Alan S. Gordon Appointed National Executive Secretary

AGMA’s Board of Governors, at its meeting of January 31st, selected Alan S. Gordon as its new chief executive.

Mr. Gordon comes to AGMA after 25 years at the Directors Guild of America, serving from 1974 to 1981 as its eastern labor counsel and from 1981 until 1999 as its eastern Executive Director.

Mr. Gordon brings to AGMA an extensive background in collective bargaining negotiations and arbitrations representing talent employees, as well as substantial experience in state, federal, and administrative agency litigation.

He is available to every member through the AGMA office and at AGMA NY@aol.com.

AGMA / AFM Affiliation Continues

The governing boards of both AGMA and American Federation of Musicians (AFM) have authorized the continuation of the August 1998 Affiliation of the two unions. Even as the ink on the affiliation document was drying, AGMA President Mays and AFM President Steve Young were marching together at a rally in support of the Local 802 (AFM) musicians of the New York City Ballet orchestra. Soon after this powerful rally, the contract dispute was settled.

The positive effects of the affiliation between AGMA and AFM become increasingly more evident as time passes. The two unions address mutual problems in the workplace such as working hours and environmental conditions. Together the two unions can become a formidable team at negotiation time. We have supported our brothers and sisters in situations that have arisen around the country.

The Local AFM 161-710 in Washington D.C. and AGMA have over the last decade established a close working relationship that has benefited both groups in their shared pursuit of fair and professional treatment. The unified approach demonstrated in Washington, D.C. is a model for other AGMA/AFM partnerships.

Election 2000 - Petitions and Nominations Due

Newspaper and TV news serve to remind us of upcoming elections, whether it is U.S. presidential elections or perhaps some local race. Voters will turn out by the millions at some of these elections. Oftentimes an individual may feel insignificant in their democratic role.

Within AGMA, members’ involvement is crucial. Only AGMA members can determine the direction of the union. To fully utilize your rights as a member, you must participate in more than just the final vote. Whether running for office or identifying and sup-

Continued on page 4
It's Board of Governor election time again! Run for the Board to become a leader, or at the very least, take an active role in choosing and supporting AGMA leaders. The Board is responsible for policy, budget, contract approval, arbitrations, and waivers. The recently announced policy providing a disciplinary process for members who have committed harmful acts against fellow AGMA members and/or AGMA institutionally was an example of the initiatives, research, and hard work of Board members. In addition, stronger protection of members' rights when challenged by management is a priority. Work with solo artists and their artistic managements for maximum representation has proved very rewarding. Bargaining leverage and service to members are AGMA's primary responsibilities. As your president, I am continually amazed at creative attempts to inhibit AGMA's forward movement. I am also deeply gratified by the phenomenal support that comes from unexpected sources. We have connections to other unions, we have project negotiators tearing up the turf, we have administrative consultants proposing innovative policies. We must put ourselves on the back for one terrific achievement: a nationally renowned union organizer said to the Executive Council, "The volume of your member involvement is almost unprecedented...any Union's most valuable resource."

Grassroots organizers are achieving amazing results, especially in Seattle due to the work of AGMA 4th Vice President, George Scott (also Northwest Area Chair), and Barbara Hillman, Negotiator.

National wage, benefit and working condition standards were raised in the past 8 months by incredible negotiators, negotiating committees, and member support in the Chicago, New York, Northeast, Northwest, Northern California, Southern California, Texas, and Washington/Baltimore Areas. Unified negotiation priorities and leadership have yielded more member/committee involvement, more coalition building among Unions, improvements in pension and health, job security, triple time penalty payments and severance pay.

Negotiation, enforcement, administration, and organizing priorities have been strategized and implemented with the help of our professional consultants, attorney Barbara Hillman, and Union Administrator Tim Fitzgerald. Ms. Hillman, of the Chicago firm, Cornfield & Feldman, represents AGMA, in addition to Teamsters, Firefighters, AFTRA, and SAG members. Ms. Hillman's first assignment for AGMA was as Chief Negotiator/Enforcer at the Chicago Lyric Opera. Since then, Ms. Hillman has worked on many other AGMA Opera and Dance Collective Bargaining Agreements (CBA's) in Seattle, Houston, New York, San Francisco, and Chicago as either a consultant or negotiator. Since last May, Ms. Hillman has been coordinating AGMA negotiations nationally as a
consultant to the Executive Council.

Tim Fitzgerald, AGMA’s Executive Consultant/Interim National Executive Secretary, comes to us as a highly experienced and successful Union Administrator. He immediately became active in all aspects of AGMA life, including negotiation and contract matters, grievances, Health and Retirement issues, Theatre Authority Inc., AGMA internal restructuring, and the analysis and supervision of membership services.

