



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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AGMA MEMBERS OFFER HELP AND SOLACE IN AFTERMATH OF WTC TRAGEDY

BY ALAN S. GORDON, NATIONAL EXECUTIVE DIRECTOR



When a traumatic event that shocks our consciousness occurs, as human beings we all want to 'do something' to re-establish our connection with others. After the tragedy of September 11th, AGMA members across the country spontaneously and selflessly joined in the outpouring of emotional and financial support for the victims and their families.

AGMA members who work at the Metropolitan Opera made an unprecedented and generous donation of their services to perform in the Met's special Verdi Gala Benefit Performance to assist the rescue workers and the relief efforts in this time of great national crisis. When General Manager Volpe asked for AGMA's help in this gesture, AGMA members were immediately there to offer their full support to honor

the brave men and women who died assisting victims of the World Trade Center tragedy and to offer some measure of care for the survivors.

The AGMA-represented bargaining unit at the Met...the chorus, the dancers, the directing staff, the members of the production team...selflessly and unanimously agreed to donate their services, with all revenue and matching corporate funds being donated to the relief effort. Likewise, our Met solo artists distinguished themselves through their willingness to share the beauty of their music to help begin the healing process.

We gratefully acknowledge those soloists who performed in the benefit: Roberto Aronica, Antonio Barasorda, Daniela Barcellona, Jane Bunnell, Frederick Burchinal, Francisco Casanova, Paul Charles Clarke, Philip Creech, Larissa Diadkova, Placido Domingo, Elena Evseeva, Bernard Fitch, Jill Grove, Franz Grundheber, Hei-Kyung Hong, Sergei Koptchak, Robert

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- NEW RULES FOR HONORABLE WITHDRAWALS AND SUSPENSION
- AGMAZINE'S NEW COLOR!!

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From the President Linda Mays

American Guild of Musical Artists

AGMA

National Headquarters



The recent election has provided AGMA with exciting new talent and renewed commitment from experienced leadership. The catch-22 in our organization is that those who work full-time in the field pay the highest percentage of dues, need the most service, but have the least amount of flexible time to devote to Board of Governors' service.

In our current constitutional structure, the Board size is determined by a representational numeric formula, which corresponds to the number of AGMA members paid in full on July 31st of each year. Membership tracking and dues collection have become more sophisticated, thereby increasing the number of Board seats to over 200. By the next election we plan to amend our Constitution to construct a more appropriate number of Board of Governors seats. At this moment, our Board of Governors is larger than those of any other union or any major corporation. The AGMA Board is quickly approaching the size of the United States Congress.

We will be preparing a referendum ballot outlining a new representational formula, with a method and time frame for completing the process. The general premise is that a smaller Board of Governors will become a more efficient, cohesive mechanism for AGMA governance while remaining a democratic (philosophically, not politically) entity.

Think carefully about your current representatives. Do you know them? Do

they participate? Are you satisfied? At present are you represented best by (a) the Area in which you reside, (b) your category of employment (singer, dancer, staging personnel), (c) the company in which you work? When the Board of Governors' size is reduced, how do you hope it will affect you and how do you fear it will affect you? When the Board of Governors' size is reduced, these questions will be even more important than ever.

Since last spring, Alan Gordon and I have been working with a core group of soloists to gather confidential data about age and weight discrimination to determine the kind of battle we can launch against illegal employment discrimination with regard to hiring, rehiring, and "retiring." (Read Alan Gordon's *Classical Singer* "Musetta" article reprinted in this issue of AGMAZINE.)

An initiative to provide vocal soloists with delegate/steward representation on-site will soon be tested at two major opera companies. We are responding to the distressing reality that our soloists, in general, feel too vulnerable to serve as delegates and/or to object to contract infractions when they occur. Our hope is that eventually soloists will feel enough unity and confidence to elect and support a representative from within their own ranks, either per production or per season.

We are also gathering specific data from soloists about their Health Plan and Retirement priorities in order to improve and/or change benefits.

Broken contracts are a big issue, both for members and for their employers. There are sanctions in place for members who break an AGMA contract. If your contract is broken by management (dismissal, repertoire change, etc.) we can help you, but only if you tell us that you need assistance.

Soloist Board member David Cangelosi is spearheading efforts to put together a Midwest Area Conference to be held in Chicago in the summer of 2002. The conference will coincide with a meeting of the Executive Council. Watch for more details such as dates, fees, expenses, etc. Bravo, David.

Thank you to all who have expressed your concern for the well-being of our staff, leaders, and members nationwide, but especially in the Washington-Baltimore, Pittsburgh, and New York City areas. To date we are not aware of any AGMA casualties directly related to the Pentagon and World Trade Center attacks.

Alan Gordon immediately contacted the directors of our New York City performing venues to assess the safety of our members and is working to assure that appropriate emergency procedures are in place and are made available to our members. There are detailed guidelines for conducting an analysis of emergency plans and provisions at your company elsewhere in this issue.

Members of the Executive Council are available on very short notice (overnight) to act on emergency benefit contract waivers. We stand ready to help in any other emergency situation.

The AGMA (staff and member) spirit of compassion in this current crisis is a source of tremendous pride.

Please let us know when and where you perform in benefits related to this national crisis. Your generosity and solidarity should be celebrated.

MAYOR GIULIANI ELECTED TO HONORARY MEMBERSHIP IN AMERICAN GUILD OF MUSICAL ARTISTS, AFL-CIO



AGMA President Linda Mays with New York Mayor Rudy Giuliani.

When the curtain went up on the Metropolitan Opera's September 22nd World Trade Center Benefit Performance, Mayor Rudolph Giuliani stood center stage with Met General Manager Joseph Volpe and the eighty men and women who comprise the AGMA-represented Metropolitan Opera Chorus. Together, they sang the Star Spangled Banner to a sold-out audience of 4000, with all of the evening's proceeds going to benefit the survivors of the city's uniformed services who perished while helping others at the Trade Center.

Honoring his role in the performance and his extraordinary leadership following the World Trade center tragedy, the Board of Governors of the American Guild of Musical Artists, at its meeting of September 24, voted to elect Mayor Giuliani as an honorary member of AGMA. The Met also donated what would have been his per-performance fee to the WTC Relief Fund.

Relief Effort (continued from page 1)

Lloyd, Aprile Millo, Mark Oswald, Paul Plishka, Rodion Pogossov, Nikolai Putilin, Julien Robbins, Mark Schowalter, Neil Shicoff, Youngok Shin, Tony Stevenson, Korliss Uecker, Richard Vernon, Veronica Villarroel, Deborah Voigt, Jeffrey Wells, Wendy White and Jianyi Zhang.

They join the thousands of other AGMA members who have given whatever they could to help, in what was a nationwide outpouring of support from the entire performing arts community. Sharing in the effort to help, AGMA's office staff spontaneously offered hundreds of dollars in donations, which were collected and used to purchase supplies for relief workers in the city.

