



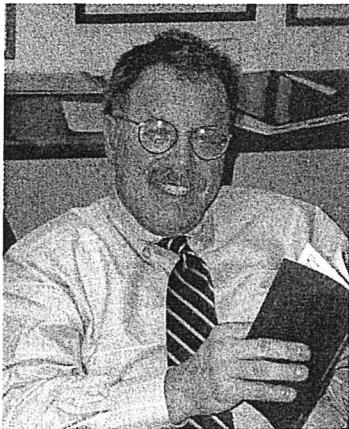
AGMAZINE

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

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Volume 55, Number 1

Initial Survey Results Are In!



Alan S. Gordon
National Executive Director

As you all know, a few months ago we conducted a survey of our general membership so that we might obtain a comprehensive understanding about the things that were important to you with regard to the way in which we work on your behalf. Twenty percent of the membership returned the survey which, for a mail solicitation, is thought of as a very good response. We had the results tabulated by the Cornell University Survey Center, which has now supplied us with their initial analysis.

They report that the responses to the survey generally paralleled the geographic and categorical breakdown of our membership which in their opinion, indicates that the responses represent a valid statistical sampling of our membership. They analyzed the closed ended questions by total responses, by responses broken down by frequency of employment and by responses broken down by AGMA membership category. Although their analysis of the open-ended questions is not yet complete, they did report that comments from each category of the membership were generally the same without regard to geographic location, a further indication of the validity of the statistical sample.

Answers to the closed-ended questions were easier to tabulate, although each particular question generated a multitude of responses. By way of example, our effectiveness at "Contract Enforcement-All Roles Filled" showed these responses:

- Very effective by 34% of all responding
- Somewhat effective by 50% of all responding
- Not Very Effective by 16% of all responding
- Very effective by 32% of regularly working members
- Somewhat effective by 48% of regularly working members
- Not very effective by 20% of regularly working members
- Very effective by 38% of part time workers responding
- Somewhat effective by 52% of part time workers responding
- Not very effective by 10% of part time workers responding
- Very effective by 20% of soloists

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The American Guild of Musical Artists
 1727 Broadway (at 55th Street)
 New York, New York 10019-5284
 (212) 265-3687
 Fax (212) 262-9088
 AGMA@AGMAnatl.com

Lawrence Tibbett, *Founding President*
 Jascha Heifetz, *Founding Vice-President*

Linda Mays, President
 Burman Timberlake, 1st Vice-President
 James Odom, 2nd Vice-President
 John Coleman, 3rd Vice-President
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 Lynn Lundgren, Treasurer
 Candace Itow, Recording Secretary

Alan S. Gordon, National Executive Director

National Counsel Bruce Simon
 Cohen, Weiss, & Simon

Chicago Counsel Barbara J. Hillman
 Cornfield and Feldman
 25 East Washington St
 Suite 1400
 Chicago, IL 60602
 (312) 922-2800

Employment Counsel Anne Vladdeck
 Vladdeck, Waldman, Elias
 & Englehardt, P.C.

Area Representatives

New Orleans Mary Bertucci
 6216 Marigny Street
 New Orleans, LA 70122
 (504) 861-8102

Northwest Carolyn C. Carpp
 14401 NE 30th Place
 Apt. # 248
 Bellevue, WA 98007
 (425) 861-9949

Pittsburgh Frank Kerin
 233 Thompson Run Road
 Pittsburgh, PA 15235
 (412) 798-0550

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

Washington, D.C. Eleni Kallas
 16600 Shea Lane
 Gaithersburg, MD 20877
 (301) 869-8266

Editor: Gretchen Lees
 MMRC Liaison: Karen Grahm



From the President

Linda Mays

IT'S ELECTION TIME

If you have an opinion...strong, weak or any opinion at all... about the new direction of AGMA, run for the Board of Governors or a National Officer position. One of my [as yet] unachieved goals as your President has been to encourage strong, positive competition in AGMA's elections. The Board should be a quarter of its current size, composed of active, geographically and professionally diverse Board members, enthusiastic to make and change policy. Your active participation will help AGMA realize its full potential. Run for office and influence important decisions.