Barbara and Tim have helped us prepare the groundwork for yet another phase of transition and development. In the next issue of the AGMAzine we will be introducing you to AGMA’s new chief executive. The leaders of SAG, AFM International, Local 802 (AFM), DPE, IATSE, and Actors’ Work Program have all been especially generous with advice and assistance during the past months while we carried on our exhaustive National Executive Secretary search. Our friends at the Cornell School of Labor Relations have also provided special support. During the search process, the Executive Council was exposed to a wide range of Union philosophies regarding structure, organizing, power, politics, media, merger and representational options. Exciting!

Meetings I’ve attended with our members and AGMA leaders in Washington, Chicago, and Southern California (teleconferenced) have been like shots of adrenaline. The prospect of fully realizing our Union’s potential reminds me that, “The arts are not a living for a few, but a necessity for us all.” (Hillary R. Clinton)

AFL-CIO Convention

Last October, representatives from unions gathered for the AFL-CIO 23rd biennial convention, Coming Together For Working Families. AGMA was represented at the AFL-CIO annual convention by AGMA First Vice President, Burman Timberlake (Convention Delegate) and AGMA Fifth Vice President Donna Marie Covert (Convention Alternate Delegate). Thanks to them, AGMA had a presence at every session of the convention and at the Department of Professional Employees meeting.

Themes heard at the convention included a call for a restructured labor movement, access to the Internet by working families, and a call for celebrating and preserving the worker’s freedom to choose a union.

Speakers included Tipper Gore, Labor Secretary Alexis Herman, Rep. Richard Gephardt, new union members, international labor representatives and child labor and sweatshop activists.

AFL-CIO President John Sweeney stated, “We must begin to change the landscape for unions in America by making the freedom to choose a voice at work a fundamental and sacred right for all Americans and by reaching real labor law reform within the next four years.” He later went on to say, “We must be compelled to put aside geography to overcome the strength of an adversary—just like the 100 central labor councils in five states who came together to persuade Fechheimer uniform to stop subcontracting work to nonunion shops and stay neutral during organizing drives.”

CTFD Announces Upcoming Programs

Career Transition For Dancers (CTFD) announces upcoming “Career Conversations” in New York City. The first free information seminar which is open to the dance community is “Creative Options, Outlets and Attitudes: Dancers Speak,” on Monday, April 10, 2000. A panel of former professional dancers from ballet to Broadway will discuss how they keep their creativity alive after leaving the stage.

Also scheduled is “Covering the Basics: Financial Planning and Health Insurance,” to be held on Monday, June 5. Basic money management principles will be discussed as well as resources to obtain health insurance coverage.

Both events are from 5 to 7pm at Screen Actors Guild, 1515 Broadway, 44th floor conference room in New York. The events are free, but reservations are required. Call CTFD at 212-581-7043 to register.
## AGMA 2000 Election Allocations

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<tr>
<th>AGMA Geographic Areas</th>
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<th>Choristers</th>
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<td>103 4</td>
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<td>140 6</td>
<td>88 4</td>
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<td>22 1</td>
<td>31 1</td>
<td>3 0</td>
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<td>6. Philadelphia</td>
<td>43 2</td>
<td>111 4</td>
<td>28 1</td>
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<td>7. Washington/Baltimore</td>
<td>131 5</td>
<td>245 10</td>
<td>41 2</td>
<td>21 1</td>
<td>18 438</td>
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<td>46 2</td>
<td>4 0</td>
<td>6 161</td>
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<td>10. Texas</td>
<td>31 1</td>
<td>70 3</td>
<td>52 2</td>
<td>5 0</td>
<td>6 158</td>
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<td>11. Northwest</td>
<td>25 1</td>
<td>100 4</td>
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<td>11 0</td>
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The figures above are based on AGMA members paid to date as of July 31, 1999.

Election 2000 (Continued from page 1) Supporting candidates, you help determine the future of AGMA. Your actions are vitally important. These artists whom you nominate are responsible for the decisions that affect not only yourself but every AGMA member.

There are two methods for members to become candidates. One is through a nominating committee as outlined by AGMA's constitution. Members may also nominate their choices through the petition process. Each petition requires a minimum of ten signatures of members who are in Good Standing as of February 1, 2000. Candidates must accept the nomination by signing the petition and be in Good Standing before the petition is submitted. AGMA members are considered in Good Standing if they are fully paid in both basic and working dues. A member whose basic dues are deducted by their employer should verify that their dues have been paid on time. If your dues are not being paid on time your signature and vote could be invalid. Please contact the AGMA Membership department if you need to check your standing.

The time has come for you to use the democratic process upon which the union is based.

In this issue you will find information on elected positions as well as a petition for nomination.

## AGMA Relief Fund Millennium Challenge: 1999-2000 Annual Appeal

*Floran Yagoda*

The 1999-2000 Annual Appeal is not far from breaking all records! We have currently received $27,286. With your continuing generosity, we hope to surpass last year's total of $27,600 and, most importantly, meet our 1999 goal of $30,000.

To date, donations totaling $6,790 have come in from our AGMA Relief Fund National Advisory Board. We are only $585 away from last year's total. How wonderful it would be to not only match it, but also go well beyond! We thank our Advisory Board members for their ongoing guidance and support.

