AGMAZINE

April, 1996 Volume 50, Number 2

Official Organ of the American Guild of Musical Artists
A Branch of the Associated Actors and Artistes of America Affiliated with the AFL-CIO

ELECTION ISSUE

1996 BOARD OF GOVERNORS ELECTION

AGMA members will have the opportunity to elect Area Members to the National Board of Governors. AGMA is a union of diverse membership, with the elected representatives serving as their collective voice. This is your time to let your opinion and your support be heard.

Ballots must be returned to the AGMA National Office by May 23, 1996.

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. You can make a difference in AGMA. Make your vote count!

CHICAGO SUPERNUMERARIES WANT AGMA REPRESENTATION

Growing concerns about working conditions have resulted in the supernumeraries from the Lyric Opera of Chicago asking for representation by AGMA. The request has been sent to the National Labor Relations Board and is currently under the review and appeals process.

Let the silent be heard!

AGMA CHOICE OF NASHVILLE BALLET'S ARTISTS

Members of the Nashville Ballet have petitioned AGMA to be their collective bargaining representative. AGMA's legal counsel, Bruce Meizlish, and Alex Dubé attended a National Labor Relations Board hearing in Nashville, and AGMA and the artists of the ballet are awaiting the Board's determination.

ROBERT MERRILL TO RECEIVE TIBBETT AWARD

AGMA's Emergency Relief Fund will present Robert Merrill the Lawrence Tibbett Award at a reception at the Stanley H. Kaplan Penthouse of the Samuel B. & David Rose Building at Lincoln Center, Monday, May 6, 1996 at 5:30 p.m..

The award, named in honor of the founding president of AGMA, Lawrence Tibbett, recognizes performers for a lifetime of professional achievement and caring dedication to colleagues. The AGMA Relief Fund, which provides

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National Executive Secretary

AND THE ANSWER IS.....

My AGMAzine column begins with a short quiz. The right answers are your opinions. Choose one for each question:

1. Today's AGMA is too	a. Weak	b. Aggressive
2. For true effectiveness, AGMA is too	a. Small	b. Large
3. National unions are important in the	a. Future	b. Past
4. As a whole, AGMA artists have in common	a. A lot	b. A little
5. Changes in AGMA are occurring too	a. Slowly	b. Fast
6. Increased national communications are	a. Needed	b. Wasteful
7. Employers judge AGMA's performance	a. Nationally	b. Locally
8. AGMA's costs are	a. Decreasing	b. Increasing
9. AGMA's dues income is	a. Decreasing	b. Increasing
10. AGMA's membership is	a. Expanding	b. Shrinking

If you picked a majority of the answers labeled "b," you may be very uncomfortable with the structure, changes and philosophy prevailing in your union today. Conversely, if you selected a greater number of "a" responses, you are more informed and attuned to AGMA's present direction.

Has AGMA become too aggressive? Our members invest substantial volunteer time negotiating agreements with their employers. Out of respect for their efforts and concern for their colleagues' rights, the union must enforce what often are hard-won provisions. As one employer's representative observed to another, "If you wonder what AGMA is after, read your contract." We know that employers compare notes and formally and informally pool their similarities than differences among them and improved AGMA national communications will only benefit our members.

Is AGMA too large? If you must engage in a strike, would you wish to walk alone or would you choose to have the support of other unions and the assurance that by remaining in AGMA, other artists would respect your picket lines? If "in-house" unions are better for employees, why do employers prefer them to national unions? Why have employers sponsored legislation making it easier to form in-house labor-management councils?

Are national unions outmoded? Are the thousands of other AGMA members and the millions of other working Americans relevant and useful to the artists of an individual shop? Enlisting the help of the AFL-CIO Central Labor Council and Local One of the A.F. of M. in New York City has aided negotiations for our concert singers. Discussions with other performing arts unions in the areas of cross-crediting of initiation fees and health insurance may prove advantageous for members. Engaging the support of the AFL-CIO to counter a decertification effort has produced results. The labor communi-

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From the President

Gerald Otte

Your Vote

Your Voice

Your Union

Every other issue of the AGMAzine seems to be the election one. But isn't the election of our representatives in our union one of the most important things we do? Democracy is so very hard to sustain. There is so much hard work to do. It must be nurtured. It must be fed, coddled, coaxed, prodded, and still it doesn't seem to work the way we want it to. The freshman class of the last U.S. Congress seemed genuinely surprised when they could not get everything they wanted made into law. They kept saying that the will of the people was being ignored. Of course thoughtful people realize that the will of the people is not a single voice or single side of an issue. The real voice of the people is a cacophony of ideas, needs and wants. All this is just like the Union, your union, AGMA.

If you want it to be a different union, if you want it to represent you in a new way, you need to make your needs known and then work actively to be part of the solution. By participating in the election, by telling your elected representatives your ideas by insisting that you be heard, you will make a difference.

Unions are undergoing difficult times. History cannot dictate the future. I, like many, have called for a review of AGMA's structure, our long term goals, and how we represent our members. Such a review has started.

Too many people want to hang on to problems of 5 years or even 20 years ago rather than acknowledge the positive changes that have occurred even over the past few years. We must put aside hidden agendas, the hurt from the past, and forge together for everyones sake.

Sadly, we have some of our own fields that feel there is no reason to address the needs of fellow artists unless there is something tangible for "me". They want to demand their agenda, yet do not want to see how it would affect others or be actively involved in a solution.

What is even sadder is that they have benefited from the work, support, and gains made by artists across the nation; An increase in hourly rehearsals in Dallas, 5 more minutes of break time in Los Angeles, safer dance floors in New York. All these things better the conditions of artists across the nation and push the ceiling higher for the top companies.

AGMA has found a new voice, a stronger voice but it can only be based on participation. AGMA is what the membership makes it. It will be harder for every singer, every dancer, every member of this union in the months and years to come if we don't work together.

I hope we all share some common goals; to provide better benefits to our members through the collective bargaining process, to advance art in America, and to provide a future for our artists.

Perhaps all of us make too light of the importance of unionism in our society. That is a luxury we can no longer afford. We are our brother's and sister's keepers.

Tibbett Award (Continued from page 1)

financial assistance and support services to classical performing artists in need, celebrated its fiftieth anniversary in 1995.

"I deeply appreciate the honor of this award," says Merrill. "Larry Tibbett was a very close friend of mine."

Mr. Merrill has been on the Relief Fund's Advisory Council since 1987, and says his work in building the Relief Fund is among the most rewarding of his long career. "We've been providing almost a quarter of a million dollars a year to artists who desperately need financial support -- simply to pay their rent, to pay for nursing care, to buy food."

Citing one case, Merrill recalls how the Relief Fund helped opera singer George London. At the age of 57, London suffered cardiac arrest that ended his career. "His health insurance ran out," Merrill recalls, "and the Relief Fund provided this wonderful man with the health care he needed."

Tickets for the reception are $125 per person. Reservations, along with checks payable to AGMA Relief Fund, should be sent to AGMA Relief Fund, Lawrence Tibbett Award, 1727 Broadway, New York, NY 10019. *See related article on page 4.*

Opera

"FIGARO" TO "FIDDLER": ROBERT MERRILL CELEBRATES A FIFTY-YEAR ANNIVERSARY

Surveying the array of photographs, letters, posters, plaques and other memorabilia, the young laborer working in the New Rochelle, NY home recently asked the homeowner, Robert Merrill, "You're a singer, aren't you?" "Yes," responded Mr. Merrill. "You sing opera, don't you?" the worker asked. "A little," came the reply.

For more than fifty years, Robert Merrill has maintained a high profile around the world as a performing artist with the unique talent of crossing the gap between high culture and pop culture: from the Metropolitan Opera House in Manhattan to The House That Ruth Built – Yankee Stadium – in the Bronx. He has sung arias at the Met, the National Anthem at each season opener of the New York Yankees for the past quarter century, and many scores of venues ranging from Broadway and "Fiddler on the Roof" to supper clubs and one-man concerts, to television and radio shows. He even co-starred in a 1952 Paramount release, "Aaron Slick From Punkin' Crick." "It's all show business," Mr. Merrill declares.

Born in a Brooklyn, New York kitchen on June 4, 1919, Mr. Merrill was selected by his mother to follow in her footsteps as a singer. "When she heard my first screams," he recalls, "she decided that I would be the singer in the family." "All I wanted to do was to play baseball", he recalls. "To my mother's disappointment, I showed no interest in singing."

"..To my father, singing was not a 'steady job' "

What persuaded Merrill to turn to song was a favorite singer of his, Bing Crosby. "I said, 'OK, if I can learn to sing like Bing, I'll become a singer." Also, he recalls, "I was beginning to realize that I wasn't good enough to be a professional baseball player."

When he was 18, Bob won the Major Bowes Amateur Hour and went on tour. Club dates in the Catskills, where he met and developed close relationships with Danny Kaye, Red Skelton and other entertainment legends.

