for the soloist and also serve as local negotiating committees.

This is a very large undertaking, and we can happily report that two subcommittees are already underway, one in Chicago, chaired by Mr. Richard Drews and another in San Francisco, chaired by Ms. Martha Jane Howe, assisted by Ms. Erie Miles. Other cities are being looked at for subcommittees. If you have an interest chairing or serving one of these committees, please contact the national office in New York City.

Discussions on a variety of “hot” topics are taking place. Some of these topics include “lump sum” payments which eliminate per diem and rehearsal pay, and “overlapping” contracts which affect your rehearsal hours and days off.

The ACSS is working hard in cooperation with our union to correct these situations through contract negotiations. There are currently 29 opera contracts up for negotiation, including the “National Basic Opera Agreement” and the Master Agreement” and committee members are actively reading contracts to identify and distill points of concern for revision.

The focus of ACSS is to strengthen and unify the soloists’ collective will. Tell us what you need.
AGMA MEMBERSHIP DEPARTMENT: 
Keep In Touch
Carol Caldwell, AGMA Membership Supervisor

Are you moving? Changing your name, category, or phone number? Then contact the Membership Department at AGMA. In order to provide our members with the best communications possible, it is imperative that we have current information on file, and we get it only from the individual member.

Including a new address on a contract is not notifying AGMA of a change of address. Often times artists use different addresses, with the one on file at AGMA being their "permanent address". Our current software does permit us to list multiple addresses.

It is also imperative that dues are paid in U.S. Dollars and drawn against a U.S. Bank. The bank fees against foreign banks can be more than the actual dues payment, leaving the member with a negative transaction. It is possible to arrange to have funds "wired" to AGMA, sometimes reducing the cost.

Over the past year there have been several changes in the Membership Department. Our hours are 8:30AM to 6:00 PM (EST) Monday - Friday. We will continue customer service training and find new and better ways to serve the members of AGMA.

If you have any questions or need to update your information, write or call us. We want to stay in touch!

Dance (Continued from page 9)

AGMA, the Delegates and Dancer Negotiating Committees of each company are reworking proposals in anticipation of commencing negotiations prior to Labor Day. It is in everyone's best interest to conclude any and all negotiations prior to the June 30, 1996 expiration of the current collective bargaining agreements.

No Merger:  
Ballet Chicago and The Joffrey Ballet will not merge as reported July 31, 1995 in The New York Times, and the companies will retain their individual identities. AGMA is prepared to enter into collective bargaining negotiations with each entity.

Tentative Agreement:  
AGMA and the Dancers' Committee for The Joffrey Ballet have reached a tentative agreement on the settlement for wages and other monies owed to the artists. Details of the settlement will not be disclosed until ratified by the affected Artists and approved by both the AGMA Work Rules and Contracts Committee and the AGMA Board of Governors.

Boston Ballet:  
With the able assistance of Ira Sills, AGMA negotiated a one year extension of the current collective bargaining agreement. Negotiated is a minimum of 40 guaranteed work weeks for the 96/97 season in return for modifying the 95/96 contract to reflect one less guaranteed work week, from 40 to 39. All AGMA Artists of The Boston Ballet will receive a 4% increase in wages in the 96/97 season.

Houston Ballet:  
Under the direction of Ben Stevenson, Houston Ballet scored a great success touring China. The opening night was broadcast "live" throughout China.

New York City Ballet  
New York City Ballet is preparing for a Fall '95 tour to Paris, France.

Ballet Hispanico of New York  
Ballet Hispanico celebrates its 25th anniversary.
AMERICAN GUILD OF MUSICAL ARTIST CHANGES TO THE BYLAWS AND CONSTITUTION

BYLAWS

February 21, 1995
Add as new Bylaw:

On and after February 21, 1995, a member, officer, agent, employee, or representative of a competing union which has actively pursued an invasion of AGMA’s traditional and chartered jurisdiction is not eligible to run for or to serve in any AGMA office or to represent AGMA in any capacity as, by way of example and not limitation, Board of Governors member, officer, committee member or chair, delegate, or representative.