Our previous donors have given $11,917 this year, well surpassing 1998's total of $7,374. How exciting to have increased the amount given by so much! Many kudos to these donors for sustaining their commitment to the Relief Fund.

The Board of Governors' Holiday Challenge has brightened the lives of many members. With $4,444 of the donations coming from our Board of Governors' Holiday Challenge, we are very close to meeting our goal of $5,000. If we have 100% participation, the remaining members only need to donate $5.37 to meet our goal. Many thanks to our Board of Governors who selflessly give their time and efforts on behalf of the Relief Fund.

We are, of course, still accepting pledges! If you have not yet mailed in your gift to the Relief Fund, please take a moment to do so. With your financial help, you are greatly empowering the lives of AGMA members in need.

Thank you to the AGMA members who have contributed so generously and helped us to come this far. With your donations, you help artists face challenges with reassurance that they are not alone, giving them a priceless gift - peace of mind.
AGMA Board of Governors

Listed below are the AGMA Board members whose terms expire this year as well as those Board members remaining in office. The series of numbers following each Classification indicates Seats Entitled/Seats Continuing/Open Seats. The last number indicates the number of AGMA Board seats to be elected during the Spring of 2000.

AREA 1
NEW YORK AREA

Choristers Expire 2000
Lee Bellaver, Roger Crouthamel, Elinor Harper, Nicola James, Lorraine Keane, Mary Meyers, Carolyn Sielaski, Alan Sokoloff, Constance Webber

Choristers Continuing
Marilyn Armstrong, Harris Davis, Kenneth Dovel, Karen Grann, Harriet Greene, Paula Hostettler, Nancy Kendall, Robert Kuehn, Roger Olsen, Marilyn Pelletier, Michael Reid, Bonny Rinas, Tamara Tarby, Kenneth Young

Dancers/ Choreographers Expire 2000
Stephanie Godino, Terry Lacy, Christopher MacDougall, Francois Perron, Paul R. Sackett

Dancers/Choreographers Continuing
Julia Barker, Christine Dakin, Deanne Lay, Lawrence Leitz, Gerald Otte, Peter Roel, Christopher Stocker, Elizabeth Walker

Directors/ Managers Expire 2000
None

Directors/Managers Continuing
Bruce Donnell, Franco Gentilesca, Jan Holland, Raymond Menard

Soloists Expire 2000
Sandra Darling, William Fleck, Jonathan Guss, LeRoy Lehr, Daniel Smith, Luigi Vellucci, David Ward

Soloists Continuing
Margaret Goodman, James Robert Guthrie, Janine Hawley, Dianna Heldman, Jerome Hines, Aaron James, Michael Jones, Peter Kazaras, Eileen Koyl, Karl Krause, William Ledbetter, Marla McDaniels, Mary Kay McGarvey, Jan Opalach, Emile Renan, Melanie Sonnenberg, Joel Sorensen, Annette Spann-Lewis, Kurt Steinhauer, Dana Talley, Anita Terzian

Directors/Managers Expire 2000
None

Directors/Managers Continuing
Margaret Stenger
1/1/0

Soloists Expire 2000
None

Soloists Continuing
John Atkins, Helen McComas
3/2/1

AREA 2
SOUTHERN CALIFORNIA AREA

Choristers Expire 2000
Andrew Black, Scott Blois, Aleta Braxton-O'Brien, James Holomon, Joseph Sundstrom

Choristers Continuing
Jonathan Curtsinger, Janet Goggins, John Golitzin, Roger Lindbeck, Adrien Rayner, David Schnell

Dancer/Choreographers Expire 2000
None

Dancer/Choreographers Continuing
Lola Montes
1/1/0

Dancers/ Choreographers Expire 2000
Sara Stewart

Dancers/Choreographers Continuing
Michael Anderson, Deanne Brown
4/2/2

Continued on page 6
Board (Continued from page 5)