Likewise, all of our members at the New York City Opera donated their services for a benefit performance of *The Flying Dutchman*, with proceeds going to the rescue effort,

and our members at the Los Angeles Master Chorale have donated their services for a free musical offering in the Los Angeles Public Library. Thomas Hampson and Heidi Grant Murphy joined Kurt Masur and The New York Philharmonic/New York Choral Artists in a live broadcast memorial concert of the Brahms' Requiem to benefit the families of the firefighters. Other AGMA groups such as the Lyric Opera of Chicago and The Philadelphia Singers donated performances at this time of national mourning. Many other groups performed patriotic songs preceding performances, held moments of silence and/or gave money to organizations such as the American Red Cross.

On behalf of AGMA, its officers and its members we extend our thanks to all of those who have participated in these offerings of kindness and help, and our sympathy to the victims and their families.

"You're too old to sing Musetta."

By Alan S. Gordon, National Executive Director

Discrimination in employment because of age is illegal, as is discrimination on the basis of race, sex, color, religion, national origin, veteran's status and sexual orientation. The prohibition against discrimination based on age is contained in the Age Discrimination In Employment Act of 1967, which protects older workers (defined by that law as persons over the age of 40) in all aspects of employment: hiring, firing, compensation and workplace environment. The law makes it illegal to discriminate "because of an individual's age" and it is, thus, *per se* illegal to hire one singer over another because he or she is younger than the other, or to not hire a singer because he or she is too old.

Illegal or not, age discrimination is a fact of life with which every performing artist must, eventually, contend. When he was 85, Bernard Baruch said that, "old age is always 15 years older than I am." In the mind of many employers, however, old age occurs somewhere between the ages of 35 and 40 for singers, earlier for dancers.

Historically, labor unions have been a dynamic force in the fight to combat illegal workplace discrimination. In the years that followed the passage of the omnibus Civil Rights Act of 1964, AFL-CIO labor unions became aggressive advocates in helping their members to enjoy true equality of workplace opportunity, free from the pervasive racism and sexism that had previously often been the rule. In industries where qualifications for employment can be measured by objective standards, unions have been very effective at eliminating many kinds of discrimination. Today, however, one of the last bastions of illegal discrimination is in the performing arts, where concepts of "artistic discretion" and "talent" often mask inappropriate discrimination against older performers.

Exacerbating this situation is the reality that most performers are hired on a freelance basis, in competition with other talented singers and dancers, making age discrimination all the more difficult to establish as a matter of law. Moreover, dancers are taught the mind-set that dance is a young persons profession, a belief that permeates the world of dance.

Bob Dylan once said that you don't have to be a weatherman to tell which way the wind is blowing. Likewise, you don't have to work at the Department of the Census or be a social demographer to know that America as a whole is getting older. Through advances in medicine and avoidance of known hazards to life and health, more people are living longer than ever before. But not only are people living longer; they are also living better. Gone are the days when

someone at 55 or 60 had almost reached the end of his or her life span, with a concomitant destruction of the individual's physical and mental abilities. And as medical research and techniques improve, the numbers of individuals able to carry on productive careers far beyond the age at which they used to be dead is going to keep going up.

Unfortunately while more and more citizens are enjoying more and more productive years, stereotypes based on age remain prevalent. But making employment decisions based on age stereotypes is both morally wrong - and illegal. It is precisely because more of us are living longer that age discrimination is illegal and as destructive as discrimination based upon any other non-job-related classification.

Unions that represent employees who are hired based on subjective "talent" standards must deal on a daily basis with complaints from their members that employers actively discriminate against older performers. All of the Hollywood talent unions recognized this problem years ago and began to create active, ongoing programs to protect their older members, combining aggressive legal advocacy of members rights with ongoing contract negotiating efforts to structure viable, new protections for all at-risk categories of members.

Recognizing that discrimination poisons the workplace, when I first came to AGMA I made a commitment to our members that AGMA would do everything possible to fight against illegal and inappropriate discrimination, and would do whatever was necessary to protect their rights under the law and pursuant to the strong "No Discrimination" provisions that our collective bargaining agreements already contain.

Because the battle against discrimination is, ultimately, a legal issue, one of my first acts as AGMA's Executive Director was to restructure our legal support team. First, I retained the New York City firm of Vladeck, Waldman & Elias, generally thought of as one of the world's most pre-eminent union-side employment discrimination law firms. Their team of attorneys, led by Judy Vladeck & Ann Vladeck, is available to AGMA's members, without cost, to evaluate every allegation of illegal discrimination and to chart out the best possible course of remedial action.

Additionally, I revamped the legal services being provided to AGMA so that its key attorneys...Bruce Simon (of New York City's Cohen, Weiss and Simon), Gail Lopez-Henriquez (of Philadelphia's Freedman and Lorry) and Barbara Hillman (of Chicago's Cornfield & Feldman)...were available to

render similar services to members throughout the country.

Bolstered by this team of world-class attorneys, AGMA's general membership needs to be constantly aware of potential acts of discrimination and to report them immediately.

The law requires that the standards of performance required of singers and dancers be equal and demands that each performer must be evaluated as an individual. Classifications among prospective employees or stereotypical decisions based on age are illegal. Every performer knows, however, that different standards are common for performers over 35 or 40. Just knowing that a performer has been discriminated against, however, is not enough. Discrimination must be proven in court, through direct, circumstantial, or statistical evidence.

The first step is to determine whether an employer has actually discriminated against a member because of age. Singers and dancers auditioning for jobs must pay close attention to whatever a prospective employer says to them. If an employer uses any words referring to age, the question then becomes whether the words are sufficient to create an inference of an age-motivated decision. Ageist comments made by artistic directors, ballet mistresses and other executives are always relevant because they are evidence of managerial attitudes toward all older workers. Courts judge whether an age reference is "descriptive" or "valuative." Descriptive references, such as noting the ages of employees under review, creates no inference per se of illegal age motivation. Valuative comments suggesting an age preference are direct evidence of an age motive. For example, "The company is looking for a younger person" is valuative, as is the statement that "older employees have problems adapting to changes and new artistic concepts." The statement "You're too old to be Musetta" patently evinces illegal discrimination.

Even valuative remarks, however, may not create an inference that age motivated a particular decision, when for example, they are "stray comments", or isolated statements, or remote in time or logical connection to the employment decision, such as a generalization that the company needs "younger blood." But they might convey an employer's underlying motivation and, thus, every performer must learn to listen attentively, and remember what was said in any discussion with a potential employer.