During my term as President, many operatic soloists have asked why there are not more AGMA employers in opera and concert venues. Members realize that even though over-scale wages may be negotiated by Artists or their managers, the basic minimum salaries, contractual protections and basic working conditions (breaks, health & safety, media provisions, notification) are negotiated, monitored and enforced by AGMA. In AGMA companies soloists don't need to risk being perceived as troublemakers. Organizing is not automatically an

AGMA priority. Without a strong advocacy for representation from AGMA's members, organizing non-AGMA companies is a difficult undertaking. Policy is influenced and created by Board members and officers, not by magic. *IT'S ELECTION TIME*

AGMA has become aware and responsive to the serious frustrations of our working members. Creative solutions are in the works to:

- Skillfully build bargaining strength through unity and education
- Protect our members by means of sophisticated media agreements
- Be an equal participant in globally advancing the profile and societal perception and importance of Classical Arts in order to more easily break down the existing barriers to future AGMA employment opportunities

Twenty percent of the total AGMA membership responded to Alan Gordon's survey (the first in AGMA history). New policies and policy changes will be affected by the survey results and determined by the Board. We need change...fast, effective and smart. Become part of the elected leadership. Have I mentioned that *IT'S ELECTION TIME*?

REMININDER

ALL PETITIONS

**MUST BE FILED WITH THE NATIONAL OFFICE IN NEW YORK BY
 MARCH 1, 2001**

MAY BE MAILED OR FAXED (212) 262-9088

YOUR LEGAL RIGHTS

Every AGMA-represented employee has a right to be represented by the union at any meetings with his/her employer when the member reasonably believes that the meeting may lead to disciplinary action. Please remember, however, that you must ask for such representation.

You must make a specific request for AGMA representation before or during the meeting. You cannot be disciplined or discriminated against for making this request.

After you make such a request, your employer must:

1. Grant the request and delay the meeting until a union representative arrives and has a chance to consult privately with you; or
2. Deny the request and end the meeting immediately; or
3. Give you a choice of: (i) having the meeting without representation or (ii) ending the meeting.

To best protect yourself, tell your employer that you would prefer to postpone the meeting until an AGMA representative arrives. If your employer denies your request for AGMA representation and continues to ask you

questions, the employer commits an unfair labor practice. You have the right to refuse to answer questions without a representative present and you may not be disciplined for such a refusal.

Obviously, if your employer asks to meet with you at some later time, contact Alan Gordon immediately. If they want to meet with you "now" and you suspect that the purpose of the meeting is to consider disciplinary action against you, tell the company that you want time to contact AGMA.

If you are employed and planning retirement or any kind of leave (medical, professional, etc.) notify AGMA first. There are innumerable necessary protections that we as artists cannot fathom. In the past, if a leave or "retirement" was not voluntary...our mindset has been, "I hope I never have to go to the Union for anything." However, now we can have confidence that our Union is developing into a resource for improving our active professional lives and allowing us to manage our careers with dignity.

Our job is to protect you and your legal rights but we can only do it if you notify us of problems on a timely basis.

CTFD Announces Upcoming Programs

"Returning to School - Finishing that Degree" with representatives from several New York colleges as well as dancers who have returned to school. Monday, March 19, 2001, 5-7 p.m., The Actors' Equity Association Building, 165 W. 46th Street, at 7th Avenue, 14th floor AEA Council Room, New York.

"Career Opportunities in the Arts Field," with dancers who have transitioned into arts administration, arts management, and arts education. Monday, April 23, 2001, 5-7 p.m., Screen Actors Guild, 1515 Broadway, bet. 44th and 45th Streets, 44th floor, Conference Room, New York.

"Help! I Need a Non-Performing Resume" - learn how to create a resume that reflects who you are and highlights your individual abilities and talents gained from any kind of experience you have had, whether paid or unpaid. Monday, June 4, 2001, 5-7 p.m., Screen Actors Guild (see above address).

All events are free of charge and open to the dance community. RSVP required and seating is limited. Call (212) 581-7043 to reserve a space. Please call if you need to cancel to free a space for a fellow dancer.

Check the website periodically for any changes to dates and locations at:

www.careertransition.org

AGMA PENSION FUND UPDATE

Linda Mays, President

I want to thank all of you who helped locate our artists whose pension benefits were in jeopardy. Peter Kazarus, soloist Board of Governors member, was especially innovative and effective. Artistic managements have also worked with us to inform their clients of money available in their accounts. Over 25% of the monies have been claimed!

Any questions regarding the terminated pension fund should be directed to the Fund office at 1841 Broadway, Suite 507, New York, NY 10023, or call 212-765-3664.

NATIONAL OFFICER'S TERMS EXPIRING IN 2001

The National Officers of AGMA serve two year terms. In the Spring of 2001, the current officers' terms will expire. The list below indicates those who currently hold office.