**Directors/Managers Expire 2000**
None

**Directors/Managers Continuing**
Thor Steingraber  
2/1/1

**Soloists Expire 2000**
David Cangelosi, Lynn Lundgren, Thomas Stilitti

**Soloists Continuing**
Buffy Baggott  
5/1/4

**New Orleans Area**

**Soloists Continuing**
Sharon Kaye  
2/1/1

**Choristers Expire 2000**
Barry Howell

**Choristers Continuing**
Alan Golden  
1/1/0

**Dancers/Choreographers Expire 2000**
None

**Dancers/Choreographers Continuing**
None  
1/0/1

**Directors/Managers Expire 2000**
None

**Directors/Managers Continuing**
None  
0/0/0

**Soloists Expire 2000**
Ned Barth, Carol Gutknecht

**Soloists Continuing**
None  
2/0/2

**San Francisco Area**

**Choristers Expire 2000**
Dallas Lane, Sigmund Seigel, David Varrruri

**Choristers Continuing**
Sally Mouzon, Colby Roberts  
6/2/4

**Dancers/Choreographers Expire 2000**
Danny Furlong

**Dancers/Choreographers Continuing**
Brook Broughton  
4/1/3

**Directors/Managers Expire 2000**
None

**Directors/Managers Continuing**
Kristine McIntyre  
1/1/0

**Soloists Expire 2000**
Martha Jane Howe

**Soloists Continuing**
None

**Choristers Expire 2000**
Karen Kalin  
1/1/0

**Choristers Continuing**
Robert Phillips, Judith Russo, Jan Taylor, Jay Turner  
4/4/0

**Washington / Baltimore Area**

**Soloists Expire 2000**
Cynthia Ruth Blum, Timothy Kjer, Paul Klingenberg, Caroline Widegren

**Soloists Continuing**
Elizabeth Whitten Freeman, David Prager, Teresa Reid, David Santini, Howard Scott  
10/5/5

**Dancers/Choreographers Expire 2000**
Barbara Stuckey, Kristina Windom

**Dancers/Choreographers Continuing**
None  
2/0/2

Continued on page 7
AREA 9
NEW ENGLAND AREA

Choristers Expire 2000
None

Choristers Continuing
Geraldine Barretto, Virginia Johnson
2/2/0

Dancers/Choreographers Expire 2000
None

Dancers/Choreographers Continuing
Jennifer Glaze
2/1/1

Directors/Managers Expire 2000
None

Directors/Managers Continuing
None

Soloists Expire 2000
None

Soloists Continuing
Rodney Brown, Michael Consoli, Lewis Freeman, Linda Kirk, David Rampy
5/5/0

AREA 8
PITTSBURGH AREA

Choristers Expire 2000
Peter Bianchi

Choristers Continuing
Erma Thurston
2/1/1

Dancers/Choreographers Expire 2000
None

Dancers/Choreographers Continuing
Terence Marling
1/1/0

Directors/Managers Expire 2000
None

Directors/Managers Continuing
None

Soloists Expire 2000
Sarah Hersh

Soloists Continuing
None
2/0/2

AREA 10
TEXAS AREA

Choristers Expire 2000
None

Choristers Continuing
George Elson, John Krueger, Kimberly Lane
3/3/0

Dancers/Choreographers Expire 2000
None

Directors/Managers Expire 2000
None

Directors/Managers Continuing
None

Soloists Expire 2000
None

Soloists Continuing
Paul Gudas
1/1/0
Dance At A Glance

Dorothy Kochiras

A few thoughts about AGMA

Not long ago a young dancer asked me, "What does AGMA do for me?" This is a valid question, and one that is heard fairly frequently. I have a few general impressions and responses that I want to share.

My first thought is, "Read your collective bargaining agreement." A collective bargaining agreement is a living document which gets better each time we negotiate a new one. AGMA Artists now work under very good, not perfect, collective bargaining agreements, but our memories tend to be very short. We often forget that at one time there were no collective bargaining agreements, and Artists worked at the mercy of the company or presenter.

Although our dance collective bargaining agreements vary a great deal, I want to look at a few of the provisions that are common to all, or at least most of our agreements.

Every provision, in particular, the work rules, was bargained for because of past abuses. A provision limits the number of work hours in both rehearsal and performance weeks. There is a provision for the number of days in a week Artists work, a provision for a lunch hour, and for the turn-around time between services from one day to the next. There are provisions for overtime payments, penalty payments for any invasion of an Artist's free time, and penalty for any service on the Artist's free day. Our dance agreements have a guaranteed number of work weeks which are "Pay or Play" weeks allowing Artists to plan their lives responsibly.

At one time schedules were non-existent. Think about walking into the rehearsal studio and hearing the Artistic Director say, "What should we do today? Let me think. Oh, yes, I think we should rehearse..." Now, a schedule is specific and contains detailed individual Artist daily activities including costume fittings, photo sessions, etc., and the schedule is posted two working days in advance. Think of the chaos that has been eliminated. Speaking of schedules, at one time there were no 5-minute breaks or minimum guaranteed number of weeks of rehearsal before the first performance series.

Look at the tour provisions and remember there was a time when Artists paid for their own hotel room when on tour, and meal money was just a longed-for dream. Now there is a limit on the number of hours of travel in a day, bus stops and rest periods, rest period after travel, all transportation paid for by the employer, and the list goes on. Touring is so difficult for our Artists, AGMA is always looking for ways to improve these provisions.

AGMA collective bargaining agreements provide for benefits that continue to improve. All AGMA signatory dance companies provide employer paid health insurance for the entire year to all Artists on a guaranteed work contract. Most of the companies provide a retirement contribution, and some even have a vacation benefit.

These are just a few "off-the-top-of-my-head" thoughts about AGMA collective bargaining agreements, and I'm sure that each of you can think of many more. When thinking about our agreements, keep in mind the word collective, which is our greatest strength. The AGMA Delegates, AGMA Negotiating Committees, and AGMA representatives collectively work very hard to ensure the best possible contracts for our members. These hard-working members deserve our thanks and gratitude for their untiring efforts and devotion to their fellow artists.