Performers can also establish a case of age motivation through circumstantial evidence, such as unexplained disparate treatment of persons of substantially different ages. If a qualified performer over the age of 40 is rejected for a role that is filled by a significantly younger person, or not rehired for a role they've successfully performed in the past, while a similarly situated but significantly younger person is, this disparate treatment creates a *prima facie* showing of

age motivation.

Evidence of differential treatment places the burden of presenting a "legitimate, non-discriminatory reason" for its action on the employer. Failure to present an age-neutral factor will result in proof of discrimination. Mere denials of age motivation will not suffice. If an employer presents a legitimate, nondiscriminatory reason, the burden shifts back to us to present additional evidence of age motivation and to meet the ultimate burden of convincing a court or a jury that the employer's decision was motivated by age. These are difficult burdens to sustain, but they are not impossible to satisfy.

Statistical proof can also be used to establish employer discrimination. Examples of similar disparate treatment of older performers can bolster weak direct evidence or suggest in an individual case that the employer's articulated reason is pretextual. Statistical evidence that demonstrates a pattern of non-selection of older performers can create an inference that all such decisions were motivated by age.

In defense to allegations of age discrimination, opera companies sometimes claim that age is a "bona fide occupational qualification." Fortunately for us, almost without exception, age is not a bona fide occupational qualification for singers or dancers.

So, you're over 40 and you think that you've been discriminated against because of your age. What can you do?

Fortunately, the initial answer is easy: Call AGMA. Discrimination violates both the law and our collective bargaining agreements and it's our job, our responsibility and our privilege to protect you from that discrimination.

After I talk with you, my next step would probably be to refer you to one of our lawyers. He or she will meet with you and evaluate, based on what you report, whether a probable instance of discrimination has occurred. If it has, together we will advise you what various courses of action are available. Often the best approach is a multi-forum attack, combining AGMA's commencement of an arbitration under the collective bargaining agreement with the filing of an individual charge against the employer with either the federal or state Equal Employment Opportunity Commission. AGMA has vast archives of employment agreements from which we can draw helpful statistical evidence. Occasionally, ageism will be practiced by a middle-level manager and can be eliminated by talking with the General Director and "raising their consciousness." When age discrimination is part of a company's overall pattern of conduct, a more forceful approach is necessary. Depending upon the particular facts in any given case, our lawyers determine the best approach and you determine whether you want us to proceed on your

2001 National Officer Election Results

PRESIDENT

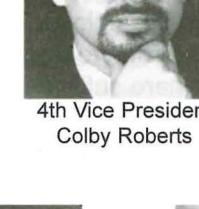
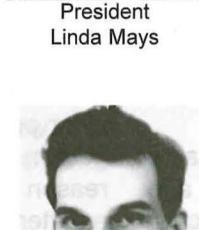
Linda Mays	776
Write-in votes	15

**FIRST VICE PRESIDENT**

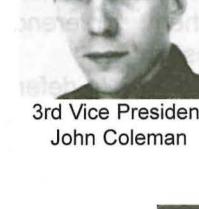
Donna Marie Covert	500
Burman Timberlake	288
Write-in votes	4

SECOND VICE PRESIDENT

James Odom	441
Teresa Reid	347
Write-in votes	2

**THIRD VICE PRESIDENT**

John Coleman	755
Write-in votes	13

**FOURTH VICE PRESIDENT**

Colby Roberts	436
George M. Scott, Jr.	349
Write-in votes	3

**FIFTH VICE PRESIDENT**

Joseph Evans	755
Write-in votes	8

RECORDING SECRETARY

Candace Itow	784
Write-in votes	3

**TREASURER**

Lynn Lundgren	768
Write-in votes	7

**Winners are in bold

2001 Board of Governors Election Results

01 New York Area
SOLO SINGERS (14 VACANCIES)

1 Vacancy Remaining	
William Ledbetter	259
David Ward	40
Melissa Parks	36
Marla Mc Daniels	34
Sandra Goodman	32
Aaron James	31
Linda Doria	12
Mark Delavan	9
Don Yule	9
Emily Pulley	6
Robert Brubaker	5

Jane Bunnell

Reveka Mavrovitis
Other write-in votes

3

142

DANCERS/CHOREOGRAPHERS (7 VACANCIES)

Lawrence Leritz
Martin Lofsnes
Elizabeth Auclair

5

James Fayette
Victoria Rinaldi
Christine Dakin

4

Jean Barber
Other write-in votes

29

CHORISTERS (8 VACANCIES)

Marty Singleton
Kenneth Young
Mitchell Sendrowitz
Robert Kuehn
Bonny Rinas
Carole Wright
Jean Braham
Other write-in votes

213

212

210

205

36

35

30

57

STAGE MANAGERS/DIRECTORS (4 VACANCIES)

Bruce Donnell
Jonathan Waterfield
Rupert Hemmings
Franco Gentilesca
Other write-in votes

43

Continued on page 15

Executive Council Meets in San Francisco

By Linda Mays, President

The Executive Council, former President Gerald Otte, and National Executive Director Alan Gordon met in San Francisco on July 26, 27, and 28 for seven intense sessions of discussion, analysis, and interaction with AGMA members in the San Francisco Area.

Since it has been a little over two years since the Executive Council of the AGMA Board of Governors assumed the responsibility of leading the Union through the transition to new staff leadership, we felt the need for a general review of AGMA's operational activities. National Executive Director Alan Gordon suggested that the Executive Council conduct that review by convening its first ever in-person meeting and have that meeting coincide with previously-scheduled meetings with the various bargaining units in the San Francisco area.



Executive Council (+1) in S.F. (from L to R): Donna Covert, Lynn Lundgren, Gerald Otte, Jimmy Odom, Linda Mays, George Scott, John Coleman, Colby Roberts, Candace Itow, and Burman Timberlake.

You will recall that the original Board of Governors mandate to the Executive Council included:

- Helping to establish priorities for AGMA
- Initiating long-range planning for AGMA
- Offering advice and counsel to the National Executive Director in the setting of priorities and the allocating of AGMA's personnel and financial resources.

At the outset of our meetings we first talked about the past in order to be able to concentrate our remaining sessions on AGMA's future. It was important to identify the goals set in 1999, qualify those goals, note our progress, and evaluate why some good goals had been derailed. We also took a brief look back to 1990 to remind ourselves that it is possible to make progress.

For purposes of reference, in 1990 these problems existed:

- No budget
- No participation from outside New York (no tele-conferencing)
- Few active officers

- Ineffective committee structure
- Contracts long-expired
- Few members involved in contract proposals, preparation, negotiations, or ratification.
- Predominantly part-time, non-professional staff
- Minimal contract enforcement
- No area representation
- No revenue tracking, poor dues collection

Prior to our meetings we prepared a general outline for our discussions.