PRESIDENT

Linda Mays

THIRD VICE PRESIDENT

John Coleman

SECRETARY

Candace Itow

FIRST VICE PRESIDENT

Burman Timberlake

FOURTH VICE PRESIDENT

George Scott

TREASURER

Lynn Lundgren

SECOND VICE PRESIDENT

James Odom

FIFTH VICE PRESIDENT

Donna Marie Covert

AGMA Geographic Areas	AGMA 2001 ELECTION ALLOCATIONS									
	Solo Singers		Choristers		Dancers		Stage Managers/Directors		Totals	
	Count	Seats	Count	Seats	Count	Seats	Count	Seats	Seats	Members
1. New York	855	34	687	27	359	14	129	5	80	2030
2. Southern California	96	4	397	16	41	2	18	1	23	552
3. Chicago	147	6	461	18	108	4	50	2	30	766
4. San Francisco	68	3	169	7	87	4	18	1	15	342
5. New Orleans	28	1	41	2	4	0	1	0	3	74
6. Philadelphia	54	2	92	4	29	1	6	0	7	181
7. Washington/Baltimore	133	5	303	12	59	2	32	1	20	527
8. Pittsburgh	16	1	50	2	32	1	3	0	4	101
9. New England	60	2	62	3	50	2	9	0	7	181
10. Texas	28	1	101	4	46	2	7	0	7	182
11. Northwest	30	1	114	5	33	1	9	0	7	186
	1515	60	2477	100	848	33	282	10	203	5122

The figures above are based on AGMA members paid to date as of July 31, 2000.

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.

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 2001.

AREA 1 NEW YORK AREA

Chorister Terms Expiring

Robert Kuehn, Bonny Rinas, Tamara Tarby, Kenneth Young

Remaining in Office: Marilyn Armstrong, Glenn Bater, Lee Bellaver, Rodne Brown, Elaugh Butler, Roger Crouthamel, Harris Davis, Karen Grahn, Harriet Greene, Elinor Harper, Paula Hostetter, Lorraine Keane, Nancy Kendall, Mary Meyers, Roger Ohlsen, Belinda Oswald, Marilyn Pelletier, Michael Reid, Alan Sokoloff, Annette Spann-Lewis, Kurt Steinhauer, Constance Webber
27/22/5

Dancer/Choreographer Terms Expiring

Elizabeth Auclair, Christine Dakin, Lawrence Leritz

Remaining in Office: Julia Barker, Stephanie Godino, Terry Lacy, Deanne Lay, Gerald Otte, Paul Sackett, Kristofer Storey
14/7/7

Director/Manager Terms Expiring

Raymond Menard, Bruce Donnell, Franco Gentileasca

Remaining in Office: Jan Holland
5/1/4

Soloist Terms Expiring

Aaron James, Karl Krause, William Ledbetter, Marla Mc Daniels

Remaining in Office: Victor Benedetti, Andrea Bradford, Sandra Darling, Osceola Davis, William Fleck, Frances Ginsberg, Margaret Goodman, Janne Hawley, Dianna Heldman, Peter Kazaras, Leroy Lehr, Mary Kay Mc Garvey, Melanie Sonnenberg, Joel Sorensen, Dana Talley, Anita Terzian, Luigi Vellucci

34/17/17

AREA 2 SOUTHERN CALIFORNIA AREA

Chorister Terms Expiring

Roger Lindbeck, David Schnell

Remaining in Office: Andrew Black, Scott Blois, Aleta Braxton-O'Brien, Jonathan Curtsinger, John Golitzin, Christie Lawrence, Adrien Raynier, Timothy Smith, Joseph Sundstrom, Nancy Zanolli Von Oeyen
16/10/6

Dancer/Choreographer Terms Expire

None

Remaining In Office: None
2/0/2

Director/Manager Terms Expire

None

Remaining In Office: Margaret Stenger
1/1/0

Soloist Terms Expire

None

Remaining In Office: John Atkins, Rosalind Newman

4/2/2

AREA 3 CHICAGO AREA

Chorister Terms Expiring

Lawrence Montgomery

Remaining in Office: Carolyn Berghoff, Jillian Bonczek, David Dubois, Martha Edwards, Luis Galvez, Deborah Guscott, Michelle Konow, Bette McGee, Mark Meier, Thomas Potter, Lorene Richardson, Roberta Saper, Scott Uddenberg
18/13/5

Dancer/Choreographer Terms Expire

Michael Anderson

Remaining In Office: Deanne Brown, Michael Levine, Sara Stewart
4/3/1

Director/Manager Terms Expiring

None

Remaining in Office: Rebecca Graham Forbis, Thor Steingraber
2/2/0

Soloist Terms Expiring

None

Remaining In Office: Buffy Baggot, David Cangelosi, James Cornelison, Mark Meier, Jonita Lattimore
6/5/1