In 1945, he auditioned for the Met and was cast as Germont in "La Traviata" (playing the father to Richard Tucker, who was performing the opera for the first time and who would become one of Mr. Merrill's closest friends).

"Dick and I loved to play pranks on each other. I remember a "Forza del Destino." During my big solo scene, I opened a box which is supposed to have a portrait of Leonora in it. Instead, Dick had replaced it with the most pornographic picture I'd ever seen. I forgot my lines and looked into the wings; he doubled up with laughter.

"I'll never forget my debut," Bob recalls. "I was still living with my folks in Brooklyn; my father and mother and kid brother came with me. There I was in Caruso's old dressing room getting made up."

Kudos for his performance notwithstanding, Bob's father initially was skeptical about his son's future in music. "He wanted me to learn a trade," Mr. Merrill says, "specifically the shoe business. To my father, singing was not a 'steady job'."

In Robert Merrill's case, however,

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Gilmore (Continued from page 2)

ty is an enormous resource for our members. The problem is not nation-wide solidarity but isolationism.

Are changes in AGMA occurring too fast? Stronger national leadership has centralized some union energies at the same time that the importance, organization, and activism of Areas are increasing. National delegate teleconferences and forums for professional and pre-professional artists have increased understanding of their rights and AGMA's role in their lives. Shortages of time and money are the only obstacles to more rapid growth in these directions.

And speaking of money, it is true that AGMA's dues income is decreasing, although our membership has increased slightly. We are beginning to feel the effects of nationwide decreases in the resources and budgets of our employers. Slashing of federal, state, and local arts funding, declining corporate support, and fewer ticket subscriptions have taken their tolls. However, we continue to do more with less. AGMA has also continued to reduce overhead while at the same time increasing service to our membership. As the union grows and become more ambitious in providing benefits to our artists, we will become even more reliant upon volunteers.

What's wrong with AGMA? Tell us and then become active to promote the changes you advocate.

What's right with AGMA? Loyal, dedicated, hard working members; a rich heritage of supporting artists; a strong drive towards members services and working conditions.

What's missing from AGMA?If you have not been involved, then what's missing may be you!

NYC CENTRAL LABOR COUNCIL CONFERENCE ON AIDS IN THE WORKPLACE

Michael Byars

Artists were among the first to experience AIDS when the syndrome was initially identified in the late 1970s, but not until the mid- to- late 80s did Federal and State governments begin to respond with legal policies for the workplace. As a reflection of the persistence and pervasiveness of the AIDS epidemic, the NYC Central Labor Council (CLC) held a conference earlier this month familiarizing union delegates from health care, transport, public utility, clothing manufacturing, customer service and arts industries with some of the laws covering AIDS at the job site. This article does not -- and is not intended to--provide legal advice on AIDS issues, but rather to provide an outline so AGMA members may ask the right questions and obtain the answers needed.

Two areas of the law covered at the CLC conference were Federal and State safety and health regulations and the Americans with Disabilities Act (ADA). But before discussing these laws, two fundamental requirements for HIV transmission were reviewed -- HIV infected body fluids must: (1) enter the bloodstream (2) in a concentration sufficient to transmit. Keeping this in mind, the theater will probably rank low on the list of workplaces where such blood contact is likely in the course of employment. AGMA members who work or volunteer elsewhere (such as a hospital) should be especially aware of applicable safety and health provisions. And their employers meet the following OSHA requirements. (In this event, a call to AGMA would be most appropriate -- risk avoidance is the best precaution!)

Safety and Health requirements for working with potentially-infectious materials

Most of the private sector is federally-regulated by the Occupational Safety and Health Administration (OSHA), while public employees in about half of the States fall under Public Employees Safety and Health (PESH) laws. Federal and state regulations establish a Bloodborne Pathogens Standard, mandating that an employer develop an Exposure Control Plan for all persons who can be "reasonably anticipated" to have contact with blood or other potentially-infectious materials through the performance of the employee's duties. (Title 29 Code of Federal Regulations, Part 1910.1030 will provide the complete text.) The Exposure Control Plan also applies to the Hepatitis B virus.

In the event of an exposure incident, the Exposure Control Plan will tell you what to do -- i.e., where to get medical attention, follow-up counseling, and vaccine (in the case of Hepatitis B) and how to document the incident. Documentation is to be kept confidential and must be kept for thirty years beyond the duration of employment.

Working with AIDS under ADA

The Americans with Disabilities Act (ADA) is intended to address workplace discrimination against disabled employees, encouraging accommodation while protecting confidentiality. Under the ADA, a disability is defined as a physical or mental impairment limiting a major life activity. To qualify for protection under ADA, an employee must self-identify and request reasonable accommodation. The employee need not disclose the nature of the disability, only the working limitations presented.

Since AIDS is considered a disability under ADA, an employee with AIDS may use the protections of ADA to investigate solutions, such as "flex time," to barriers to job performance (if and when there are any) that result from AIDS.

Resolution of disputes under ADA may be complicated by an apparent conflict between ADA's guarantee of

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BOARD OF GOVERNORS 1996 CANDIDATES

NEW YORK AREA SOLO SINGERS
(11 Vacancies)

Jeanne-Michèle Charbonnet

Member for 4 years, serving on Action Committee for Solo Singers. *"In my career I've sung in Europe and the Americas, working in countries with very strong unions and no unions. Working long days and watching people fired for no good reason has taught me how vital a strong union is. My service on ACSS has made me aware of how we are protected by AGMA and where we are vulnerable. Our union is only as strong as its active members and I want to actively work for you and myself, bettering our working conditions and, therefore, our lives!"*

Margaret Goodman

Member for 35 years, Board member, currently serving: Membership and Member Relations Committee, Merger Committee. Served on New York Executive Committee, NYCO Negotiating Committee, Committee IV. Served as AGMA Delegate: New York City Opera. *"If re-elected, my priorities will be to heal the unfortunate divisions that have arisen among us, to encourage the continued growth of complete regional participation in union affairs and decisions, and to restore a stronger consciousness of the enormous importance of the union to the performing artist."*

Gwendolyn Jones

AGMA Member for 26 years. *"I have always been a working singer paying dues. If I can help with the decision making process, I am happy to do so. I am anxious to work with others to see what we can accomplish."*

Michael Lofton

Member for 18 years. *"My experience includes three seasons as a soloist at the Metropolitan and two seasons at the New York City Opera, regional opera, theatre and orchestras. Our future audience will be, and needs to be, an increasingly diverse one. That audience will, no doubt, expect rosters and management to reflect our society's ethnic and cultural diversity. As companies seek broader audiences they must accordingly expand opportunities for our more diverse community of artists. AGMA must be instrumental in this and in its continuing role of protecting the artist in this era of shrinking budgets."*

Jan Opalach

Member for 20 years. *"I have felt for a number of years that solo singers have been marginally involved with AGMA, both by their own frustration and the Union's understandable focus on larger issues. I hope I can help to sharpen the focus and give a voice to solo singers concerns about contractual issues with personal managers and Opera companies etc. that I have had expressed to me over those years."*

Eileen Schauler

AGMA Member 45 years,. Current Board Member, Chair of Merger Committee. Budget & Finance, New York Area Executive, AGMA Delegate 4A's, AGMA Rep. Manhattan Plaza Policy Advisory Committee, Trustee Staff Pension Plan. Past First VP, and on Soloist, Administration & Policy, Small Opera Companies, Member AEA. Leading Roles at NYC Opera, Soloist, Opera, Oratorio, Symphony-U.S. and Canada, Met Tour; Broadway. *"I firmly believe in the idea of AGMA Artists banding together for the greater good of all. Take one twig, break it- but dozens of twigs tied together? That's another story!. Let's stay strong."*

Melanie Sonnenberg

Currently serving on the Action Committee for Solo Singers and Schedule "C" Committee. *"As we find ourselves stepping into a new century, the "performing arts" has never been in a more vulnerable or volatile state. There are major issues being addressed, at present, which will affect the improvement of working conditions, health benefits and agents commissions. There has never been a more timely opportunity for us, as artists, to unite and become directly involved with the decision making process, which will affect our future."*

Joel Sorensen

A relatively new member of AGMA for 2 ½ years, Joel is a principal artist with the New York City Opera. He has also appeared in Mefistofele and Mathis der Maler, which he considers highlights of his nearly twenty productions with NYCO to date. Outside New York, Joel has sung with National Grand Opera, Spoleto Festival USA, Wolf Trap Opera , Opera Theater of Northern Virginia , Washington Concert Opera, and Maryland Lyric Opera. A native of Canton, Ohio, Joel is an avid Browns fan, and enjoys life in New York (for the most part) with his lovely wife, Loretta.