The San Francisco Leadership meeting participants sharpened AGMA's plans for the future by establishing priorities. These general topics were thoroughly discussed, and the following priorities were developed:

- A. Organizing Targets
 1. AGMA shops - recently lost or at risk
 2. Segments not covered in current CBA's
 3. Guest Artists in non-AGMA signatories
 4. Unrepresented employees asking to be in AGMA
 5. High-profile non-AGMA companies
 6. Selection of one test company to be organized in 2002
- B. Enforcement
 1. Dues
 - a. Collection of delinquent dues
 - b. Identification of non-joining new employees and employees working without AGMA contracts on file
 - c. Collection of dues on an ongoing basis
 2. Company contract compliance
 - a. Individual member contracts
 - b. Provisions of contracts generally
 3. Company "spot" audits
- C. Staffing:
 1. National goals
 - West Coast Executive (In place as of September 17, 2001)
 - Dance Executive
 - Contract Enforcer
 - Soloist Administrator
- D. Local Contracts
 1. Negotiation
 - a. Staff responsibility and membership participation
 - i. Now
 - ii. Vision
 - b. Financial priorities

NEW FEES AND RULES FOR HONORABLE WITHDRAWAL AND SUSPENSION

Since its inception, AGMA has made it possible for its members to request Honorable Withdrawal if they become inactive in AGMA's jurisdiction. Although generally intended for those who are retiring, Honorable Withdrawal is open to those who are temporarily inactive, unemployed, or working chiefly in another union's jurisdiction.

Honorable Withdrawal, as a special category of membership, is granted by the Board of Governors only upon written request from members in good standing. Written application must be made to the Membership Department at the National office. Honorable Withdrawal does have other limitations. Even when granted an Honorable Withdrawal, members are still subject to AGMA's membership rules and regulations, but they are not eligible to participate in AGMA auditions, vote, or enjoy any of the other privileges afforded active members. For these reasons, it is important that you give careful consideration to whether you should apply.

Increased Fee for Reinstatement from Honorable Withdrawal

On June 18, 2001, the Board of Governors approved a resolution increasing the fee for reinstatement from Honorable Withdrawal to \$50.⁰⁰. The resolution was considered for a period of nearly six months before coming to a final vote. This increase was sought for a number of reasons. These include:

- Covering the administrative costs of granting Honorable Withdrawal and reinstatement as the current fee of \$5.⁰⁰ is insufficient to compensate for administering the system. Given that AGMA does not charge a member for processing the application for Honorable Withdrawal, it is reasonable to assess a greater fee for the reinstatement request.
- Simplifying the administration of the system, thereby enhancing the Membership Department's ability to efficiently process Honorable Withdrawal requests and reducing the possibility for error.
- Preventing abuse of the system by those who would seek to use Honorable Withdrawal as a means of avoiding Basic Dues payments.

The fee increase does not go into effect until February of 2002 and will only apply to those members who are granted Honorable Withdrawal after this date. In addition to this AGMAzine article you will receive notice of this increase in your January Basic Dues statement.

New Rules for Honorable Withdrawal

With the increase in the reinstatement fee, the following rules were established and codified via the resolution.

- Members must maintain a status of good standing in order to be eligible for Honorable Withdrawal. In fact, all membership rights - voting, running for office, holding office, even working - are based on maintaining a status of good standing. It is also necessary to maintain a good standing status to avoid Suspension.
- Honorable Withdrawals, once granted by the Board, begin on the first day of the Basic Dues period following Board approval, regardless of whether application was made prior to the end of the preceding dues period. The Board currently meets approximately once a month, but if application is made late in January or July (six-month Basic Dues periods begin in February and August), it may not be possible for the Membership Department to process, or the Board to approve, your application before the end of the Basic Dues period.
- Members must remit dues until the Honorable Withdrawal commences. Again, it is important to make application early in the Basic Dues period. If you apply late in one dues period, and the Board does not meet and consider your application until the next dues period, you will be required to pay dues for the new period.
- If you decide or need to reinstate your AGMA membership to Active status before one full calendar year has elapsed, you will be required to pay that year's Basic Dues, just as if the withdrawal had not been issued, in addition to the \$50.⁰⁰ reinstatement fee. This has long been AGMA policy for the simple reason that the Membership Department must do all the work of processing your applications for withdrawal and reinstatement regardless of the date you reinstate. It is only reasonable that AGMA collect the processing fee.
- If you decide to reinstate your AGMA membership to Active status after one full calendar year has elapsed, you will be required to pay the \$50.⁰⁰ reinstatement fee plus Basic Dues for the dues period in which your reinstatement begins. As long as you do not request reinstatement for one year after your Honorable Withdrawal commences, you will not be assessed a penalty. The date your withdrawal begins is the key, not the date of application!
- Members reinstating to Active status from Honorable Withdrawal shall be ineligible for Honorable Withdrawal

for a period of three (3) calendar years from the date of reinstatement. In this case, the date the reinstatement commences is the key. Again, it is not based on when you apply for reinstatement, but when the Board votes to approve your application!

It is important to remember that Honorable Withdrawal is ultimately a privilege AGMA affords its members. It is the member's responsibility to abide by the rules governing Honorable Withdrawal.

Increased Fee for Reinstatement from Suspension

In addition to the new reinstatement fee and rules governing Honorable Withdrawal, the Board unanimously passed a

resolution increasing the fee for reinstatement from Suspension to \$250.[°] This increase goes into effect and applies to any member who is placed on Suspension after January 1, 2002. The rules are very simple. If you are suspended, you will have to pay the reinstatement fee and all back dues and fees assessed against you. For this reason, it is important to always be mindful of your dues and to maintain your good standing status as an AGMA Member.

Finally, AGMA encourages its members to be active, and to remain active, even during relatively short periods when they may not be working under an AGMA contract. Everyone faces periods of unemployment and Honorable Withdrawal is there for you if you need it; however, you are encouraged to use the system wisely.

"Musetta" (continued from page 5)

behalf. All of these resources are available to AGMA members for nothing more than their basic AGMA dues.

Our legal approach to discrimination is sophisticated and based on practicality. We are, of course, always alert to the possibility of employer retaliation and we work with you continuously to prevent it. Obviously, we want to avoid anything that compromises you or your future in any way.

Discrimination on the basis of age, or any other non-job-related factor is not only illegal, it's reprehensible. No one should be subjected to it, forced to tolerate it, or retaliated against for complaining about it.

The first step in exposing, and resisting, illegal discrimination is to recognize it. The second step is to tell someone. Once you do, we can help you. AGMA members, and potential members, should feel free to contact me, at 800-543-AGMA, or by e-mail at AGMANY@aol.com to discuss their concerns on an entirely confidential basis.

Note: A somewhat longer version of this article appeared in Classical Singer magazine. AGMA and CS work closely together to reach out to performers and advise them about their legal and professional rights as outlined in their contracts. Members can visit the CS website at www.classicalsinger.com for more information.