Board (Continued from page 5)

**AREA 4
SAN FRANCISCO AREA**
Chorister Terms Expiring
Colby Roberts

Remaining In Office: Pamela Dale, Joy Graham-Korst, Daniel Harper, Sally Mouzon, Virginia Pluth
7/5/2

Dancer/Choreographer Terms Expiring
None

Remaining In Office: David Bier, Brook Boughton, Danny Furlong
4/3/1

Director/Manager Terms Expiring
None

Remaining In Office: Kristine McIntyre
1/1/0

Soloist Terms Expiring
None

Remaining in Office: Joseph Frank, Sharon Kaye
3/2/1

**AREA 5
NEW ORLEANS AREA**
Chorister Terms Expiring
None

Remaining in Office: None
2/0/2

Dancer/Choreographer Terms Expiring
None

Remaining In Office: None
0/0/0

Director/Manager Terms Expiring
None

Remaining In Office: None
0/0/0

Soloist Terms Expiring
None

Remaining In Office: Karen Kalin
1/1/0

**AREA 6
PHILADELPHIA AREA**
Chorister Terms Expiring
None

Remaining In Office: Jan Taylor, Jay Turner
4/2/2

Dancer/Choreographer Terms Expiring
None

Remaining In Office: None
1/0/1

Director/Manager Terms Expiring
None

Remaining In Office: None
0/0/0

Soloist Terms Expiring
None

Remaining In Office: Sara Blann, Reid Westergaard
2/0/2

**AREA 7
WASHINGTON / BALTIMORE AREA**
Chorister Terms Expiring
Eve Kornhauser, David Prager, Teresa Reid

Remaining In Office: Melissa Allford Meman, Thomas Ballentine, Rosemary Fisher, Elizabeth Whitten Freeman, Timothy Kjer, Paul Klingenberg, Howard Scott

12/7/5

Dancer/Choreographer Terms Expiring
None

Remaining In Office: Andrea Dickerson, Barbara Stuckey
2/2/0

Director/Manager Terms Expiring
None

Remaining In Office: Terence Alexander
1/1/0

Soloist Terms Expiring
Michael Bicoy, Linda Kirk

Remaining In Office: Lewis Freeman, David Rampy
5/2/3

**AREA 8
PITTSBURGH AREA**
Chorister Terms Expiring
None

Remaining In Office: Peter Bianchi
2/1/1

Dancer/Choreographer Terms Expiring
Terence Marling

Remaining In Office: None
1/0/1

Director/Manager Terms Expiring
None

Board (Continued from page 6)

Remaining In Office: None
0/0/0

Soloist Terms Expiring
None

Remaining In Office: Marianne
Cornetti
1/1/0

AREA 9
NEW ENGLAND AREA

Chorister Terms Expiring
None

Remaining In Office: Geraldine
Barreto, Virginia Johnson
3/2/1

**Dancer/Choreographer Terms
Expiring**
Christina Salerno

Remaining In Office: Jennifer Glaze
2/1/1

Director/Manager Terms Expiring
None

Remaining In Office: None
0/0/0

Soloist Terms Expiring
None

Remaining In Office: Marilyn Bulli

2/1/1

AREA 10
TEXAS AREA

Chorister Terms Expiring
George Eison

Remaining In Office: John Krueger,
Kimberly Lane

4/2/2

**Dancer/Choreographer Terms
Expiring**
None

Remaining In Office: None
2/0/2

Director/Manager Terms Expiring
None

Remaining In Office: None
0/0/0

Soloist Terms Expiring
None

Remaining In Office: None
1/0/1

AREA 11
NORTHWEST AREA

Chorister Terms Expiring
None

Remaining In Office: Raoul Bellis-
Squires, Michelle Nelson, Jennie
Spada, Eleanor Stallcup-Horrocks
5/4/1

**Dancer/Choreographer Terms
Expiring**
None

Remaining In Office: Charles Newton
1/1/0

Director/Manager Terms Expiring
None

Remaining In Office: None
0/0/0

Soloist Terms Expiring
None

Remaining In Office: Paul Gudas
1/1/0

AGMA Relief Fund 2000 – 2001 Annual Appeal

The 2000-2001 Annual Appeal is going strong! So many members and friends have given so much that we hope to surpass last year's total of over \$30,000 – and, more importantly, to meet our 2000-2001 goal of \$34,000.

To date, contributions totaling \$4,600 have come from the AGMA Relief Fund Advisory Board, putting us within sight of last year's total of \$7,050. Wouldn't it be marvelous not only to match it – but to go beyond and set a new record! We thank our Advisory Board members for their

leadership and dedication.