Anita Terzian

Member since 1971, Current Board member, Co-chair, Action Committee for Soloist Singers, Member, NY Executive Committee, Co-chair, Role Classification Committee. Soloist, has appeared at the Rome Opera, Brussels Opera, Teatro Colon, Hamburg State Opera, City Opera Cologne, Nice Opera, San Francisco Opera, New York City Opera, Lyon Opera, Geneva Opera. Recordings with RCA/Erato, Schwann /Koch Int. Graduate of the Juilliard School. *"I look forward to continuing to make a positive contribution to the on-going challenges facing AGMA, to the call for unity and cooperation among AGMA's members; and to the betterment of the Soloist Singer and the Industry at large."*

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Candidates (Continued from page 6)

NEW YORK AREA CHORISTERS
(9 Vacancies)

James Bingham
(Photo Not Available)

AGMA member since 1986. *"Progress has been made in the concert singer's business, but much is left to be done. Contract negotiations are underway with seven companies, but more need to be included. These union contracts are the best insurance, for both artists and management, that open and fair dialogue occurs. The first, most important and powerful step in this professionalization process is your single vote: in this election, at shop meetings, and with contract ratification. Please vote."*

Kenneth Bonjukian

AGMA member over 35 years. Current Board member. Past, current service, Chorus Committee. Past delegate, Metropolitan Opera Extra Chorus, New Jersey State Opera, Connecticut Grand Opera, Hartford & Bridgeport. Member AEA, SAG, AFTRA. *"I wish to continue working toward improvements for our union by serving you on the Board of Governors. Due to my experiences as both singer and delegate, I feel I am able to help in many ways."*

Roger Crouthamel

AGMA Membership 21 years. Previously Chorus Committee member and Philadelphia Area Committee. *"As a Met chorister and member of AFTRA national and local boards, I wish to reform AGMA to prevent its disintegration. AGMA needs to find more ways to serve full-time performers. I will also promote merger with stronger performing arts unions. I oppose decertifications. Help me to help you."*

Harris Davis

AGMA Member since 1961. Life member, served on Committee IV, Chorus Committee, New York Executive Committee, past Delegate, New York City Opera, Cincinnati Opera. "There is a big change coming to AGMA in the next few years. I want to continue to serve our members in the future as I have in the past."

Kenn Dovel

Board Member, currently serving on Budget & Finance committee, previously on Officer's Nominating Committee and Committee IV, previous Delegate to New York City Opera. *"I hope to continue to work towards helping AGMA to provide efficient as well as more economical service to its membership through my work on the Budget and Finance Committee as well as any other committee on which I may serve."*

Karen Grahn

AGMA member since 1988. Oratorio/Concert and Opera venues. Currently on Committees for Concert Singers, Negotiating Committee and Publicity. *"The Concert Singers Committee has made excellent strides in bringing the professional chorus organizations to the negotiating table, providing us the opportunity to get the best possible contract for our members. This can and will be accomplished by being informed, questioning our past, and knowing what we want for our future. Then, we must act to facilitate these changes. I have seen how we can make a difference. Serving on the Board will allow me to continue working for us all."*

Karin Grant

AGMA member since 1977, also SAG and AEA. *"It has been my privilege to serve on the Board of Governors for the past 3 years and, if reelected, I shall endeavor to serve the best interests of my colleagues in obtaining better working conditions and employment opportunities in this time of economic uncertainty. Having performed as soloist, chorister and contractor, I understand the concerns that arise on both sides of the table, and will devote my energies to making a difference for an improved working environment for my fellow performers and supportive interaction between our union and its members."*

Harriet Greene

AGMA member over 30 years. Currently on Budget & Finance and Personnel Committees, past service on New York City Opera Negotiating Committee, Health and Safety Committee. *"As a member of the Board for four terms and of AGMA for many years more, I have seen our union grow from a small guild into a nationwide presence in the arts. Along with the adventures of this growth have come many problems. With your help, I hope to continue to take part in finding solutions."*

Nancy Kendall

Life Member, over 40 years, Currently serving on Work Rules & Contracts, Concert Singers and Concert Singers Negotiating Committee. Served on the Concert Singers Basic Agreement *"Concert Singers have made significant strides in recent times. There are negotiations now in the making and I would like to be a part of these negotiations as a Board Member and to work for a brighter future for Concert Singers."*

Roger J. Ohlsen

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), Houston Grand Opera Studio. *"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."*

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Board (Continued from page 7)

Marilyn Pelletier

Life Member; Current Board member, currently serving on Concert Singer's Committee and Negotiating Committee, Member; AFTRA. *"AGMA is continuing to go through a painful period of growth and change which makes demands on all of us. We must continue to support and help each other . None of us, no matter what our category of membership, is in this alone. If re-elected, I will continue to work to strengthen the position of the professional concert singers, and I will seek to serve and understand the needs of all our members."*

Alan L. Sokoloff

AGMA member over 35 years, Current Board member, on Choral Committee/Executive Committee alternate. Past service, Concert Singers Committee IV. Has performed in free lance field. Member AFTRA, SAG.. *"During my Board tenure, I have participated in concert chorus negotiations. Proper groundwork has been established to insure a workable climate with our employers. I should like to continue to devote my energy in that direction."*

Deborah Williams

Member for 6 years, AGMA Delegate, New York City Opera, New York Executive Committee. Past Delegate for New York City Opera National Company. *"As a member of the Board of Governors, I would like to continue my work in promoting union reforms and in providing better and more timely services to our constituents. I believe that activism by the entire membership will insure a stable and powerful union that will be able to meet the needs of each individual member."*

NEW YORK AREA DANCER
(2 Vacancies)

Mary Beth Budd
(Photo Not Available)

AGMA Member for 9 years, Mary Beth Budd, a native of Kansas, trained at the Atlantic Foundation for the performing Arts in Fort Lauderdale. Ms. Budd has toured nationally with Dance Alive!, performed with several regional ballet companies in the Metropolitan area, and performed for the past seven seasons with the Metropolitan Opera Ballet. She also tours nationally as a guest artist. Ms. Budd is the choreographer and assistant director for the touring musical theater production company, Music Dance USA. She is also owner and President of MBA Productions, Inc., a dancewear design and manufacturing company which sells Trienawear® worldwide.

Vince Collins
(Information And Photo Not Available)

NEW YORK AREA STAGE DIRECTOR/MANAGER
(1 Vacancy)

Paul L. King

AGMA member for 5 years, Equity member for 8 years. *"Having worked at roughly twenty different opera companies in the last ten years, I am interested in greater communication and solidarity amongst our membership at very disparate institutions. As a union, we can only benefit from increased sensitivity to national and intra-company concerns. The inclusion of all our membership must incorporate an understanding of the particular needs of AGMA stage managers, stage directors, choreographers, and principal singers, as well as the welfare of the larger sections of chorus and dancers. With work experience at a wide range of companies as well as Performing Arts Management expertise, I hope to be a valuable member of the AGMA Board of Governors."*

SOUTHERN CALIFORNIA SOLOISTS
(2 Vacancies)

Helen McComas

AGMA member since 1962, Board member, AGMA delegate in Los Angeles (for 30 years) Member of All City High School Chorus of New York directed by Peter Willhouski, founded by Mayor LaGuardia. Attended Mannes and Julliard Schools. Sang at St. Bartholomew's directed by David McKay Williams, Chapel of the Incarnation directed by Searle Wright and with Robert Shaw Chorale. UCLA Opera workshop, Guild Opera from '63 to '80-, Pacific West Coast Opera-1965 to 1980. Concert, Oratorio Church and Temple Soloist. Voice teacher over 30 years. *"It's very important to me to play a role in supporting AGMA."*

Beverly Robinson

AGMA member 46 years, Life Member, Member AFTRA, AEA, SAG. Former delegate for Palm Springs Opera, Blood Bank committee. Appearances with Los Angeles Civic Opera, San Francisco Opera, New York City Opera. Soloist, Los Angeles Philharmonic, Roger Wagner Chorale. Professional whistler on commercials and for Disney Studio. *"I am a staunch Union member. I feel my experience as chorister, soloist and teacher gives me an accurate understanding of the needs of the professional singer in a strong union."*

SOUTHERN CALIFORNIA CHORISTER
(2 Vacancies)

Susan Baker
(Information And Photo Not Available)

Jonathan Curtsinger

AGMA Member for 22 years, currently on Board, Vice-Chair of Member & Relations, So. California Executive Committee, LA Music Center Opera Del-

✓ Vote Today !!!!