IN MEMORIA

*Franco Gentilesca
Ed Ghazal
Melvin Lowery
Barton Mumaw
Frances Ruiviar
Robert Starr
Isaac Stern**

*Distinguished individual in a related profession



Franco Gentilesca, AGMA Life Member and Member of the Board of Governors, died on September 6, 2001 after a short illness. Franco was an internationally acclaimed operatic stage director, recognized recently by being awarded the prestigious 2001 Cassandra Award for his production of Puccini's *Madame Butterfly*. Franco assisted with Roman Polanski's operatic directorial debut and also Luchino Visconti with his world-famous production of *Manon Lescaut*. His long-time association with New York Grand Opera has delighted fans of the summer Central Park series. He has worked with every major opera star, including Beverly Sills, Birgit Nilsson, Licia Albanese, Placido Domingo, Luciano Pavarotti, James Morris...and the list goes on. He was also a dedicated educator, teaching at music institutes world-wide. The memorial service for Franco will be held at Rutgers Presbyterian Church, 236 W. 73rd St., Sunday, November 4, 2001, at 4:00 p.m. (Eastern Time) sharp.

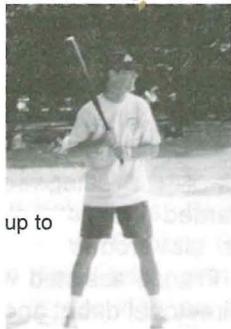
A R E A N E W S

N E W Y O R K

Area Members Rally for Labor Day



Osceola Davis, Julia Williams, Frances Ginsberg, Linda Mays, Harry Davis, Jan Holland in front of St. Patrick's Cathedral during the Labor Day Parade.



Garth Dawson steps up to the plate for AGMA.



IATSE Local 1 President Ed McConway and Linda Mays.



AGMA Labor Day Softball Team



Garth Dawson, Gloria Watson, Rob Maher, Linda Mays, Osceola Davis, Harry Davis, Frances Ginsberg, Julia Williams and Jan Holland "training" for the Labor Day softball game.

Labor Day Breakfast for Union Officials

By Linda Mays, President

The New York Central Labor Council hosted a breakfast at Tavern on the Green just prior to the Labor Day Parade on September 8, 2001. The Guest speaker was the parade's Grand Marshal, Randi Weingarten, President of the United Federation of Teachers (UFT). The theme of the parade was "Good Schools Matter." The light bulb went on for me when President Weingarten talked about the importance of getting Arts programs back into the schools.

I'm sure each AGMA member's career choice was largely influenced by school experiences related to the Arts. In most regions, music, dance and art programs have been decimated in the last fifteen years.

We as a group can stop the decline and be an important motivator in promoting the cultural, social and economic necessity of Arts education in our schools, both public and



Pictured above (from L to R): Ted H. Jacobsen, Secretary of the NYC Central Labor Council, Randi Weingarten, President of United Federation of Teachers, Ken Riley*, President of International Longshoremen's Association Local 1422, Linda Mays, AGMA President.

private. Since day one, Alan Gordon has been actively working with OPERA America to save opera in America. We have come to see that AGMA and the managements of our performing venues share the responsibility of educating and developing future audiences. So far, our collaboration has progressed primarily in media agreements and performance contracts. It is time for AGMA members to make an impact on politicians, parents and school boards. So far, I am inspired, but have no plan in place. Any volunteers? I need related a) professional anecdotes, b) experiences in lecturing about the Arts, c) concrete ideas about contacting state and community leaders. The Arts should have a high priority in curriculum and budget planning. Let me hear from you...

*Ken Riley is the President of International Longshoremen's Association Local 1422 and hero of the Charleston Five. The "five" face five-year sentences on felony rioting charges for the crime of picketing in defense of their jobs in a right-to-work state.

WASHINGTON / BALTIMORE

By Eleni Kallas, Washington/Baltimore Area Representative

Washington Opera Contract Completed

A new agreement was successfully negotiated with The Washington Opera this summer and ratified overwhelmingly by the membership on September 8th. Alan Gordon and I were extremely fortunate to have a strong negotiating committee and the support of all the bargaining unit members. Numerous planning meetings took place over the spring and summer in preparation. Additionally, there was great involvement from all members working under the contract across the country through email and surveys. We are pleased to announce that the contract yielded significant gains for all members of AGMA. Some highlights are listed below.

Gains for soloists include:

increases in compensation and per diem, increases in Health Plan B contributions, one free day per week regardless of the number of contracts with Free Days posted no later than the Friday of the previous week, issuance of Standard Artists Contracts for small roles within two weeks of final agreement on terms and conditions, greater definition of the different types of Covers employed and separate compensation for roles covered as well as roles performed within the same production. Artists from the Alberto Vilar Young Artists Program, who perform in main-stage productions of

the company will be compensated the AGMA rate for their roles and that compensation may not be credited towards their Young Artist stipend.

Significant contractual improvements were realized for dancers in many areas: increases in compensation, guaranteed number of dance positions per season, an increase in the number which constitutes a corps de ballet, additional compensation for extensive make-up removal, \$50 rehearsal shoe allowance per opera, greater specificity in dance audition notices, separate auditions for AGMA dancers, more time between auditions and commencement of rehearsals, an increase in the rehire clause, a one hour compensated walk-through on the set in cases of difficult choreography or intricate sets, a 30-day binding schedule and an affirmation that supers will not be used in place of professional dancers in any production. In addition, corps dancers will now be compensated as employees.

In addition to, significant wage increases, there were increases in Health Plan B contributions and per diem for staging staff. Further improvements were made, such as: the engagement of assistant directors on each production through closing night, notice of



Washington Opera Dancers Committee (from L to R): Kristy Windom, Don Love, Eleni Kallas, Alan Gordon and Barbara Stuckey.

Continued on page 12

Area News (Continued from page 11)

re-employment to take place no later than 4 weeks prior to the end of each season, improvements to consideration in rehiring, and a penalty of an additional 1/6 of the weekly salary for the eleventh consecutive day of work and each day thereafter.

Choristers performing with the Washington Opera will now be compensated as employees. In addition, other gains include: increases in compensation, one excused absence, 30-day binding schedule instead of 10, an increase in the rehire clause to 90%, solo bit compensation for any chorus bit performed by an artist not performing in the chorus of that opera, and separate compensation for multiple chorus bits within the same production.

For all AGMA members at large: additional standards are included in the contract for all rehearsal and performance venues to insure members' safety and ability to work comfortably; AGMA will be given the opportunity to inspect rehearsal venues outside the Kennedy Center or Washington Opera Studio 10 days prior to the distribution of the binding schedule; artists may now elect to have their compensation made by electronic transfer; an increase in the security deposit from \$10,000 to \$20,000; and promotional recordings will be governed by the AGMA Internet Release Agreement, AGMA Audio/Video Release Agreement, and the AGMA Sound Recording Agreement. In addition, AGMA has maintained its strong position on the use of only water vapor or dry ice for the production of smoke and fog effects. The term of the new agreement is three years.