Our General Membership and Previous Donors deserve a standing ovation for having given over \$18,000 – setting a new record for our Annual Appeal. Bravi tutti! to these donors for increasing their commitment to the Relief Fund.

The Board of Governors' Holiday Challenge has raised over \$4,000. We're almost halfway to our goal of \$8,500. Many thanks to our Board of Governors, whose financial help greatly empowers the lives of AGMA mem-

bers in need.

We profusely thank all the AGMA members who have contributed so generously and have helped us come this far. We are, of course, still accepting pledges! If you haven't yet mailed in your tax-deductible gift to the Relief Fund, we encourage you to take a moment to do so. Your donations will help ensure that the AGMA Emergency Relief Fund continues to embrace the ever-changing needs of the artists we serve and to offer them a lifeline of assistance.

Survey Results (Continued from page 1)

- Very effective by 39% of choristers
- Very effective by 24% of dancers
- Very effective by 56% of stage directors
- Very effective by 43% of stage managers

There are, of course, many ways to look at these statistics. One way is to conclude that 84% of responders thought we were doing an "effective" job ("very effective" combined with "somewhat effective") at contract enforcement. In terms of using the responses to plan for the future, however, a better way to look at them, in my opinion, would be to conclude that 82% of responders thought we were doing something less than a "very effective" job ("somewhat effective" combined with "not very effective") at contract enforcement. I would view this, for example, as an indication that we should focus on improving our effectiveness at contract enforcement so that, ultimately, more members perceive us as doing a "very effective" job.

My initial review of the closed-ended questions resulted in these conclusions, which may or may not be borne out by further analysis of the results.

1. With regard to priorities among issues related to contract negotiation and enforcement, there was not much difference in answers from those who work regularly and from those who do not, nor was there much of a difference among categories.
2. With regard to communication issues, there were significant differences depending upon the frequency with which responding members worked. For example, AGMAZine was "very important" to only 29% of the members who worked full time, but was "very important" to 78% of retired members.
3. With regard to establishing operational priorities, there were significant differences of opinion. For example, 100% of respondents thought that having an "honest, not corrupt" union was an important priority, while only 39% thought that "organizing" should be an important priority.
4. With regard to governance, 40% thought that requiring regular employment in AGMA categories for all elected officials was a "very good idea", 46% thought it was a "somewhat good idea" and 14% thought it was "not a good idea". That breakdown remained pretty much constant in both frequency of employment and in category of employment.

Some of the answers were surprising to me. I would have thought, for example, that there would have been significant support for reducing the number of Board meetings or for elimination of proxy voting. In fact, however, only 15% of all responders thought reducing the number of meetings was a "very good idea" and 60% thought that eliminating proxy votes at Board meetings was not a very good idea.

The Survey Center reported that the only identifiable theme consistent throughout the responses for both the closed-ended and the open-ended questions was that AGMA should improve its communication with the membership through the AGMAZine, the website, the Membership Department and by direct contact from local and national officers and staff.

I will, in time, provide you with a more detailed analysis of all of the responses. To see what was "important" to members and where we might improve our effectiveness, I did a very rough analysis by grouping together the two similar sections of responses. For example, with regard to relative levels of "importance", I combined "very important" along with "somewhat important", since that would tend to give us an idea of what's "important" to members as compared to what's "not very important". Conversely, with regard to how effective we are, I combined "not very effective" with "somewhat effective" since this would identify those areas where AGMA is perceived to be less than "very effective" and would highlight those areas of perception (or reality) that need to be quickly addressed.

I. CONTRACTS

Collective Bargaining:

Important to 97%
Less than very effective to 68%

Enforcement:

Important to 98%
Less than very effective to 65%

Protection Against Improper Treatment:

Important to 98%
Less than very effective to 64%

Health Insurance:

Important to 87%
Less than very effective to 81%

Pension:

Important to 88%
Less than very effective to 85%

Advocate for the Arts:

Important to 93%
Less than very effective to 76%

To me, this would signal a real need to improve enforcement, health coverage and pension coverage.

II. COMMUNICATION

These questions dealt with the relative levels of importance of different methods of communication.