December 5, 1994
Article II - Board of Governors, Section 1: Meetings, page 21
Shall be amended to include:

A minimum of twelve Board of Governors’ meetings shall be held each year at a time and place that the Board prescribes. By rule, all members present at place of origination of the meeting or connected by teleconference shall be considered present at such meetings.

May 10, 1993
Add as new Bylaw:

Rule #1 - Upon the issuance of an order by the Board of Governors, no member of AGMA may work for an employer who has refused to bargain in good faith with AGMA.

January 30, 1989
Add as new Bylaw:

All collective bargaining agreements negotiated with an employer shall not be presented to the Board of Governors for approval or ratification until and unless they:

1. Shall be approved and recommended by the negotiating committee concerned;
2. Shall have been presented to the members affected for their consideration and to the Local Executive Committee concerned for its review and action; and
3. Shall have been presented to the office of the National Executive Secretary for review and presentation to the Board of Governors for its action.

CONSTITUTION

Article X: Voting, Nomination and Election
Section 7: Nominations and Elections of Officers, page 14:
Delete:

and provided further that all such nominees elected agree to reside in or spend the major portion of their term of office in the Metropolitan area, in which the National Office of the Guild is then located.

SHOW THE AGMA CARD

Membership in AGMA provides discounts and access to a variety of services. Some of the programs include:

Discounted Dance Class - In most major areas, dance classes are discounted upon proof of being a member of AGMA.

Sam's Club - AGMA members are eligible to join the "club". Members are responsible for all normal fees.

Make-up Center (NYC) - The Make-up Center provides professional discounts on supplies (not services) to AGMA members. Located at 150 West 55th St., they specialize in all aspects of professional make-up and will ship anywhere. For more information call Erin at (212) 977-9494 or 1 (800) 863-6420.

Currently there is a drive to create a national directory of services for AGMA members. If you are aware of discounts in your area for AGMA members, please submit the information to the National Office, attn: Dianne James.

AGMA STILL HOLDS SEVERAL $ CHECKS $ FOR THE FOLLOWING MEMBERS OF THE NEW YORK CITY BALLET:

Michele Gifford
Arch Higgins
Jock Soto
Kathleen Tracey
Melissa Walter

These artists should make arrangements to pick up their checks.
Health (Continued from page 1)

TEIGIT. Those Principals Artists with contributions to Health Fund Plan B will have their accounts updated so TEIGIT can help coordinate their payments. Other members may participate through a self-pay process. To apply for health insurance coverage, contact TEIGIT directly, either by phone, fax or mail. TEIGIT will be responsible for the administrative requirements relative to your application and enrollment for coverage and collection of your premium payments, less any AGMA Health Fund Plan.

Requirements and coverage may vary due to state requirements, so contact your TEIGIT representative for more information.

TEIGIT advises that a traditional indemnity dental plan should be available through CIGNA sometime in 1996. TEIGIT is located at:

845 Third Avenue
New York, NY 10022.

Telephone is (212) 758-5675 or 1-800-886-7504, the fax number is (212) 888-4916.

American Guild of Musical Artists, Inc.
General and Administrative Expenses (Cash Basis)

<table>
<thead>
<tr>
<th>Year Ended September 30</th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
</table>

Staffing expenses:
- Deferred compensation arrangements $194,636 $20,000
- Staff salaries 627,340 782,409
- Post employment expense 89,692 9,692
- Payroll taxes 63,417 67,116
- Temporary clerical services 13,854 32,943
- Pension plan contributions 79,082 56,496
- Health and life insurance 83,034 96,433
- Staff moving expenses 6,391 9,600
- Transit checks 4,212 3,513
- Employment agencies 4,153
- Life insurance and annuity premiums, net of increase in cash surrender value 6,113 10,433