When we don't hear from the Delegates, we assume that our collec-
1999 National Medal of Arts Awards

In a ceremony on September 29, 1999, members and organizations of the professional art world, including ballerina, Maria Tallchief, and The Juilliard School, were recognized for their achievements in their fields. At the invitation of the President and Mrs. Clinton, AGMA President Linda Mays was in attendance.

Maria Tallchief, American prima ballerina, director, dance teacher – and member of AGMA – was presented with the National Medal of Arts by President Clinton at the ceremony held at Constitution Hall in the Nation’s capital.

The Presidential citation capped a career of unparalleled triumphs for Ms. Tallchief, a Native American born on an Osage Indian reservation 75 years ago. From there “she leapt,” in the President’s remarks honoring her, “to the center stages of the world.”

After having been a young student of Bronislava Nijinska, Ms. Tallchief went on to establish an international reputation for her technical virtuosity, first with the Ballet Russe de Monte Carlo and then at the New York City Ballet with choreographer (and onetime husband) George Balanchine. The foremost exponent of Balanchine’s work, she served as inspiration for his Firebird and created the role of the Sugar Plum Fairy in the now-historic 1954 world premiere of The Nutcracker. After her retirement from the stage, Ms. Tallchief became a founder of the Chicago Ballet.

As President Clinton put it, “Maria Tallchief took what had been a European art form, and made it America’s own. How fitting that a Native American woman would do that. With magic, mystery and style, she soared above all.”

The citation on the award presented by President Clinton reads, “As America’s first prima ballerina, she enthralled audiences everywhere with her delicate grace and flawless technique in some of ballet’s greatest roles. As a teacher and director, she inspires young dancers with her commitment to artistic excellence.”

The Juilliard School was also honored, as an institution which continues to inspire and nurture creative brilliance. Many famous AGMA artists have passed through Juilliard, both as students and as teachers, helping to maintain an unprecedented sense of tradition and dedication.

AGMA Members
Past Recipients of the National Medal of Arts

1998
Jacques d’Amboise
Dancer, Choreographer, Educator
Roberta Peters
Singer

1997
Edward Villella
Dancer, Choreographer

1994
Harry Belafonte
Singer, Actor

1993
Robert Merrill
Singer
Paul Taylor
Dancer, Choreographer

1992
Marilyn Horne
Singer

1990
Merce Cunningham
Choreographer
Beverly Sills
Singer, Director

1988
Jerome Robbins
Dancer, Choreographer

1986
Marian Anderson
Singer

1985
Martha Graham
Dancer, Choreographer
Leontyne Price
Singer

Maria Tallchief with fellow Medal honoree Norman Lear

Photocourtesy of NEA

Maria Tallchief with AGMA President Linda Mays at Medal of Arts Ceremony in Washington, D.C.

Kochiras (Continued from page 8)

But keep in mind that the provisions of our contracts are valid only if we enforce them. We must be vigilant.
Per Diems and the Standard Artist Agreement

Tom Jamerson

The Standard Artists Contract form for engagement in opera, which formalizes the terms by which the Artist is engaged and which is signed by each Artist or the Artist's Management, has been modified to display the Artist's performance compensation or "gross compensation," the per diem, and the travel provisions listed separately. In most instances total compensation will also be shown, inclusive of all of the above. This change to the contract form was made because of the many requests by our members asking us to clearly differentiate between the Gross Compensation and the reimbursed expenses (per diem).

The Collective Bargaining Agreements between AGMA and the Opera Companies require that per diem be paid to all Artists who are required to be away from their home. This provision has been a part of the agreements for many years. AGMA has maintained that reimbursed expenses, returned to the Artists in the form of per diem, are not to be considered a part of the "gross compensation" and therefore not to be included in the amount used to calculate the working dues owed to AGMA. In addition, they should not be included in the amount upon which Artist's Management base their commissions, since, by our contract with the Opera Company, they are reimbursed expenses rather than compensation.

In the past, contracts have been written by many of the Opera Companies stating a "global fee," which includes everything: rehearsal pay, per diem, performance fees and, in many instances, all possible overtime and day off rehearsal compensation. This all-inclusive "global fee" was the basis from which the AGMA Dues and the Artist's Management's Commission was calculated.

AGMA feels this is not fair to its members. As one person put it, with the 'Global Fee' the artist gets the hamburger, the artist's management gets the french fries and AGMA gets the pickle, but the artist should get the entire meal. Per diem is just that, provision for food, housing, and other expenses not normally experienced when the artist is at home. The gross compensation, that which does not include the reimbursed expenses, is what will be used to calculate working dues and commission.

With the use of the new contract form, it will be clearer to all parties what is gross compensation and what are reimbursed expenses. As time passes and the new contract form is used, please watch for the change.