AGMAZine:	84% thought it was important
Website:	67% thought it was important
From local leaders:	86% thought it was important
From national leaders:	80% thought it was important
From area representatives:	87% thought it was important
From national office:	84% thought it was important
From national leaders:	80% thought it was important

III. PRIORITIES

These questions also dealt with the relative levels of importance among certain priorities:

Democratic Union:	97% thought it was an important priority
Honest/Not Corrupt:	100% thought it was an important priority
Bargains Well:	99% thought it was an important priority
Enforces Contracts:	97% thought it was an important priority
Protects Members:	98% thought it was an important priority
Protects legal rights:	98% thought it was an important priority
Involves members in union affairs:	90% thought it was an important priority

PETITION

Nomination for National Officer of AGMA

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

as

(Name of Member)

(Office)

of the American Guild of Musical Artists.

Print Name

Signature

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

20.

Ten signatures of *members in Good Standing* are required.

THIS PETITION MUST BE FILED WITH THE NATIONAL OFFICE IN NEW YORK BY MARCH 1, 2001.

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

Signature of Nominee

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

PETITION

For Nominations of Members to the AGMA Board of Governors

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

_____ as a _____

(Name of Member)

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

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

Print Name

Signature

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

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

THIS PETITION MUST BE FILED WITH THE NATIONAL OFFICE IN NEW YORK BY MARCH 1, 2001.

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.

PHILADELPHIA

This past summer AGMA and the Opera Company of Philadelphia reached agreement on a new collective bargaining agreement, which will expire in August of 2003. AGMA's negotiating team was led by Gail Lopez-Henriquez, a Philadelphia union attorney assigned to the negotiations by National Executive Director Alan Gordon. AGMA's negotiators included: Greg Cantwell, Chairman, Local Area Committee; Sara Blann, Secretary-Treasurer, Local Area Committee; Chris Hodges, Opera Company of Philadelphia Delegate/Steward; and member Jan Taylor. For the Opera Company: Hollie Knox, Esq., Donald Nally, Chorus Master, and Susan Ashbaker, Artistic Director. Sara Blann reports: "It is important to recognize the tireless efforts of all involved to come to an agreement that was beneficial to all parties. I have learned that the negotiation process is not glamorous work. It takes its toll on our sleep, our patience, and our humor." At the same time the Opera contract was being negotiated, the Pennsylvania Ballet was also trying to reach an agreement and their contract was reached in very short order, and was unanimously accepted by the shop.

SOUTHERN CALIFORNIA



(BEFORE)

LA OPERA NEGOTIATIONS

(AFTER)



LA Opera Negotiating Committee (from left to right): John Golitzin, Barbara Donner, 1st Vice President and Area Chair Burman Timberlake, Sherry Dobbin, Meredith Greenburg, 5th Vice President Donna Covert, 3rd Vice President John Coleman, Hally Albers, Natalie Beck, Tim Smith, National Executive Director Alan Gordon

WASHINGTON / BALTIMORE

Eleni Kallas, Washington/Baltimore Area Representative

Negotiations with the Baltimore Opera Company have been completed. These negotiations mark the consolidation of the former Master Agreement with the local addendum. Significant gains were realized in compensation for all members of the bargaining unit. Other improvements to the contract include an increase in the security deposit, inclusion of a Free Day within each rehearsal and performance week, recognition of chorus minimum from Schedule C, delineation of per diem and a standardized form for submission of dues. As well as a financial settlement, further clarification in language to resolve the apprentice grievance was also placed in the agreement to guarantee that all Studio Artists performing in a Baltimore Opera Company production be engaged on AGMA contracts and that all compensation for such roles be paid in addition to and not applied to any stipend paid by the Baltimore Opera Studio. The new agreement expires July 31, 2002. Special thanks to our negotiation committee: Tim Kjer, chair, Laura Vicari, Marcia Treece, Jean Crichton, Deb Curtis, Victoria Miller, Caroline Widegren, Cindy Blum, David Prager and Kurt Hoffman.

In my travels to rehearsals and performances this season within the Washington/Baltimore region, I was pleased to meet and talk with many of our soloists. Their willingness to discuss their needs as performing artists and lend their support to our negotiation efforts is invaluable to AGMA and artists around the nation.

I was also fortunate to make the acquaintance of National Board of Governors' members David Cangelosi from Chicago and Marianne Cornetti from Pittsburgh.

David was able to join us at The Kennedy Center for our general membership meeting in October while performing in The Washington Opera pro-

ductions of DON QUICHOTTE and PARSIFAL. Marianne Cornetti, who made her La Scala debut last season, performed the role of Amneris in AIDA with the Baltimore Opera Company.

Beloved AGMA chorister and devoted AGMA delegate Penny Sprague passed away on November 19th. Penny performed regularly with The Washington Opera for over ten years, and Washington Concert Opera and served as shop delegate in many productions. As well as possessing a rich mezzo voice, Penny was dedicated to serving her fellow artists, energetic, proactive and loved by all who performed with her. She worked for Freddie Mac for fifteen years and was part of the Music MACers, a Freddie Mac chorus.