Member services:
- Branch offices 207,946 187,289
- Agreements 18,238 27,470
- Travel, members 5,324 36,536
- Travel, staff 71,297 62,109
- Teleconferencing 29,790 6,811
- Public relations 38,070 41,539
- Arbitration fees 17,113 10,318
- Litigation and court reporting services 244 4,339
- Group life insurance, members 545 543
- Lobbying expenses 2,800
- Equipment and office maintenance 333,076 316,021

Subtotals (carried forward) 1,520,068 1,395,202

Administrative:
- Rent paid ($50,000 attributable to space provided for AGMA Relief Fund and $15,000 attributable to Career Transition Fund) 218,833 233,076
- Utilities 14,039 10,973
- Postage 50,365 39,930
- Stationery and office supplies 36,133 55,151
- Printing 12,792 10,368
- Telephone 34,748 30,591
- Computer software 7,231 6,553
- Storage 4,048 3,758
- Car and transportation 16,914 18,080
- Per capita taxes 28,692 29,983
- Meeting and dinner 6,605 19,302
- Contributions 1,450 1,305
- Insurance, general 19,981 22,873
- Interest 4,313 8,250
- Death and disability 4,181 3,805
- Administrative, staff evaluation 6,726 869
- Sales tax 96 96
- Miscellaneous 2,100 4,348
- Legal services 3,700
- 1,157
- Career Transition, BUSINESS BANK GROUP 5,000
- Loan forgiveness 8,720 8,720
- 341,234 339,103

Subtotals (brought forward) $1,520,068 $1,395,202

Professional fees:
- Legal $30,640 36,648
- Accounting 21,648 17,111
- Investment advisory 58,129 99,129
- Depreciation and amortization: 19,297 36,272
- Depreciation and amortization of office $34,477 39,396
- Furniture and equipment and computer equipment 2,101 3,101
- Amortization of leasehold improvements 52,833 56,438
- 22,069,069 21,062,517

AGMAGINE

AGMA Hotline (212) 247-0247

Call the hotline for news, auditions, services available, union business, fellowships, competitions, and career assistance. AGMA shares a Hotline with SAG and AFTRA in San Francisco, at (415) 433-6266, it is available seven days a week, 24 hours a day, and is updated regularly.
IN SEARCH OF:

Artists of Puerto Rican Descent

The Puerto Rico Tourism Company is trying to locate U.S.-based professional dancers, musicians, and singers of Puerto Rican descent. Likewise, Puerto Rican artists residing and working on the island are of interest to the project as well.

The primary objective is to create a resource for possible use to news bureaus, media outreach and joint promotion activities. Artists are encouraged to forward their biographies, photos, videos, and other background information directly to Gayle Conran at the public relations firm of Hill and Knowlton.

Names of the artists, their work or documents, will not be used without prior consent of the artists and/or affiliated company.

Contact Gayle Conran for any additional information.

Gayle Conran
Senior Account Executive
Hill & Knowlton
466 Lexington Avenue
New York, NY 10017

Tel. 212-885-0300
Fax 212-885-0570

* * *

Artists of Armenian Descent

The Armenian General Benevolent Union concert series wishes to promote musicians of Armenian descent and/or Armenian repertoire through the sponsorship of solo or group performances in the U.S. Please send resumes to:

AGBU-Arts
31 West 52nd Street
10th Floor
New York, NY 10019
Tel. (212) 765-8260

Note: AGMA does not endorse or support any of the above. These are listed for the convenience of our membership.

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

CFD BENEFIT - THE NEXT STEP

Career Transition For Dancers has announced a benefit gala titled "The Next Step". Scheduled for Monday, October 23, 1995 at the Sylvia and Danny Kaye Playhouse at Hunter College on East 68th Street in New York City, the event will celebrate dance by dancers, and raise funds for CTFD services.

The roster of stars set to perform will include Broadway's Marge Champion and Ann Reinking, Hollywood's Jane Powell and Herbert Ross, Alvin Ailey's Dudley Williams, Joffrey Ballet's Jodie Gates, Houston Ballet's Lauren Anderson and Carlos Acosta with more to be announced later.