Board (Continued from page 8)
egate. Formerly, AGMA Delegate: Norman Luboff Choir, LA Music Center Opera. *"I have learned many things by being active in AGMA . I would like to encourage all AGMA members to learn more about what their union has to offer them and to show an interest in union affairs. By taking an active role in AGMA , our members can help our union change , grow, and help themselves and others to be part of a stronger union".*

SOUTHERN CALIFORNIA DANCER
(1 Vacancy)

Lola Montes

Life Member, serving on Nominating and Liaison committees with California dance companies. Served on Southern California Executive Committee.*"My goal is to see more AGMA dancers in California."*

SOUTHERN CALIFORNIA STAGE DIRECTOR/MANAGER
(1 Vacancy)

Peggy Stenger

AGMA Member for 6 years, currently on local Executive Board. *"I have been working as an Opera Stage Manager for the past 14 years in many different companies. I am a relatively new AGMA member as most companies write Stage Managers out of their agreement with AGMA. I believe that it is time for all companies with AGMA contracts to recognize Stage Managers as union members."*

CHICAGO AREA SOLOISTS
(1 Vacancy)

Emily Manhart

AGMA Member since 1983. *"I have been making a living as a soloist in both large and small companies for 15 years. If elected, I will be a loud voice for the solo artist. I will make sure our union negotiators truly understand the realities of a singer's career, and what we need our union to do for us. I want AGMA to really listen to our views on many subjects, including rehearsal pay, overtime, health care, and the pros and cons of being considered employees vs. independent contractors."*

CHICAGO AREA CHORISTERS
(10 Vacancies)

Carolyn Berghoff

Life Member, 21 years. Current Board member, serves on Chicago Area Executive Committee, Member and Member Relations (National) Lyric Opera of Chicago Chorus Negotiating Committee, and continued involvement in AGMA Relief Fund fund-raising. Has negotiated four contracts with Lyric Opera of Chicago Chorus Negotiating Committee.

Kenneth Donovan

AGMA member 3 years. *"As a relatively new member to AGMA, I have already benefited greatly from our Union. I feel it is unfortunate that only a small percentage of our membership is involved in our Union, especially as we face a particularly challenging time for the arts. It's important that all AGMA members get more involved to support each other and our fellow unions. As a candidate for the Board of Governors, I pledge to work toward building a stronger union today and in the future."*

Martha Edwards

AGMA member for 27 years, Past Chicago Executive Committee, Lyric Opera Negotiating Committee, Past Delegate for Lyric Opera of Chicago, 27 seasons as member of Lyric Opera of Chicago Chorus.. *"We have made great progress during the last several years by including all areas of the country in the decision making process through the committee system and teleconferencing of board meetings. Let us continue to encourage every AGMA member to become more directly involved. Our strength is in working together toward our common goals."*

Terry Ozers Herman

Member for 10 years. *"I've performed with Chicago Symphony, Grant Park and Lyric Opera. I would like AGMA companies to have more fundamental parity, so a member who transitions between companies doesn't experience variances in contractual integrity, methodologies, etc., but rather a "seamless interface." Having served in corporate (PUAC) and a performing arts support organization (NARAS),served as a Board member. I was also an elected labor union (OPEIU) official. I have over 15 years experience in all aspects of contractual issues (negotiating, administrating, creating, amending and executing). I would serve AGMA in an exemplary manner."*

Bette McGee

Member since 1962. Current Board member, serving Personnel & Budget and Finance Committees. Served Merger and Search Committees, former Delegate, Lyric Opera. *"AGMA has 'grown up" and-taken responsibility for "putting our house in order." The reorganization of the central office now can more efficiently serve members. We have a budget, are living within our means, and even have an emergency fund. Committees take care of Union business with serving members nationwide . We are on our way to building a mature Union of which we can be proud. We have done this together; help it continue, this is our strength.'*

Continued on page 11

Dance

DANCE AT A GLANCE

Alex Dubé & Dorothy Kochiras

There are several exciting reports from the world of dance. After careful negotiations, a three year agreement has been reached with the Milwaukee Ballet. We successfully negotiated 2 sick leave days can be used as personal days with 1 week prior notification; severance pay is triggered at the 4th year of employment and the half week's salary per year of service with a cap of 5 years remains; career transition is triggered at the 7th year of employment, 1/2 of the artist's weekly salary is paid for each year of service 1 through 8 and for year 9 and more, the artist will receive a full week's AGMA contracted salary (including seniority and any overscale) and now includes artists with debilitating illness or injury; each artist will receive a discretionary amount of $100 at the beginning of each contract year.

The BalletMet has a new three year agreement, with the wages package totaling 14% over three years and including a pension plan, personal days, extended sick pay for no-work related illness/injury, and an increase in seniority.

The Houston Ballet has extended the current contract for the 96/97 season, and the wages will be increased by 4%. The Artistic Evaluation provision has also been modified.

Boston Ballet has also extended the current contract for the 96/97 season, with a 4% wage increase.

Barbara Hillman has completed negotiations for Ballet Chicago's upcoming production of "Midsummer Night's Dream, Five Weeks", and the salaries will increase by 5%, with other areas being increased as well.

AGMA is proceeding with the demand for arbitration with Los Angeles Ballet resolved by the Artists. John Clifford, L.A. Ballet's Artistic Director, has contacted all of the Artists and informed them that he is actively pursuing his production of "Dracula."

Also, sources have informed AGMA that Mr. Clifford has recently produced unauthorized performances in Palm Springs. In order to pursue these allegations, AGMA will need facts, such as a copy of the program, ads in any newspapers, and the names of those dancers appearing in the production. If you know of any information that might be helpful, please contact the AGMA National Headquarters at (212) 265-3687 as soon as possible.

Also, any Artist who was employed by the Los Angeles Ballet must keep AGMA informed of your most current address and telephone number so that we can keep you informed of all updated information.

AGMA and the Alvin Ailey American Dance Theater have been negotiating for several months, and both sides have agreed to enlist the assistance of Federal Mediator Timothy Germany in an attempt to reach an agreement prior to expiration of the current contract on June 30, 1996.

San Francisco Ballet negotiations are continuing, as are those with Tulsa Ballet. We have also commenced negotiations the Cincinnati Ballet, and the administration is seeking givebacks in some of the following provisions: work weeks - a reduction from 32 to 29 in each year of the contract, and a reduction of sick days from 21 to 15.

AGMA will commence negotiations with the New York City Ballet, the Joffrey Ballet of Chicago, the Martha Graham Dance Company, Feld/Ballets NY, Pennsylvania Ballet, Pacific Northwest Ballet, and Merce Cunningham Dance Company.

Finally, our congratulations to all AGMA Delegates, Members of the Dancers' Negotiating Committee, and all Company Members who participated in negotiations nationwide. Job well done!

Continued on page 14

Candidates(Continued from page 9)

Thomas Lewis Potter

AGMA member 11 years. *"Having sung with the Chicago Symphony Chorus, Grant Park Chorus, and currently with the Lyric Opera Chorus, I have reaped benefits from other AGMA members who have given much time and energy to make things better for the union. I feel now that I would like to give something back to AGMA and its' members. It is important now more than ever that the membership keep its solidarity as AGMA cannot survive with a house divided. If elected to the Board, I will do my best to serve the Union and its membership."*

Robert J. Prindle

AGMA Member since 1975, currently Board Member serving as Delegate to Lyric Opera/Chicago, Chair of Area Executive Committee, and Merger committee. Previously served on Policy, and Committee on Committees *"Make your wishes known. If merger is important to you, say so. If locals are important, say so. Communicate your desires---make this a member driven Union."*

Lorene Richardson

AGMA member over 30 years. Currently on Chicago Area Executive Committee, previously Chicago Symphony Chorus Negotiating Committee, Chicago Symphony Chorus Liaison Committee. *"The arts are an endangered species in this country and the professional ensemble singer's plight is even more precarious. I believe that we must unite as never before to turn this situation around, and the proven way to do this is through a strong union. Individual strength will become collective power if we really support each other through our union. There has already been a turn around within AGMA, and we can all participate in the continuing re-building process.*

Roberta Saper

Member over 20 years. *"At this current time, it is critical that AGMA members work together for our mutual benefit as well as for the sake of the performing arts. I have been willing in the past and continue to be willing to serve on the AGMA Board of Governors".*

Jeffrey W. Taylor

AGMA Member for 15 years, served on Lyric Opera Chorus Negotiating Committee, Chicago Area Nominating Committee. *"AGMA members are diverse: soloists, choristers, dancers, stage directors, some working for one employer, some for many. But we're all professional artists in common and we MUST help each other by staying united as a national union, making us all stronger. In Chicago, AGMA members have worked together, and union leadership has helped many make a living in their fields. I will work on the Board to achieve the same for all our members nationwide."*

SOUTHERN CALIFORNIA STAGE DIRECTOR/MANAGER

(1 Vacancy)

Christopher S. Nicholson

(Photo Not Available)

AGMA Member for 8 months. *"I have a Bachelor of Fine Arts degree in Stage Management from the University of Illinois in Champaign -Urbana. I am currently an Assistant Stage Manager with the Lyric Opera of Chicago. Previously, I worked with the Goodman Theatre in Chicago."*

SAN FRANCISCO SOLOISTS

(1 Vacancy)

Gregory Stapp

Member for 18 years. *"AGMA has alienated much of its membership by neglecting the needs of solo singers. Eighteen years of experience in fifty different American companies as well as Europe, Mexico and Japan would help me address these issues. If elected, I pledge to advocate the right and concerns of soloists, fight for better communication and representation within the entire membership, propose enrollment of thousands of professional and recent graduates who have yet to receive a signatory contract, and foster programs that meet members' professional requirements and artistic aspirations."*

SAN FRANCISCO CHORISTERS

(1 Vacancy)

Katherine McKee

Member for 3 years. Current Board Member, Northern California Executive Committee, Delegate, San Francisco Symphony Chorus. Professional singer for the past 10 years. Ms. McKee lived in New York City from 1986- 1992, first singing with Gregg Smith Singers and later free lancing with a variety of choruses and small opera companies. Since moving to San Francisco, she has worked as an extra chorister with San Francisco Opera and with the San Francisco Symphony Chorus. Ms. McKee sings frequently with the American Bach Soloists, and as a soloist with numerous Bay areas choruses and orchestras.