She will be remembered by all for her rich mezzo, positive attitude and kindness, and concern and service to others. She is survived by her daughters Deniz and Holly Odar.

Placido Domingo was selected among other artistic greats, Angela Lansbury, Mikhail Baryshnikov, Chuck Berry, and Clint Eastwood as one of this year's winners of The Kennedy Center Honors for lifetime achievements in the arts. Domingo has sung 115 roles on the operatic stage, and has more than 100 recordings to his credit. Born in Spain but educated primarily in Mexico, he is also the current Artistic Director of The Washington Opera. Opera lovers in Washington also enjoyed this glorious tenor in the role of Parsifal this season at The Washington Opera where he also conducted performances of IL TROVATORE and the Verdi REQUIEM.

Washington/Baltimore Executive Committee Chairperson Caroline Widegren bids us all farewell in May

when she departs our area to relocate in Jerusalem with her husband Todd who has accepted a two-year assignment from the State Department at the Jerusalem Consulate. Caroline has served the Washington/Baltimore membership as shop delegate with both The Washington Opera and the Baltimore Opera Company, been a member of negotiating committees for Washington Concert Opera, The Washington Opera, the Baltimore Opera Company and has served on the Executive Committee and as a superlative chairperson. On a national level she has served on ADAPT and been a member of the National Board of Governors. Her commitment to the region and dedication to membership of AGMA nationally is to be commended. We will miss her, but plan to keep her involved in AGMA via email.

Members of The Washington Opera staging staff, pictured below, met with me for a pre-season meeting in September to discuss staging staff concerns, and review contractual obligations and interpretation.



Members of the Washington Opera staging staff, from left to right: Shawn Gressler, Jennifer Broadbent, Gretchen Mueller, Cristy Langan, Beth Krynicki, and Terry Alexander

IN MEMORIA

*Edward Baird
Walter Berry
Frances DiDiego
Kenn Dovel
Lucia Evangelista
Marjorie Goeke
Jose Greco
Auga Haugland
Tamaquil Leclercq
Scott Mackie
Arthur Newman
Penny Sprague
Statia Sublette
Kenneth Thompson
DeLloyd Tibbs
Leila Wingrove*

NEW YORK

Kenn Dovel

Singer and long-term AGMA Board of Governors member Kenneth (Kenn) Dovel died on December 7, 2000 at the age of 65. A classical singer by profession, Dovel was a tenor who sang at Radio City Music Hall, the National Grand Opera, the New York Grand Opera and had numerous other musical affiliations. He supered at the Old Met and was a company member at New York City Opera from 1967-1978. He represented the chorus as a delegate for a number of years and was a member of its Negotiating Committee.

His memorial service was attended by colleagues spanning the length of his career, by Lincoln Center officials, former employers, fellow entrepreneurs and friends.

CHICAGO**OPEN MIC NIGHT BENEFITS FLORENTINE STRIKE FUND**

No progress was being made in negotiations with the Florentine Opera, with Management insisting that the right to run a non-union shop was their bottom line. After several sessions at the negotiating table, some slight progress had been made in side issues, but Management was unwilling to make any movement on the core issue of union security. It appeared that a strike was inevitable.

Concerns about the financial impact on AGMA members, particularly Stage Managers and Assistant Stage Managers made it obvious that some sort of strike fund would be needed. The solution was an elegant combination demonstrating Milwaukee area

members' determination to strike if necessary, garnering community support, and showcasing members' talents to the community. An informal "open mic" night would be held to raise funds through a small admission charge for the evening and donations in the form of "tips" for the performers.

The first step was informational leafleting. Response from the public was overwhelmingly positive. Additional encouragement came from the support offered by The Greater Milwaukee County Labor Board (the AFL-CIO), The American Federation of Musicians, and the International Association of Theatrical Stage Employees. The Milwaukee Symphony

Continued on page 15



Twice as much fun as The 3 Tenors: All the tenors in the house (plus AGMA Treasurer Lynn Lundgren) sing "Danny Boy"

Benefit (Continued from page 14)

Association informed members of AFM that in spite of a no strike clause in their contract, symphony members would



Milwaukee Ballet Dancers Melissa Anderson and Rafael Delgado

not be required to cross picket lines in order to play for Florentine performances. Media in the Milwaukee area began to cover the story.