Cangelosi, Howell, and Nelson appointed to the Board of Governors

The Board of Governors appointed David Cangelosi, Barry Howell, and Michelle Nelson to fill vacant seats on the AGMA Board of Governors.

Mr. David Cangelosi, a Soloist from the Chicago Area, was appointed to the Board of Governors to fill a vacant seat. Mr. Cangelosi has been an AGMA member since 1993.

Mr. Barry Howell, an AGMA member since 1995, was appointed to the Board as a Chorister from the New Orleans Area.

Ms. Michelle Nelson, a Chorister from the Northwest Area, was also appointed to the Board. Ms. Nelson has been an AGMA member since 1991.

These Governors will serve through May 31, 2000.
PETITION

For Nominations of Members to the AGMA Board of Governors

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

_________________________ as a ___________________________

(Name of Member) (Solo Singer, Stage Director/Stage Manager, Chorister or Dancer)

member of the AGMA Board of Governors from the ______________________ area.

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

THIS PETITION MUST BE FILED WITH THE NATIONAL OFFICE IN NEW YORK BY MARCH 1, 2000.

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

__________________________________________
Signature of Nominee

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

The Dallas Opera Board of Directors has announced the appointment of British arts administrator Anthony Whitworth-Jones as General Director of The Dallas Opera. He will assume his new position in January 2000. Mr. Whitworth-Jones joins The Dallas Opera after serving as General Director of Glyndebourne Productions Limited from 1989 to 1998.

New England

Boston Ballet Executive Director D. David Brown will leave the company on June 30. Brown currently serves as Chairman of the Board of Trustees of Dance/USA, the national service organization for professional dance in America, and as a Trustee of AGMA Retirement Plan & Health Fund.

Boston Ballet also recently announced that Artistic Director Anna-Marie Holmes will leave the company in June 2001.

Southern California

Burman Timberlake

In recent musical developments in Los Angeles, Deborah Borda, long-time administrative head of the New York Philharmonic Orchestra organization, has just begun work as Executive Director of the Los Angeles Philharmonic Orchestra, for which Esa-Pekka Salonen has been Music Director for the past several years. In addition, last month Ms. Borda announced that Patricia Mitchell, formerly Deputy to the head of Los Angeles Opera, would fill a newly created Philharmonic executive position directly below Ms. Borda’s office. It was also disclosed that Joan Cumming, who had begun work as Executive Director of the Los Angeles Master Chorale barely twelve months ago, having served as marketing director for the L.A. Opera, would move again -- this time over to the marketing position at the L.A. Philharmonic.

December 1999 brought other musical developments of interest to AGMA members in Los Angeles. First, the name of L.A.’s downtown complex of theaters was changed from the Music Center to the Performing Arts Center of Los Angeles County, in recognition of non-musical productions, which the Center has also regularly hosted since its construction in the 1960’s. The Center’s existing three theaters are home to the Philharmonic, the Master Chorale, the Opera, and the Center Theatre Group. Also in December, the long-awaited beginning of construction of the new 2400-seat Disney Concert Hall (the fourth theater in the complex) atop a multi-level subterranean parking garage previously built just south of the Center’s Chandler Pavilion (currently used for concerts, opera, and dance) was marked by a ceremony attended by press and government officials, as well as performers, boards, and donors of the Center’s resident performing companies. Disney Hall will be the new home for most concerts of the Chorale and Philharmonic.

The search continues for a successor to Paul Salamunovich, the third Music Director of the internationally renowned L.A. Master Chorale. The Chorale’s “Lux Aeterna” recording of works by Morten Lauridsen, University of Southern California composer and resident composer of the Chorale for the past several years, received a Grammy nomination in 1999 and continues to sell quite well, for a classical recording. In addition to its own annual season of concerts and several 1999/2000-season appearances with the L.A. Philharmonic, the Chorale was

Continued on page 13
Washington / Baltimore

Eleni Kallas

In March of 1999, we negotiated a three-year contract with Washington Concert Opera. Due to the possibility of a performance venue change, wages only were negotiated for one production at that time with gains of 5% to 38% realized in those negotiations. Our contract with the company covers principal artists, staging staff and choristers.

Historically the company has held its performances at the Lisner Auditorium of George Washington University. They are now producing some of their productions at The Kennedy Center. Bizet's PEARL FISHERS, the next production, is slated for May 21st at the Concert hall of the Kennedy Center.

In September we negotiated the two-year re-opener with the company with great membership involvement and much success. In addition to a parking and dry-cleaning allowance, improvement in wages for the two years were between 25% and 83%. Maximum production hours for staging staff were also established. The negotiating committee for this contract consisted of Teresa Reid, Shawnee Ball, Caroline Widegren, Linda Kirk, Joan Morton and Stephen Stokes with David Prager and Richard Hoffheins serving as substitutes. We extend our deep appreciation to these dedicated individuals for all their hard work along with the skillful negotiating of Eleni Kallas, our local AGMA Representative and Patricia Polach, our legal counsel.