Tickets may be purchased for $500 and $250 by calling CTFD at 212-581-7043.
With only seven seconds left in sudden death overtime, baritone Rocky "Bubba" Babilino found the winning cadenza to break the tie and provide the Valkuries with the winning score. Rookie Rocky, a former walk on singer at Texas Christian University, snatched victory from certain defeat, having stabbed, burned, and hung Bohemian star tenor H.I. Note.

The first act remained scoreless, with both teams struggling for position on the aging set. The new production scheduled for this match up was canceled due to the loss of NEA grants, so the administrator of the Newf Gingrich Occasional Theatre and Indoor Stock Car Track combined the productions of Aida, Turandot, and H.M.S. Pinafore into what has to be one of the most treacherous fields either team has played on. The loss of OSHA referees this year has also added to the brutality of this once civilized sport.

The second act aria was a moment of glory for Diva Voce DiVine. Her voice radiated over the dueling pianos (the orchestra was a casualty of funding) as she stood center stage in her Adidas Aida robe, clutching the NRA sponsored 16' spear. She was immediately followed by the 13 1/2 voices of the Bohemians prize chorus (sponsored this evening by Sears Automotive). This one - two combination put the Bohemians briefly in the lead 2-0.

A fumbled B-flat by veteran "Screamin" Izzi K. Racking was recovered by American soprano Anita B. Astar, recently acquired in the two for one trade with the Pittsburgh Pitchers. Ms. Astar went up from the three point range with an interpolated F giving the Valks a 3-2 advantage.

Act three was hand to hand combat, using the guest supernumeraries from the American Gladiators. When the singers took the field of combat there was a flurry in the action. Borrowing from the traditions of Fledermaus, "guests" performed at a fund raising party scene. The Valkuries presented Placido Domingo, Marilyn Horne, Luciano Pavarotti, and Frederika Von Stade. Unfortunately, the popular interactive vote went to the Bohemians lineup of the Mighty Morphin Power Rangers, Vanna North singing "I Did It My Way", and an accordion player performing the "Beer Barrel Polka", spinning twelve plates, shooting spotted owls off a fence, and baking an apple pie at the same time. This resulted in the a 3-3 tie at the end of regulation.

The Valkuries now lead their division and will be facing the Chicago Clefs. Chicago has added a new sponsor, No-Dozzz, and has made their fight song "Nessun Dorma". The Valkuries were hoping to continue building for next year through the college draft, but with the cut backs in high school and college arts programs, the draft this year is far below the previous standards.

There have been rumors that the Valks could make a trade for New York's Willie Hitit, though he has been in a 7 for 15 slump in the High Cs department. This after an exceptional all star season.

The winners of next weeks contest will face the Equity league in a seven game series for the U.S. sur-title.

Why did we need the NEA when we could have had art like this?

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**AREA NEWS**

**New York**

The New York Area produced its first newsletter with efforts from a variety of contributors. NYA Executive Committee Chairman Jonathan Guss is the editor.

**Resignation**

Gary Dunning, formerly of Houston Ballet and now with American Ballet Theater, has resigned as executive director effective in October. Replacing Mr. Dunning will be Michael M. Kaiser. Mr. Kaiser was executive director of the Alvin Alley Dance Theater Foundation from 1991 to 1993.

**Pittsburgh**

**Appointment**

Artistic Director Patricia Wilde announced the appointment of Robert R. Vickery as Pittsburgh Ballet Theatre's new artistic administrator. Mr. Vickery danced professionally with companies including San Francisco Ballet and Joffrey Ballet.

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**BEST CONNECTIONS**

Increasingly more and more information is being shared by computers through the Internet. Of special interests to our members are the following Internet / WEB addresses:

American Council For The Arts "home page" is http://www.artsusa.org

AFL-CIO has created a World Wide Web "home page" where press releases, policy statements, boycott lists and other information is available.

URL address is http://www.aflcio.org/