The benefit was held at the historic Astor Hotel in Milwaukee. The hotel donated the use of their beautiful Grand Ballroom, hors d'oeuvres, and staff for the event. Over one hundred people were in attendance,

including AGMA members from the Lyric Opera of Chicago and the Milwaukee Ballet. Also attending were patrons of Florentine and a "late night" group of symphony patrons who arrived following a Milwaukee Symphony concert. The evening was an outstanding success, raising over \$1,300.00.

The visible determination and unity of the shop members, along with support from the community caused Florentine management to re-evaluate their position. A successor agreement was reached just in time to avoid a strike. That agreement guarantees a complete AGMA shop, maintenance of contract provisions for Solo Singers, additional reengagement protection for Choristers, and substantial compensation increases for all members.

The individual members of the shop are to be commended for their intense interest, participation and determination. Congratulations to all for a job well done!

Survey (Continued from page 9)

With regard to the question asking responders to choose between negotiating more money or negotiating to create more work opportunities as a priority,

55% of all responders said more money
 75% of regular workers said more money
 58% of part time workers said more money
 64% of those who don't work in AGMA categories said more work

To me, as we conduct negotiations, this would signal a need (if we are going to be responsive to our working members) to initially concentrate on improving wages rather than focusing on the expansion of work opportunities, if we need to make a choice.

IV. GOVERNANCE

This was a difficult area to analyze. For example, 30% of responders thought it was a "very good idea" to reduce the size of the Board and 46% thought it was a "somewhat good idea." Thus, 76% thought it was a "good idea" and 24% thought it was "not a good idea". Analyzed differently, however, 70% thought it was something less than "a very good idea."

Similarly, 86% thought requiring full time or regular part time employment in AGMA jurisdiction for all elected national officers was a "good idea" and only 14% thought it was "not a good idea." The actual responses were:

Very good idea	40%
Somewhat good idea	46%
Not a good idea	14%

But, analyzed differently, it would also be fair to say that 60% thought it was something less than "a very good idea."

How we should analyze the responses about governance, and how to use that analysis to restructure AGMA will, obviously, require much further discussion.

On a final note, I was very surprised to see that 80% of responders' had regular access to e-mail. Our expenses for postage for routine mailings to members exceed \$12,000 annually. If we could communicate with even 50% of our membership electronically (which costs, essentially, nothing) we could realize savings of at least \$6,000 or more a year. I'd like to have further feedback from you with regard to whether you'd like us to expand our electronic communications system, or whether you would prefer correspondence by more traditional mail.

UNION INTERACTION

Linda Mays, President



At the initiative of the Actors' Fund of America, officials from AGMA and approximately 20 other entertainment focused unions collaborated to lobby New York State Governor, George Pataki, to support our Union members by signing into law health care improvements that would expand eligibility to episodically employed workers who have difficulty maintaining consistent health care coverage. While this is currently a New York State benefit, our "local" triumph has created a model for legislators in other states.

I have attended the first two meetings of a newly formed New York State AFL-CIO Committee of Entertainment Union Staff and Officers which focuses on: sharing of contract expiration dates, experience with common (and uncommon) employers, issues pertaining to independent contractors, core membership, working member leadership development, organizing (organizing work vs. organizing workers) and the common blurring of the lines

between Policy makers (Boards) and those responsible for the mechanics (staff).

We all operate in a relatively small world so we are attempting to share information in order to collectively guarantee bright futures in our respective professions.



AGMA President Linda Mays with New York State Governor, George Pataki

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www.agmanatl.com

NOW POSTING AUDITION NOTICES

NEW PAYMENT PROCEDURES

As part of our total restructuring of AGMA's membership services and related operations, and in an effort to make it more convenient for members to satisfy their membership obligations on a timely basis, we are now able to accept payment of basic dues and initiation fees by credit card. You can use either MasterCard or Visa and can make arrangements for this service by calling the Membership Department, at 212-265-3687 or 800-543-AGMA.

Maintenance of your member in 'good standing' status by timely payment of your initiation fee and basic dues is your responsibility. To eliminate any possibility of unwarranted interference with your good standing status, we will no longer permit these payments to be deducted by your employer. As of January 1, 2001, all initiation fee and basic dues payments must be made directly by each member to AGMA.

Members owing initiation fees will be sent quarterly statements detailing payments and outstanding balances. Initiation fees must be paid in full when income from AGMA jobs totals \$2000.

Working for an AGMA signatory is a privilege of membership. Timely payment of your obligations is an obligation of membership. The failure of a member to keep current on his or her payment obligations will result in a revocation of their 'good standing' status and they will thereupon become ineligible to work for any AGMA company until that obligation is paid in full.

If you have questions about this policy or any membership related matters, please contact Carl Saloga at the Membership Department:

membership@AGMANatl.com