VOTE!

It's your right! It's your responsibility!

Continued on page 12

Candidates(Continued from page 11)

SAN FRANCISCO DANCERS
(2 Vacancies)

Nora Heiber

Member since 1977. Delegate - San Francisco Opera, Executive Committee Member, Negotiation Joint Committee Member. *"Although it's true that a union is only as strong as it's members , our members can only be activated through leadership that can provide direction and results in its capacity to voice concerns and see they are met. I am determined to help make our union stronger in its resolve to represent us. Our membership consists of gifted, hardworking artists. We deserve job security, more suitable retirement, preventative injury care and more career transition programs including college tuition aid and counseling throughout our careers."*

SAN FRANCISCO STAGE DIRECTOR / MANAGER
(1 Vacancy)

Sandra Sachwitz Bernhard

AGMA member since 1989, Board member serving on Schedule C and Executive Committee for San Francisco Opera. *"We are in a time of change. I wish to make our voices heard and our ideas represented."*

NEW ORLEANS AREA SOLOIST
(1 Vacancy)

Karen Kalin

Member of AGMA since 1956. Currently serves as a Board member and previously on the Local Executive Committee and as Delegate for New Orleans Opera. *"I will always work for and believe that people of integrity, honesty, sincerity and compassion can come to an intelligent agreement that works for the betterment of all concerned".*

NEW ORLEANS AREA CHORISTER
(1 Vacancy)

Dorian-Gray Alexander

AGMA member 4 years. *"Currently, I have been with the New Orleans Opera Association as a chorister since 1991. I have sung in almost all productions, and thoroughly enjoy the opportunity to sing on stage with many fine talents. Hopefully, I can assist in representing the concerns of the choristers in my area. I appreciate the opportunity."*

PHILADELPHIA AREA SOLOIST
(1 Vacancy)

PHILADELPHIA AREA CHORISTER
(3 Vacancies)

PHILADELPHIA AREA DANCER
(1 Vacancy)

WASHINGTON/BALTIMORE AREA SOLOIST
(2 Vacancies)

Joan Morton

Member since 1968. Current Board Member, serving on Policy and Administration Committee. Past service: NEA Task Force, Alternate on Work Rules, Budget and Finance. Served as Delegate to Washington Opera, Washington Concert Opera, The Wolf Trap Opera. *"As a Board member, I have deemed it a duty to attend local Executive Committee meetings and additionally representing the membership at New York meetings. I believe my calm, unruffled demeanor and management experience are an asset when negotiating contracts or resolving problems. AGMA must set the stage for an exciting Century 21: I'd like to continue assisting with forward-looking Washington/Baltimore sponsored ideas."*

Margaret Stricklett

AGMA member for 14 years *"For the past 5 years I have made my living from singing and performing Solo work with the Washington Opera and the Washington Concert Opera. I understand the importance of a strong union committed to its members, and I have deep respect for the art of singing, as well as individual singers I am privileged to know. I would like the opportunity to serve on the Board of AGMA with the goal of maintaining those high standards already present , to better serve the needs of members and making a difference where I can."*

WASHINGTON/BALTIMORE AREA CHORISTER
(2 Vacancies)

James Hampton

AGMA Member 8 years. Serves on Labor/Management Grievance Committee and Washington/Baltimore Executive Committees and as Delegate to Washington Opera. Served on Negotiating Committee for Washington and Baltimore Opera, National Nominating Committee, Member and Member Relations Committee. *"Having seen the increased member involvement in the W/B Area, I am encouraged about our future. We're at a critical juncture and need the support and involvement of every member to retain the improvements we have gained over the past two contract terms. I would like to continue my role and develop interest in other members so more individuals become involved in Union leadership."*

Continued on page 13

Candidates(Continued from page 12)

Paul J. Klingenberg

Member for 10 years, currently serving as AGMA Delegate, Washington Opera. *"I joined AGMA in October '86, when I debuted in 'Goya' at Washington Opera. Additionally, I am an attorney at the U.S. Department of Labor. I believe I am able to assist AGMA in current issues that present themselves. Because of certain political movements. I believe that in general the labor movement and particularly AGMA, may be undergoing significant internal changes over the next few years. My experience in Opera and as an attorney qualifies me to assist AGMA in navigating possible perilous waters in the next few years."*

PITTSBURGH AREA CHORISTER
(1 Vacancy)

Erma Thurston

AGMA Member for 15 years. Board Member, Serving on Policy and Administration, National Secretary Contract Committee. Delegate for Pittsburgh Opera. Served on Local Executive Committee, Nominating Committee, Contract Negotiating Committee, National Ad Hoc Committee on the Presidency, National Officer Nominating Committee. *"We are the product. We are valuable. Our well being is being challenged by decreased arts funding and diminished strike funds of our own. We need to step into the future and merge to gain strength to better serve our membership and to be taken seriously at the negotiation table."*

NEW ENGLAND AREA SOLOIST
(1 Vacancy)

NEW ENGLAND AREA CHORISTER
(1 Vacancy)

Geraldine Barretto
(Information And Photo Not Available)

TEXAS AREA DANCER
(1 Vacancy)

NORTHWEST AREA SOLOIST
(1 Vacancy)

Shirley Harned

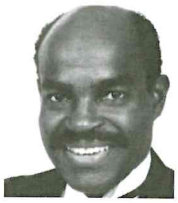
Member since 1968. Current Board member, serving on Administration and Policy. Served on Merger Committee "Com -pleting my third term as representative of the Northwest solo singers to the Board of Governors, it's the first in which I feel the Northwest truly had a voice in Union activities. The Union has begun to *"reach out and touch " members in the regions via teleconferenced meetings. I want to continue working to make sure the voices of Northwest solo singers are heard loud and clear, when and where the decisions which affect us all are made."*

NORTHWEST AREA CHORISTER
(3 Vacancies)

Susan Dorn

Member for 18 years. Current Board Member serving on Membership and Member Relations and Portland Opera Executive Committee; also Delegate to Portland Opera. *"My first term on the Board brought a greater awareness of the commonality of problems and objectives of vocalists, dancers, stage managers and directors nationwide. I firmly believe the strength of a union lies in the levels of commitment and activity it's members take. I strive both locally and nationally to bring to light ideas, issues and solutions relevant to all, and to actively work to make my union work for me and the people I represent."*

George M. Scott Jr.



AGMA member 19 years. Currently serving on Committee on Committees and as Delegate: Seattle Opera Chorus. *"I am grateful for the many years of professional singing I have experienced. AGMA was part of that experience. AGMA represents our hopes, dreams and future as Artists. But those hopes dreams and future as Artists rely on our full participation and interest in AGMA."*

Robert N. Wickstrom

AGMA member since 1994, Robert Nels Wickstrom, has sung with Seattle Opera Chorus since March 1994. He has sung in oratorio and orchestral engagements including Carl Orff's *Carmina Burana, The Messiah* of G.F. Handel as well as the role of Hr. Oluf in *Elverskud* by N.W.Gade during Nordic Music Days 1995. Mr. Wickstrom sang the role of Inook at the premiere of Bottenberg's Opera *Inook.* He also premiered the role of David in Rook's *Dear God.* He has performed such roles as Rinuccio (Puccini, *Gianni Schicchi)* Ferrando (Mozart, *Cosi Fan Tutte*). He studies voice with Marianne Weltmann.

NORTHWEST AREA DANCER
(3 Vacancies)

Ariana Lallone

AGMA Member for 8 years. Ariana was born and raised in Woodland Hills, California. In 1986 after graduating from high school, she moved to Seattle to study with the Northwest Ballet School. She joined Pacific Northwest Ballet as an apprentice in 1987, was promoted to Soloist in 1992 and to Principal in 1993.