Many thanks to the Negotiating Committee Chairperson Richard Hoffheins and sub-chairs, Barbara Stuckey and Kristy Windom (dance), Cindy Oxberry (staging staff), Paul Edson (chorus), Teresa Reid (galley captain), for their dedication and hard work in securing an excellent contract.

Special kudos to Tim Kjer (W/B Local Area Committee Chairperson), Rosemary Fisher, Howard Scott, Vito Pietanza, David Prager, Andrea Dickerson, Lori Clark, Tricia Lepofsky, Stephen Lamadue, Don Love, Shawnee Ball, Mimi Legat, Marta Kiriloff, Lou Elias, Manee Plaut, Dana Shoenberg, Mona Potter, John Boulanger, Tim Augustine, Renee Lamont, Lou Elias and Mona Potter for their presence at the negotiating table, and the many others who spent countless hours in preparations for these negotiations. AGMA members are most fortunate to have your leadership and active participation in these important negotiations.



TWO Negotiation Preparatory Meeting, front row (from L to R): Don Love, Jean Crichton, Rich Hoffheins, Gary Deering; middle row, Rosemary Fisher, Alan Gordon, Kristy Windom, Barbara Stuckey, Timothy Kjer; back row, Paul Mc Ilvaine, Paul Klingenberg, David Prager, Melissa Meman, Howard Scott, Vito Pietanza, Eleni Kallas, Paul Edson, Shawnee Ball

The Washington Opera to Tour

The Washington Opera is in the planning stages of an international tour to Japan in July of 2002. They will present the fully staged productions of OTELLO, SLY, AND TOSCA. Discussions for the negotiations for this tour will take place at our next general membership meeting.

Artists Raise Their Voices for Victims and Families of US Tragedy

On September 14th mezzo-soprano Denyce Graves sang at the National

Cathedral in Washington, DC in the televised National Day of Prayer to comfort the leaders and citizens of this country who prayed for the victims and families of those involved in the terrorist attacks on the World Trade Center and the Pentagon.

AGMA Artists Ainhoa Arteta, Dwayne Croft, Frederica von Stade, Harolyn Blackwell, Simone Alberghini, Joyce DiDonato, and Julian Gavin performed in *A Concert for America* at the John F. Kennedy Center on September 24th to raise funds for the United Way which will respond to the needs of the victims, their families, and the communities affected by the events of September 11, 2001.

A U D I T I O N I N F O R M A T I O N

As part of our ongoing efforts to upgrade and improve communication with our membership, we continually update our website and our hotline (800-543-2462) with current audition information and changes.

With the exception of next year's auditions at the Metropolitan Opera and New York City Opera, we will no longer send audition notices via regular mail.

FROM THE MEMBERSHIP DEPARTMENT

SOME FREQUENTLY ASKED QUESTIONS ABOUT THE NEW INITIATION FEE POLICY:

"I just got an invoice for my Initiation Fee - I thought my company was taking care of this for me."

AGMA will no longer ask the companies to deduct Initiation Fees. All members who still owe Initiation Fees have been sent a letter detailing the amount owed and the payment options. Those members who did not respond to the first letter were sent a second invoice on September 17.

It is the members' responsibility to contact the Membership Department and arrange for payment of this invoice. Failure to do so will result in loss of your 'Member in Good Standing' status, and make you ineligible to work for an AGMA company.

"I don't have a credit card - can I still pay on the installment plan?"

Yes, you can pay by check or money order. However, past due accounts of a month or more will be required to pay the full amount due or risk losing their

'Member in Good Standing' status.

"I am sure that my company deducted my entire Initiation Fee."

All accounts were carefully researched before the invoices went out. If you feel that the invoice does not correctly reflect the amount deducted by your company, please send us copies of your pay stubs showing the disputed amount, and we will look into it.

"I thought I had three years to pay - why is the full amount due now?"

A member has three years, or until their income from AGMA jobs reaches \$2000. Most AGMA members are responsible for the full amount long before the three-year period is up.

If you have any other questions on this or any other membership matter, please e-mail (membership@musicalartists.org), call (212/265-3687), or write (AGMA Membership, 1727 Broadway, NYC, NY 10019) the AGMA Membership Department.

WESTERN EXECUTIVE ADMINISTRATOR HIRED

AGMA is proud to announce that we have selected Mark Mitchell to serve as our Western Executive Administrator.

Mark is a union labor lawyer with an extensive background in contract negotiations, arbitration, and membership services. Before working for AGMA, Mark was an attorney for the Writers Guild of America, West, and the ILGWU. He graduated from USC Law School and from Georgetown University.

Mark is currently based in Los Angeles and will be scheduling meetings with the various local areas comprising AGMA's western region.

Mark can be reached at (323) 467-0004. Additionally, you may leave a voice-mail for him through the National office (800-543-2462) or you may reach him via e-mail at AGMANY@aol.com.

DOMESTIC PARTNER COVERAGE

At the request of many members, the AGMA Trustees of the Health Fund have convinced the employer Trustees to extend family health care benefits to include families consisting of domestic partners.

Effective November 1, 2001, participants in AGMA Health Plans A and B may enroll qualifying domestic partners for coverage in the AGMA Health Fund. The Fund defines domestic partners as two unmarried adults (18 years or older) of the same or opposite sex, neither of whom is married or legally separated, who:

- a) have resided with each other for six months prior to the application for benefits and who intend to live continuously with each other indefinitely;
- b) are not related by blood closer than the law would permit by marriage;
- c) are financially dependent on each other;
- d) have an exclusive close and committed relationship with each other; and
- e) have not terminated the domestic partnership.

To enroll domestic partners, members will need to submit an affidavit and a declaration of financial interdependence with two items of proof.

For participants in Plan A, the cost of domestic partner coverage will be the same as the cost for family coverage, currently an additional \$315.

For participants in Plan B, employer contributions may be applied toward qualifying expenses of the domestic partner. For Plan B participants - any amounts received from the Plan for your domestic partner's expenses are taxable to you as wages, unless your domestic partner is a financial dependent as defined by the Internal Revenue Service.

To register your domestic partner for coverage from the Fund or should you have further questions, please contact the Fund Office at 212-765-3664, for Plan A participants, and for Plan B, please see the Contact list on page 16. Members can also contact Alan Gordon at 800-543-2462 or AGMANY@aol.com if they need additional assistance.