First place in the Wagner Division of the Liederkranz Foundation 40th Annual Vocal Competition in New York was awarded to Ms. Laura Zuiderveen, mezzo-soprano, from the Washington/Baltimore Region. Ms. Zuiderveen performs locally with The Washington Opera and Baltimore Opera companies. Ms. Jennifer Wilson, soprano, also from the WB Region was awarded third place in the Wagner Division. She also performs locally with The Washington Opera.

The Washington Opera has appointed Walter Arnsheim, the former Treasurer of Mobil Corp., to replace Patricia Mossel, the company's Executive Director since 1995. Mossel will continue with the Opera as a consultant. Arnheim's position as Chief Operating Officer is a new one; he will be nominated to become Executive Director on July 1. The COO position may be eliminated at that point, according to an Opera spokesman. Placido Domingo continues as Artistic Director.

So. California (Continued from page 12)

invited to sing with the London Philharmonic in a live performance of the musical score accompanying a showing of the new Disney film "Fantasia 2000" at the Pasadena Civic Auditorium as a gala New Year's Eve fund-raiser for the California Institute of the Arts.

In specific AGMA news, the Southern California Area AGMA Executive Committee took another pioneering step last fall by becoming the first AGMA geographic area to hold an area committee election by mail ballot. The result was that about 105 members cast ballots - a large improvement over even the highest voting participation in such elections when they were held at area membership meetings, even though teleconferenced to locations in several cities. Burman Timberlake was re-elected area chair in the only contested election, and Donna Covert was elected area financial secretary. All the candidates for the committee who were listed on the ballot were elected (or re-elected); ties in write-in candidates for several chorister and solo singer seats in addition to those for which members were nominated will be resolved by the committee soon.
**Pittsburgh**

**Pittsburgh Ballet Theatre** was the recipient of a $1.3 million check presented by Pennsylvania Governor Ridge for the renovation of the Strip District headquarters. The state grant will be combined with money previously raised by PBT for a $2.6 million renovation project.

According to Steve Libman, the project will include a sixth dance studio on the first floor and the renovation of the second floor for Administrative offices as well as telemarketing. Artistic offices and the therapy room will remain on the first floor.

Renovations are expected to be completed by Spring 2001.

**Contacts for AGMA Members:**

**AGMA Emergency Relief Fund**
1727 Broadway
New York, NY 10019
(212) 265-3687
The AGMA Emergency Relief Fund provides emergency assistance to members.

**AGMA Retirement and Health**
1841 Broadway Suite 507
New York, NY 10023
(212) 765-3664
For AGMA Health Plan A, AGMA Pension Plan, AGMA Retirement Plan. Please note that the administration of Health Plan B is administered by Administrative Services Only, Inc.

**Administrative Services Only, Inc.**
P.O. Box 607
71 South Central Avenue
Valley Stream, NY 11582-0607
(516) 396-5565 - Within New York State
(877) 999-3555 - Outside New York State
Administrative Services Only, Inc. administers the AGMA Health Fund B for those artists having had contributions made by their employers as required by a Basic Agreement. Claims are submitted directly to ASO.

**Union Privilege**
1125 15th St., N.W. Suite 300
Washington, D.C. 20005
(202) 293-5322

**The Actors Work Program**
165 West 46th Street, 16th Floor
New York, NY 10036
(212) 354-5480
Fax: (212) 921-4295

**The Entertainment Industry Group Insurance Trust (TEIGIT)**
845 Third Avenue
New York, NY 10022
(800) 886-7504
(212) 758-5675
(212) 888-4916

**Career Transition for Dancers**
New York: (212) 581-7043
Los Angeles: (323) 549-6660
Dancers outside these areas may call CTFD, toll free, at (800) 581-CTFD

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*Distinguished individual in a related profession*
10 Members Elected to the Board of Governors

The following AGMA Members were seated on the Board from the New York Area. These Board of Governors members will serve three year terms. These new Board members were write in votes that were seated after the Fall issue of the AGMAzine had gone to press.

Soloists
James Robert Guthrie
Janine Hawley
Michael Jones
Peter Kazaras
Deanne Lay

Mary Kay McGarvey
Joel Sorensen
Annette Spann-Lewis
Kurt Rea Steinhauser

Dancers
Elizabeth Walker

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Union Privilege and H&R Block Helps Union Members Save on Tax Preparation

In a new Union Privilege discount, H&R Block is offering a $15 savings on tax preparation for union members. The average fee for tax preparation with Block is about $80. This new union benefit also offers union members a $5 discount on Block’s Tax Cut software. Members receive 15% off the filing fee through hrblock.com when they prepare their taxes online and file them electronically.

To take advantage of these tax-time savings, union members can simply bring the coupon to the nearest H&R Block location to get $15 off.

To order the Tax Cut software members may call 1-800-457-9525 and use discount code B500.

And to get the online discount, members can go to the Union Privilege website (www.unionprivilege.org).