Continued on page 14

Statement of Assets and Liabilities Arising from Cash Transactions

September 30, 1995 and 1994

	1995	1994*
ASSETS		
Current Assets:		
Cash and cash equivalents	$288,843	$253,607
Miscellaneous receivables	2,250	194
Total current assets	291,093	253,801
Investment in U.S. Treasury bills (note 2)	96,109	-
Net property assets (Notes 2 and 3)	118,624	121,018
Other assets:		
Cash - security deposits (Note 8)	277,247	288,179
Cash value of life insurance and annuity policies	-	20,544
Total other assets	277,247	308,723
Total assets	$783,073	$683,542
LIABILITIES AND FUND BALANCE		
Current liabilities:		
Accounts payable	$ 56,577	$ 20,130
Security deposits (Note 8)	277,247	288,179
Total liabilities	333,824	308,309
Commitment (Note 7)		
Fund balance:		
Restricted	200,000	100,000
Unrestricted	249,249	275,233
Total fund balance	449,249	375,233
Total liabilities and fund balance	$783,073	$683,542

*Reclassified for comparative purposes.

Candidates(Continued from page 13)

Charles E. Newton

(Photo Not Available)

AGMA Member for 5 years. Born in Bothell, Washington, Charles began dancing at the age of 8. In 1991, after five years at the Pacific Northwest Ballet School where he was the recipient of the Frank Hobi Scholarship, Charles was offered an apprenticeship. Since that time, Charles has taken an active, although unofficial role, in union matters at PNB. Throughout his career, Charles continued academic pursuits. As a part time student, he is now a junior in the University of Washington's school of Political Science, where he was recently invited to join the Honors Program.

AGMA Financial Statements Year Ended September 30, 1995

Prepared by Buchbinder Tunick

Statement of Revenue Collected, Expenses and Changes in Fund Balance

Cash Basis

For the years ended September 30, 1995 and 1994

	1995	1994*
Revenue collected:		
Working dues	$1,389,627	$1,447,074
Basic dues	406,334	414,135
Initiation fees	224,142	239,189
Reinstatement fees	3,228	2,558
Interest	8,697	2,068
Other	2,305	2,373
Net revenue collected	2,034,333	2,107,397
Expenses	1,960,317	2,106,043
Excess of revenue collected over expenses	74,016	1,354
Fund balance:		
Beginning of year	375,233	373,879
End of year	$ 449,249	$ 375,233
Restricted	200,000	100,000
Unrestricted	249,249	275,233
	$ 449,249	$ 375,233

*Reclassified for comparative purposes.

Statement of Changes in Cash

For the years ended September 30, 1995 and 1994

	1995	1994*
Cash flows from operating activities:		
Excess of revenue collected over expenses	$ 74,016	$ 1,354
Adjustment to reconcile excess of revenue collected over expenses to net cash provided by operating activities:		
Depreciation	34,873	35,832
Deferred compensation	20,544	129,737
Loan forgiveness	-	8,710
Changes in operating assets and liabilities:		
Miscellaneous receivable	(2,056)	5,062
Accounts payable	36,447	(48,869)
Net cash provided by operating activities	163,824	131,826
Cash flows from investing activities:		
Receipt of distribution of cash surrender value	-	64,899
Payments to increase cash value of life insurance policy	-	(11,414)
Investment in U.S. Treasury bills	(96,109)	-
Acquisition of property assets	(32,479)	(6,270)
Net cash provided by (used in) investing activities	(128,588)	47,215
Net increase in cash	35,236	179,041
Cash and cash equivalent, beginning of period	253,607	74,566
Cash and cash equivalent, end of period	$ 288,843	$ 253,607
Supplemental disclosure of changes in cash:		
Interest paid	$ 1,160	$ 4,316

For the purpose of the statement of changes in cash, the Guild considers money market funds to be cash equivalents.
*Reclassified for comparative purposes.

Continued on page 15

Do you feel Americans are becoming more opera-conscious?

Frankly, I feel very bitterly that there is no real operatic life in America. The films and TV have built up a star cult which extends now into all the creative fields. Regrettably this cult is increasing. *Rudolf Bing, 1958*

Dance (Continued from page 10)

A SPECIAL NOTE TO DANCERS

We are still holding checks here at the National Headquarters for the following artists:

Michele Gifford
Arch Higgins
Jock Soto
Kathleen Tracey
Melissa Walter
Takako Iyoku.

Finance (Continued from page 14)

AMERICAN GUILD OF MUSICAL ARTISTS
Notes to Financial Statements
September 30, 1995 and 1994

Note 1 - General

The American Guild of Musical Artists (Guild) is a union of performers in the opera, ballet, oratorio, concert and recital fields. The Guild is a branch of the Associated Actors and Artists of America. The Guild, along with the artists' managers/agents, markets legally binding contracts between artists and their employers. These are known as Basic Agreements, which establish minimum compensation, limit rehearsal hours, limit number of performers, provide for overtime compensation, sick leave, and appropriate travel conditions, and require employers to post security deposits as guarantees that they will abide by the terms of the Basic Agreements. The Basic Agreements also set a maximum percentage that a manager/agent may charge as a commission, stipulate that the manager/agent guarantees a minimum amount of earnings for the artist, and entitle the artist to an accounting by the manager/agent.

Note 2 - Significant Accounting Policies

Basis of Accounting

The accompanying financial statements have been prepared on the cash basis of accounting but include depreciation and amortization of property assets. Under this basis, revenues are recognized when collected rather than when earned, and expenses are recognized when paid rather than when incurred.

Investments

Investments are stated at cost which approximates fair value.

Cash Equivalents

Highly liquid investments (invested with high quality banks) with an original maturity of three months or less are included in cash and cash equivalents.

Concentration of Credit Risk

Financial instruments that subject the Guild to concentrations of credit risk include cash and cash equivalents which, at times, may exceed federally insured limits. The Guild has not experienced any losses in such accounts.

Depreciation

Property assets are depreciated by the straight-line method, at rates calculated to amortize the cost of the assets over their respective estimated useful lives.

Note 3 - Property Assets

Property assets, at cost, consist of the following at September 30, 1995 and 1994:

	1995	1994
Furniture, fixtures and equipment	$395,069	$362,591
Leasehold improvements	21,071	21,071
	416,140	383,662
Less accumulated depreciation and amortization	297,516	262,644
Property assets, net	$118,624	$121,018

Note 4 - Pension Plan for Employees

The Guild participates in the American Guild of Musical Artists Staff Pension Plan, a defined benefit pension plan covering substantially all of its employees. Pension expense was $84,206 and $79,082 for the years ended September 30, 1995 and 1994, respectively.

Note 5 - Tax Status

The Guild is exempt from federal income tax under the provisions of Section 501 (c)(5) of the Internal Revenue Code.

Note 6 - Deferred Compensation Arrangements

The Guild has entered into deferred compensation arrangements with some of its employees. Life insurance and/or annuity policies have been acquired in connection with these policies.

Continued on page 16

IN MEMORIA

Danny Abreu*
Salvatore Aiello*
Michael Alhonte
Anna Maria Bessel
Eugene Birlenbach
Ernest Cote
Judy Dearing*
Fred Fehl*
Dario Fraticelli
Richard E. Greeley
Ralph Herbert
Martha Hill*
Timothy Jenkins
Christopher Keene*
Lincoln Kirstein*
Leon Lishner
Andrew McKinley
Christopher McMillen
Grace Miceli*
Kent Foster Minthorn
May Murakami
Robert Patterson
Ross A. Perry
Edward E. Pounds
James Sample*
Joseph W. Schlanger
Philip Semark*
Irvin Shuman
Lucille Sullam
James F. Truitte
Richard Versalle
Ramón Vinay
Robert Wallace*

*Distinguished individual in related profession

Merrill(Continued from page 4)
singing did, in fact, turn out to be a steady job. By the time he left the Met, he had sung in 774 performances as well as performed with major companies in Argentina, Israel, Italy, Mexico, the United Kingdom, and all across the United States.

In 1973, Mr. Merrill and Richard Tucker joined to present a concert at Carnegie Hall - a first for the two "vocal supermen" (as one critic dubbed them), and a first "for the demanding New York public and critics. There we stood, exposing our voices virtually bare against the slender accompaniment of the piano" (as Merrill recalls).

Joe DiMaggio inspects the unique uniform of honorary team member Robert Merrill.

His favorite operas? "'The Barber of Seville' was a special favorite," he notes. "If I had to choose one last opera to sing, it would be 'La Traviata.' But I also love the role of Escamillo in 'Carmen.'"

'Figaro' figures in many of Mr. Merrill's reminiscences: "I did Figaro in one of Mr. Bing's new productions," he recalls. But it also plays a role in a distinctly non-operatic venue. "I was on the show 'Candid Camera,'" he recalls. "They put me in a barbershop and had me sing while shaving unsuspecting customers. One guy said, 'Shut up; you're terrible!' Another said, 'Hey, you're pretty good; I think I may be able to get you a spot on the Ed Sullivan show!'"