AGMA Relief Fund
Statements of Activities
For the years ended September 30, 2000 and 1999

	2000	1999
Revenues:		
Contributions (Note 1):		
Theatre Authority, Inc.	\$17,500	\$48,125
Theatre Authority West, Inc.	7,500	12,000
Corporations and foundations	31,000	33,000
Special events	4,780	3,542
Annual appeal	30,568	27,002
Other	5,982	7,277
	<u>97,330</u>	<u>130,946</u>
Investment Income:		
Interest and dividends	29,165	26,421
(Depreciation) in fair value of investments	(15,060)	(52,683)
Gain on sale of investments	<u>122,404</u>	<u>64,037</u>
	<u>136,509</u>	<u>37,775</u>
Total revenues	<u>233,839</u>	<u>168,721</u>
Expenses: (Note 5):		
Assistance payments:		
Age/disability assistance	14,385	14,385
Emergency assistance	42,877	49,246
Salaries, payroll taxes and employee benefits (Note 7)	97,976	113,124
Professional fees - legal, accounting and investment advisory and custodian fees	25,136	24,421
Administrative expenses	29,556	14,972
Contributions to organizations (Note 6)	645	31,261
Training and education	—	368
Fundraising	5,275	5,062
Total expenses	<u>215,850</u>	<u>252,839</u>
Change in net assets	<u>17,989</u>	<u>(84,118)</u>
Net Assets:		
Beginning of year	<u>1,088,325</u>	<u>1,172,443</u>
End of year - unrestricted	<u>\$1,106,314</u>	<u>\$1,088,325</u>

AGMA Relief Fund
Notes to Financial Statements
For the years ended September 30, 2000 and 1999

Note 1: General

The AGMA Relief Fund (Fund) was formed by resolution of the American Guild of Musical Artists' (AGMA) Board of Governors to provide assistance to members who are needy, aged or infirm, or unable to meet their basic financial obligations.

Funding

Theatre Authority, Inc. and Theatre Authority West, Inc. are nonprofit charitable organizations administering and regulating the free appearances of performers and providing assistance to members of the theatrical community. Theatre Authority, Inc. and Theatre Authority West, Inc. contribute to the emergency relief trust funds of the performing unions, to be used for member services and financial assistance to benefit the needy, sick and indigent performers.

Note 2: Significant Accounting Policies

Basis of Accounting

The accompanying financial statements have been prepared on the accrual basis of accounting.

Estimates

The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from those estimates.

Cash Equivalents

Highly liquid investments with an original maturity of three months or less are included in cash and cash equivalents.

Valuation of Investments

Investments in U.S. government and governmental agencies and common stock are stated at fair value, as determined by quoted market prices.

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: Concentration of Credit Risk

Financial instruments that subject the Fund to concentrations of credit risk include cash and cash equivalents. The Fund maintains accounts at high-quality financial institutions. While the Fund attempts to limit any financial exposure by maintaining accounts at high-quality financial institutions, its deposit balances may, at times, exceed federally insured limits. The Fund has not experienced any losses on such accounts.

Note 4: Pension Plan for Employees

The Fund participates in the American Guild of Musical Artists Staff Pension Plan, a defined benefit pension plan covering all of its employees. Pension expense was \$4,826 and \$5,137 for the years ended September 30, 2000 and 1999, respectively.

Note 5: Functional Classification of Expenses

In the accompanying statement of activities, expenses have been reported by their natural classification, a method of grouping expenses according to the purpose for which they were incurred. The primary functional classifications are program services and supporting activities. Program services are the activities that result in services being provided to members that fulfill the purposes or mission for which the organization exists. Supporting activities are all activities of an organization other than program services. The following is a summary of expenses by functional classification:

	2000	1999
<i>Program services:</i>		
Member services	\$72,339	\$72,986
Financial assistance	57,907	94,892
<i>Supporting activities:</i>		
General and administration expenses	69,467	69,459
Fundraising	<u>16,137</u>	<u>15,502</u>
	<u>\$215,850</u>	<u>\$252,839</u>

Note 6: Contributions to Organizations

Included in contributions to various organizations for the years ended September 30, 2000 and 1999 was \$0- and \$15,000, respectively, paid to Career Transition For Dancers. In addition, \$0- and \$15,000, respectively was paid to Actor's Work Program for the years ended September 30, 2000 and 1999.

Note 7: Allocation of Salaries

The Board of Trustees has determined that 75% of the Fund Administrator's salary, payroll taxes and employee benefits is related to member services. The remaining 25% is related to administrative expenses.

Note 8: Tax Status

The Fund is exempt from federal income tax under the provisions of Section 501 (c) (3) of the Internal Revenue Code.

Election Results (Continued from page 6)**02 Southern California Area****SOLO SINGERS (2 VACANCIES)**

Suzanna Guzman	2
Jonathan Mack	2
Other write-in votes	18

CHORISTERS (6 VACANCIES)

David Schnell	83
Natalie Beck	3
Nicole Baker	2
Marjorie Curtsinger	2
Burman Timberlake	2
Virenia Lind	1
Other write-in votes	49

03 Chicago Area**SOLO SINGERS (1 VACANCY)**

Christopher Feigum	108
Write-in votes	2

CHORISTERS (5 VACANCIES)

Lawrence Montgomery	103
Richard Similio	99
Sandra Cross	8
Jeanne Scherkenbach	5
Susan P. Steele	5
Other write-in votes	4

DANCERS/CHOREOGRAPHERS (1 VACANCY)

Michael Anderson	110
Write-in votes	1

04 San Francisco Area**SOLO SINGERS (1 VACANCY)**

1 vacancy remaining	
Write-in votes	19

CHORISTERS (2 VACANCIES)

1 vacancy remaining	
Sonja Wohlgemuth	60
Write-in votes	21

DANCERS/CHOREOGRAPHERS (1 VACANCY)

Megan Low	3
Other write-in votes	7

05 New Orleans Area**CHORISTERS (2 VACANCIES)**

Julie Condy	1
Barry Howell	1
Other write-in votes	2

06 Philadelphia Area**CHORISTERS (2 VACANCIES)**

Kenneth Garner	3
Judith Russo	3
Other write-in votes	17

DANCERS/CHOREOGRAPHERS (1 VACANCY)

Portia Jones	1
Other write-in votes	4

07 Washington/Baltimore Area**SOLO SINGERS (3 VACANCIES)**

Patricia Wulf	86
Elizabeth Bishop	84
Patrick Toomey	65
Michael Bicoy	60
Paul Mc Ilvaine	60
Write-in votes	3

CHORISTERS (5 VACANCIES)

1 vacancy remaining	
Eve Kornhauser	114
Victoria Lee Miller	114
Celia Korcsog	110
David Prager	35
Other write-in votes	30

08 Pittsburgh Area**CHORISTERS (1 VACANCY)**

William Buchanan	10
Other write-in votes	1

DANCERS/CHOREOGRAPHERS (1 VACANCY)

Justine Pojanowski	19
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09 New England Area**SOLO SINGERS (1 VACANCY)**

1 vacancy remaining	
Write-in votes	2

CHORISTERS (1 VACANCY)

1 vacancy remaining	
Write-in votes	2

DANCERS/CHOREOGRAPHERS (1 VACANCY)

Sarah Lamb	1
Other write-in votes	1

10 Texas Area**SOLO SINGERS (1 VACANCY)**

1 vacancy remaining	
Write-in votes	7

CHORISTERS (2 VACANCIES)

George Eison	29
Barbara Hodges	9
Other write-in votes	4

DANCERS/CHOREOGRAPHERS (2 VACANCIES)

1 vacancy remaining	
Tyann Clement-Peres	2

Other write-in votes 2

11 Northwest Area**CHORISTERS (1 VACANCY)**

John Kost	4
Other write-in votes	6

*Winners are in bold. Italics indicates winner by write-in.