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H&R Block’s 10 New Year’s tax resolutions to aim for in the year 2000:

1. I will keep my tax receipts - Save receipts for tax deductible items.

2. I will lose the shoebox - It’s time for a more sophisticated method of organizing the receipts you've now promised to keep, as well as other tax records.

3. I will save for retirement - Resolve to retire with a plan.

4. I will review W-4 withholding - Plan ahead and allow enough to be held out of your pay so you can avoid a tax bill from Uncle Sam at the end of the year.

5. I will get tax credit for classes - If you, your spouse, or dependent child take higher education classes, take advantage of the Lifetime Learning Credit or Hope Scholarship Credit which offer tax breaks for tuition, books and related expenses. The Lifetime Learning Credit isn’t based on student course load and there’s no limit to the years you can claim the credit. The Hope credit offers up to $1,500 per student for the first two years of college or vo-tech training.

6. I will know my tax rights - Your options have expanded with recent changes in tax laws. For example, if you are audited, the burden of proof rests with the IRS, not you. And if the IRS disallows your claim for a refund, they must explain why.

7. I will get in good financial shape - Lift your tax burden by adding to a tax-deferred savings program.

8. I will invest in a home - That’s because recent tax law changes for the sale of a home allow you to exclude gains of up to $500,000 ($250,000 for single filers) from being taxed. You are eligible for this exclusion once every two years. And with mortgage interest deductions, you can find additional tax savings even as you pay for your home.

9. I will start saving for my child’s education - An Education IRA can be a great way to help fund your child’s or grandchild’s college education. You can contribute a tax-deferred amount of up to $500 per beneficiary per tax year.

10. I will deduct my student loan interest - You can deduct $1,500 of student loan interest on your tax return every year for the first 60 months of re-payment.
Willard Swire Scholarship Awards

The Actors’ Fund of America and the Willard Swire scholarship committee has announced that applications for Willard Swire scholarships are available to Actors’ Work Program participants. The Actors’ Work Program assists entertainment industry union members in exploring new and sideline careers. Scholarships are presented to students who will be utilizing the skills they have obtained as entertainment industry professionals in second careers. Winners of the Willard Swire scholarship must show a commitment to enhancing the public’s interest and appreciation of the performing arts.

The Scholarship Awards honor the memory of Willard Swire, who began his accomplished career as an actor and producer, and is best remembered for his commitment to Actors’ Equity Association and to the American theater.

For more information or an application contact:
The Actors’ Work Program/NY
165 West 46th Street, 16th floor
New York, NY 10036
(212) 354-5480, fax: (212) 921-4295
Or
The Actors’ Work Program/LA
5757 Wilshire Boulevard, Suite 902
Los Angeles, CA 90036
(323) 939-1801, fax (323) 939-1811

Union Privilege Provides No Cost Union Member Accident Insurance

Union Privilege is proud to offer members the Union Member Accident Insurance Plan. This union-exclusive benefit is underwritten by The Union Labor Life Insurance Co. (ULLICO), a $2 billion labor-owned and managed insurance organization that has served the union movement exclusively since 1927.

Because no one is immune to accidents or to the financial and emotional hardship often caused by them, Union Member Accident Insurance offers $10,000 worth of no-cost Workplace Accidental Death Insurance to members. Plus, members receive an additional $2,000 worth of no-cost, all-accident coverage. These workplace benefits provide one year of valuable protection in the event of an accidental death. No-cost coverage is also renewable.

To receive this benefit, members must make application and each year renew the benefit.

For members who need more insurance coverage, Union Member Accident Insurance also offers all-accident Accidental Death and Dismemberment Insurance, which provides between $15,000 and $200,000 in additional coverage, at affordable rates.

Members who purchase all-accident protection also receive "Inflation Guard," which automatically provides an additional 5 percent of coverage benefits every two years for 10 years — with no increase in premiums. This means that if a member purchases $100,000 worth of coverage, he or she will receive 5 percent more coverage every two years, for as long as 10 years, until the policy value reaches $125,000.

Under the 24-hour Accidental Death and Dismemberment Insurance Plan, members are covered for accidental death, as well as for loss of limbs, sight, speech and hearing. Also offered is optional spouse coverage equal to 50 percent of the member's benefit, and limited coverage for unmarried, dependent children under age 19.

The all-accident Accidental Death and Dismemberment plan is designed with the special needs of union members in mind and includes two labor-unique features:

* $50,000 of on-the-job accidental-death coverage, which is provided in addition to the basic all-accident Accidental Death and Dismemberment benefit; and
* A waiver of premiums in the event of a layoff or disability.

The all-accident plan also insures participating members for up to $100,000 in the event of a covered plane, train, boat, taxi or bus fatality, and up to $25,000 in the event of a covered motor-vehicle fatality.

To find out more information, AGMA members should contact Union Privilege at: (888) 235-2759. Or you may visit their website at:

http://unionpriv.org/benefits/accident.htm

Remember, you can only receive this benefit if you apply for it. Take advantage of your union membership!