Throughout his singing career, Mr. Merrill maintained a love affair with baseball and has been singing the National Anthem at opening games of the New York Yankees. He laughs at the notion that an entire generation of people know him as "The 'Say-Can-You-See' guy."

He has sung at state functions for nine Presidents, from Franklin D. Roosevelt to Bill Clinton. "I'll never forget when I sang 'Figaro!' for FDR. When I finished, he got out of his wheelchair to yell 'Bravo!' It was the most moving thing I've ever seen."

Reflecting on the performing arts today, Mr. Merrill says that young singers starting out should work hard and should not travel as much as they do.

"Young talent needs to be nurtured. A potentially great artist these days is immediately sent off - two weeks in America, five weeks in Germany, four weeks in France or Italy. That's terribly hard on people; it can hurt them."

Has he ever felt the stings of disappointment, of bitterness? He pauses for a moment. "Not really," he says. "Of course, there may have been a part I wish I had gotten. But I quickly got over it. I don't believe in being bitter and using up energy on that. It's not productive."

It's this quality of Bob Merrill that comes to most people's minds when they recall him, and that has made him one of the most beloved, as well as one of the most enduring, of today's performers.

Bob and his wife Marion have been married for 41 years and live in a home on a quiet tree-lined street; the Merrill's have two children, David and Lizanne, and three grandchildren, Jesse, Gracie and Clara. Today, the clutter around the Merrill home is as likely to be from children's blocks and other plastic toys as from plaques, letters, photos and other memorabilia from a high-profile lifetime. But after more than five decades of a colorful and distinguished career, Bob gives the impression that neither he nor Marion would have it any other way.

Finance (Continued from page 15)

Note 7 - Commitment and Contingency

Commitment

The Guild rents office space at 1727 Broadway, New York, New York. The non cancelable operating lease expires on April 30, 2002. The future minimum annual rental are as follows:

Year Ending September 30	Amount
1996	$ 219,988
1997	244,975
1998	244,975
1999	244,975
2000	244,975
Thereafter	367,463
	$1,567,351

The lease includes escalation clauses for real estate taxes, porters' wages and fuel charges and requires minimum coverage for general liability and property. Rent expense was $195,000 and $218,833 for the years ended September 30, 1995 and 1994, respectively. For the lease period commencing April 1, 1994 through March 31, 1996, the owner of the property has agreed to accept $195,000 per year to be the all inclusive rent payment, including basic rent and all other charges.

Contingency

The Guild has issued a $25,000 irrevocable stand-by letter of credit drawn on a New York bank in favor of the landlord. The letter of credit is in lieu of a cash security deposit.

Note 8 - Security Deposits

Security deposits consist of cash, certificates of deposit which are in the joint names of the Guild and the employer, U.S. Treasury bills, and certificates of deposit in the name of employers and assigned to the Guild. In addition, irrevocable letters of credit totaling $194,455 and $85,000 have been issued in favor of the Guild at September 30, 1995 and 1994, respectively.

Continued on page 17

Finance (Continued from page 16)

AMERICAN GUILD OF MUSICAL ARTISTS
(Supplementary Financial Information)
Schedule of Expenses
(Cash Basis)
For the years ended September 30, 1995 and 1994

	1995	1994*
Administrative:		
Rent	195,000	218,833
Utilities	13,197	14,019
Postage	35,156	50,368
Stationery and office expense	32,108	36,133
Printing	16,380	12,792
Telephone	32,749	34,748
Computer	7,119	7,233
Storage	3,811	4,048
Equipment and office maintenance	19,103	16,934
Per capita taxes	19,315	28,692
Meetings	5,270	8,604
Donations	1,905	1,430
Insurance	18,745	19,981
Interest	1,160	4,316
Dues and subscriptions	5,170	6,183
Administrative staff evaluations	-	6,726
Miscellaneous	2,260	3,208
Library Expense	2,697	2,700
Staff training	4,531	1,157
Career transition, actor's work group	10,000	5,000
Loan forgiveness	-	8,710
National Endowment for the Arts	6,954	-
Professional Fees:		
Legal	59,534	36,640
Accounting	23,330	21,688
Depreciation and Amortization	34,873	35,832
Litigation settlement	5,000	-
Total Administrative	555,367	585,975
Staffing expenses:		
Staff salaries	669,418	627,540
Post employment expense	4,028	89,692
Payroll taxes	65,674	63,617
Employee Benefits:		
Welfare	106,178	83,054
Pension	84,206	79,082
Temporary Clerical Services	4,220	13,654
Transit Checks	4,411	4,521
Employment Agencies	-	4,125
Life insurance and annuity premiums, net of increase in cash surrender value	20,544	4,173
Deferred compensation arrangements	-	194,636
Total Staffing	958,679	1,164,094
Support services:		
Branch offices	290,752	207,946
Agmazine	15,501	18,228
Travel - members	963	5,524
Travel - staff	82,783	71,297
Teleconferencing	42,544	29,790
Public Relations	5,854	387
Litigation	-	144
Arbitration fees	7,697	17,113
Lobbying expense	-	5,000
Group life insurance	177	545
Total support service	446,271	355,974
Total	$1,960,317	$2,106,043

· Reclassified for comparative purposes.

See accountant's report on supplementary financial information.

LEGISLATIVE UPDATE NATIONAL AND NEW YORK

Pamela Smith

During the past several months, AGMA members have been active in attempts to thwart both national and New York State Legislation which would prove devastating to all workers, and especially to artists in the performing arts profession. Unions for the Performing Arts, of which AGMA is a member, is spearheading efforts to stop damaging revisions in the areas of workers compensation, safety standards, art funding and education, health care, and employee status.

Perhaps the most serious threat to AGMA members is the possibility of being re-classified as independent contractors. As such, artists would be unable to legally bargain collectively, and would almost certainly face erosion of wages and benefits won by the decades of negotiation. As many performers know from experience, being paid as an independent contractor can mean that even "standard" deductions (social security, etc.) are not made by the employer. This means a loss to both the artist and government.

The federal bill being proposed is HR-1972, known as the Christiansen Bill (introduced into congress by Representative John Christiansen, Rep.-Neb.) The New York state bill is S-5439, or the "independent contractor bill". AGMA members should be on the watch for the possibility of similar legislation being proposed in other states.

UPA gave vigorous testimony against the New York bill at a hearing on January 17th co-sponsored by the New York State Senate Labor Committee, chaired by bill sponsor Nicholas Spano (Rep.), and the Senate Committee on Commerce, Economic Development and Small Business, chaired by Jess J. Present (Rep.) UPA then sponsored a legislative conference on January 27th in New York City, where city, state, and national elected officials and union leaders were invited to discuss the political climate and to form strategies to halt harmful legislation. AGMA's 2nd Vice President, Pamela Smith, who also serves as Vice-Chair of UPA, moderated a panel of state officials, which included State Senator David Patterson, Assembly Members Catherine Nolan and Edward Sullivan, and New York State AFL-CIO Legislative Director Edwin Donnelly. AGMA concert singer G. Jan Jones was also an active participant in the conference.

Mr. Jones and Ms. Smith were also participants in the UPA trip to Albany that followed the conference on February 13, where key legislators were visited to gain support for the arts, and support in efforts to stop anti-labor legislation. Especially important was a visit to Senator Spano's office, where the UPA expressed their concern and outrage over the damage his bill would do. Senator Spano has responded that the bill was put forth merely in the interest of "clarification", that no harm to workers is intended, and that revision is still needed and our input will be considered. It is recommended that AGMA members who live in Senator Spano's district (Westchester) contact him and let him know that you expect him to stand behind these assurances.

Watch for more detailed information on workers compensation, health care, and other issues in future issues of AGMAzine.

Pamela Smith is Second Vice President of AGMA and is active with the concert singers.

AURORA RESIDENCE OPENS

The Actor's Fund of America announces the opening of The Aurora Residence at 475 West 57th St. in Manhattan. The Aurora Residence provides affordable housing to special low-income groups including the elderly, working professionals, and persons with AIDS.

The 30-story high rise condominium has been converted into 177 residential units of affordable housing and combines a majority of shared living apartments with individual capacity. The Actors' Fund of America, sponsor of the project, is the only national social services organization that serves the entire entertainment profession.

On site social services, treatment and care will be provided to the residents by Actors' Fund social workers, staff and volunteers. In addition to a full-scale Volunteer Program, social services will provide information and referral to community resources, entitlement program advocacy, coordination of home care and medial services, outreach, health education and support groups.

The Actors' Fund is currently developing two affordable housing projects in Los Angeles -- the Palm View Residence for persons with AIDS, and the King's Road project for an inter-generational population of seniors, families

and the disabled.

In 1995, The Actors' Fund served over 2,700 individuals nationwide, including members of AGMA. Programs include: Nursing and Retirement Homes; Elder and Disabled Care Services; Mental Health Services; chemical Dependency Services; Services to Employable Persons, The Phyllis Newman Women's Health Initiative and an AIDS Initiative.

For more information on the Aurora, mail a letter with name, address, telephone number, professional and/or union affiliation to:

Supportive Housing Program
The Actors' Fund of America
1501 Broadway, Suite 518
New York, New York 10036-5697

CAREER OPPORTUNITIES IN ARTS MANAGEMENT

Career Transition for Dancers along with the Joyce Theater will be holding a behind the scenes look at career opportunities in arts management along with a tour of the Joyce Theater. The event is Wednesday, May 15, 1996 with panel discussion at tour from 2:00-3:00 followed by the dress rehearsal of Nederlands Dans Theater from 3:30-5:30.

Panelists discuss the role of their jobs in arts presenting, address issues and answer questions related to their areas of expertise. Comprising the panel will be Linda Shelton, Executive Director of The Joyce Theater, Arlette Van Boven, Artistic Director of NDT3, Martin Wechsler, Director of Booking & Education, The Joyce, Ellen Rudolph, Consultant, Arts Education, Anne Kuite, Development Office, The Joyce, and Nathan Hurlin, Production Manager, The Joyce.

The Joyce Theater is located at 175 Eighth Avenue (at 19th Street), New York City, NY. This is a free workshop but registration is required by calling (212) 581-7043. Please leave your name and telephone number.

AGMA RELIEF FUND
Statements of Revenue, Expenses and Changes in Fund Balance(Cash Basis)

	Year Ended September 30	
	1995	1994
Revenue:		
Contributions Received:		
Theatre Authority, Inc.	$ 96,250	$ 75,250
Theatre Authority West, Inc.	24,000	23,700
Other contributions	65,033	103,306
	$185,283	*$202,256*
Net Investment Income:		
Interest (including amortization of premiums and discounts)	32,996	33,498
Dividends	2,056	2,191
Gain on sale of securities	31,817	88,191
	66,869	123,880
Advisory and custodian fees	7,740	8,096
	59,129	115,784
Total Revenue	**244,412**	**318,040**
Expenses:		
Financial Assistance:		
Monthly payments for older or disabled members	34,506	36,424
Other assistance payments to members.	40,847	52,863
Member services	51,217	46,561
Contributions paid to organizations	3,026	20,141
Scholarship expense		3,216
	129,596	*159,205*
Administrative:		
Salaries and payroll taxes	27,235	24,310
Employees' medical insurance	10,133	10,473
Staff pension plan contributions	5,652	4,900
Legal	3,600	3,600
Accounting	11,823	12,500
Office supplies and expenses	438	763
Bank charges	376	393
Professional workshops	824	600
Depreciation of computer equipment	1,203	1,203
Miscellaneous .	1,203	2,997
	62,487	61,739
Fund Development:		
Fund raising	40,686	53,228
Total Expenses	**232,769**	**274,172**
Excess of Revenue Over Expenses	11,643	43,868
Fund balance, beginning	934,688	890,820
Fund balance, End	$946,331	$934,688

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, 1995 and 1994, 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.

Aspen Alumni Search

In preparation for the 50th anniversary, the Aspen Music School is looking for alumni who have fallen off their list. If you were a student at the Aspen Music School, please send your Name, Current Address, Year Attended, and Teacher you studied with to:

Lori DiNardo
Aspen Music Festival and School
2 Music School Road
Aspen, CO 81611
email: festival@aspenmusic.org

Conference (Continued from page 5)

confidentiality and the National Labor Relations Act's (NLRA) provision that the union is entitled to information relevant for representation of its members. Written permission from the employee may help in an individual case to secure medical information if the employee desires union representation. Contract language may also help: Inclusion of "disability" in the non-discrimination clause of a contract can turn a dispute into an arbitrable issue. But contract language adjustments must not compromise the union's ability to represent its members.

A final word

Safety and Health laws and ADA can help us cope with some of the workplace challenges posed by AIDS. If you need help, your union is here for you. You may also wish to write Wayne Smith, director of Central Rehabilitation Labor Council of New York, 386 Park Avenue South, New York, NY 10016. Special thanks also to conference presenters Laura Long (Laura I. Long Associates), Judy Cohen (Access Resources), and Susan O'Brian (NYCOSH).

Michael Byars, 1st Vice President, is a New York City Ballet Soloist and represents the Unions for the Performing Arts (UPA) on the NYC Central Labor Council.

HEARTS & VOICES

An Open Invitation to the Members of AGMA

Hearts & Voices, the nonprofit AIDS service organization that brings professional entertainers into acute care wards to relieve the isolation and brighten the lives of hospitalized people with AIDS, invites you to joint their efforts. Since inception in 1990, Hearts & Voices has produced over 2500 live professional shows to bring music, comfort and cheer to AIDS patients in eight Manhattan hospitals on a weekly basis.

Contact us if you'd like to join such talent donors as opera stars Carol Vaness and Mary Mills, Margaret Whiting, Harvey Fierstein, Randy Graff, Judy Kaye, Jonathan Pryce, Julie Wilson, and John Leguizamo. For more information, call Hearts & Voices at (212) 799-4276. The strings of your heart will go zing.

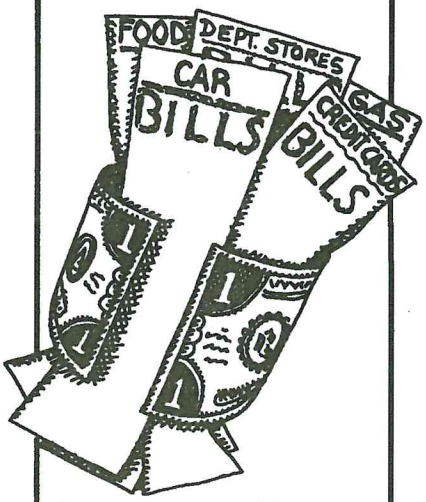
ATTENTION CHORAL SINGERS

With the increasing activity of concert singers, AGMA members performing in concert and opera may request to receive notices mailed to the concert choristers list. Please send your name, address, and phone number in writing along with your request to Karl Krause c/o the AGMA National Office.

While the majority of notices go out to the New York Area, AGMA expects more and more communications between concert singers across the nation. Join your fellow singers in promoting professional choral music.

Have you kept in touch? Be sure to notify the National Office of changes in address or telephone numbers.

Make Ends Meet



Lower your monthly credit payments with a low-interest personal loan.

AGMA's Loan Program combines lower rates with longer terms to offer you affordable personal loans—perfect for bill consolidation. Loans start at $2,500.

UNION PRIVILEGE LOAN PROGRAM

Monday through Friday, 8:30 a.m. to 9 p.m.
Saturday, 9 a.m. to 1 p.m., Eastern Time

For information call:

1-800-343-7097

Se habla español

The Lighter Side of Performing

Stolen from the orchestra:

A violist is driving down the road and sees a conductor on one side and a violinist on the other. Which does she run over first?

The violinist...It's always business before pleasure.

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.

AREA NEWS

San Francisco & Southern California

Chris Ackerman has joined the AGMA staff full time to support the San Francisco and Southern California areas. Mr. Ackerman started his union activities with the Communication Workers of America (CWA). He also worked for Service Employees International Union (SEIU). Members in these areas may contact him at:

235 Pine Street
Suite 1200
San Francisco CA 94104
(415) 399-8849

Membership questions or information should still be directed to the National Office.

Washington

The Washington Opera announced that it purchased the former Woodward & Lothrop department store building as the future home for the company. The 40-year-old company has performed for the last 25 years in the John F. Kennedy Center and the prior 15 years at the Lisner Auditorium at The George Washington University.

The new opera house will be used by The Washington Opera for its regular and student performances and educational activities, as well by other performing groups from around the city.

The purchase was made possible by a gift of $18,050,000 from Mrs. Betty Brown Casey, Chairman of The Washington Opera's Board. Renovation and construction costs are estimated at $105 million, to be raised through private funding.

Detroit

The 25th season of Michigan Opera Theatre is celebrated with the grand opening of the Detroit Opera House. Three years in the making, the Michigan Opera Theatre acquired the Grand Circus Theatre, two office towers adjoining the theater, two additional buildings (now gone to make way for the new 75,000 square foot stage house, lobby and elevator tower.) Seating capacity is 2675.

WRITERS WANTED!

Is something happening in your area? Know of an AGMA member doing something special? What about a humorous anecdote about performing.The AGMAzine needs information, stories, and ideas. Are you a cartoon artist waiting to be discovered? Submit your information (and photos) to Dianne James c/o AGMA, 1727 Broadway, New York, NY 10019-5284.

We want to hear from you.