**Seven members from various categories in various areas either declined or resigned their seat on the Board.

VISIT AGMA ONLINE:

WWW.MUSICALARTISTS.ORG

now posting audition notices

NEW PLAN B DEADLINE - AUGUST 31, 2002

By Linda Mays, President

AGMA secured a 1-year extension for using Plan B* benefits earned after August 31, 1998. The new deadline is now August 31, 2002. (There is usually a 3-year window in which to use earned Plan B contributions.)

By personally contacting the Metropolitan Opera solo artists who were either on the Japan Tour or involved in the Parks performances, we became aware that most artists who have Plan B accounts have never used them - and some individuals were about to lose up to \$4,000. So, the deadline was extended by 1 year.

If you worked for any of the companies listed below after August 31, 1998, contact the Plan B administrative office and ask:

- What is Plan B?
- Do I have an account?
- Are any monies about to be forfeited?
- How do I make a claim?

We need to know why the benefit is underutilized. Two reasons are obvious: 1) members don't receive account information because there is no current address on file with the Plan B office, and 2) the value and access procedure of the benefit is unclear, so it doesn't seem worth the trouble.

Plan B is unanimously considered to be an outstanding AGMA benefit!! As one Soloist wrote: "Thanks for your note regarding Plan B benefits. I have been using mine and squeezing every penny for the past few years. It is a GREAT benefit as my family and I have not had health

insurance. Plan B is certainly a tangible example of how our union works for us in a very positive way."

Your colleagues, inspired by Susanne Mentzer, and the AGMA staff fought hard for this benefit. DON'T LOSE IT!!

Check with all benefit plan offices** to be sure they have a current address for you and that they have a copy of your current employment contract on file.

CONTACT NUMBERS

Administrative Services Only (AGMA Plan B)
Toll-free: 800-537-1238, x5543

AGMA President, Linda Mays
AGMA National Executive Director, Alan S. Gordon
Office (local): 212-265-3687
Office (toll-free): 800-543-2462

AGMA Health and Retirement (AGMA Plan A)
Office: 212-765-3664

* *Plan B: an individual flexible spending/reimbursement account designed to cover premiums, co-pay, out-of-pocket, and other legitimate medical expenses not covered by primary medical insurance providers.*

** *AGMA negotiates Benefits. Benefits must by law be administered by outside entities.*

AGMA PLAN B SIGNATORIES

ASCENSION MUSIC	THE KAYE PLAYHOUSE AT HUNTER COLLEGE	OPERA THEATRE OF ST. LOUIS
BALTIMORE OPERA COMPANY	LOS ANGELES OPERA (L.A. OPERA)	PHILHARMONIC ORCHESTRA OF NEW JERSEY
BOSTON LYRIC OPERA	LYRIC OPERA OF CHICAGO	PITTSBURGH OPERA
CARNEGIE HALL (SAIL AWAY)	LYRIC OPERA OF KANSAS CITY	PORTLAND OPERA
CENTRAL CITY OPERA	MELODIOUS ACCORD	SAN DIEGO OPERA COMPANY
CHAUTAUQUA OPERA	MICHIGAN OPERA THEATRE	SAN FRANCISCO OPERA
CHICAGO PARK DISTRICT (GRANT PARK)	MUSIC BEFORE 1800	SEATTLE OPERA
CINCINNATI OPERA	MUSICA SACRA	TOLEDO OPERA
CLASSIC STAGE COMPANY	NEW YORK CITY OPERA	TRI-CITIES OPERA
THE DALLAS OPERA	NEW YORK CONCERT SINGERS, INC.	THE VINEYARD THEATER
FLORENTINE OPERA	NEW YORK GRAND OPERA	THE WASHINGTON OPERA
FLORIDA GRAND OPERA	OPERA PACIFIC	
HOUSTON GRAND OPERA		

Executive Council (Continued from page 7)

- i. Member involvement vs. cost to negotiate
Important to use member/negotiators to assist professional staff
- ii. Clean-up and lost shops
- 2. Conformity/Negotiating goals
 - a. National
 - b. Local
 - c. The need for health insurance benefits
- 3. Database
- 4. Work Rules and Contracts Committee is producing a wish-list of national contract goals

Items E - L were used as talking points throughout the prioritizing process:

- E. Financial reporting
- F. Street reputation
- G. Foreign artists
- H. Board function/development
- I. Protecting AGMA delegates, negotiators, officers, and Board members
- J. Members protected by/from activists/representatives
- K. Protecting American artists
- L. Motivating/keeping new Board of Governors members

Each subject was analyzed with regard to:

- A. Money - Cost to implement
- B. Time - Staff and/or volunteer
- C. Gain - Potential tangibles and intangibles
- D. Responsibility - Staff and/or volunteer
- E. Short term/Long term - Assessing the present, evaluating interim measures, identifying the ideal

Improved/expanded AGMA benefits, member education, and delegate training were consistently recognized as the far-reaching solutions to many of AGMA's problems. Future staffing goals involve a unified strategy for implementing the above priorities.

Other specific priorities included:

- 1. A delegate training program that also involves area reps, area chairs, and local Board of Governors members
- 2. Regularly advising local area reps, chairs, delegates, and Board members about dues delinquencies in their areas
- 3. Establishing a system of annual shop meetings
- 4. Improved outreach to choreographers and chorus contractors

The meetings with our San Francisco-based members gave us a unique and productive opportunity to compare our objectives, as leaders, to the questions and concerns of our members at large in that area. We were gratified to learn that we, as leaders, have a good understanding of the ways in which AGMA can focus on the real concerns of those workers. We were able to identify solutions more readily because of the enormously constructive participation of our members in the San Francisco area.

It is impossible for me to adequately describe the extraordinarily positive effects that this intense schedule, and in particular, the sequence of our meetings that interspersed internal discussions of the Executive Council with meetings with groups of members, had on the ultimate future of the Union. We were able to see, hear, and feel the pulse of each group individually, and then put their priorities in a perspective with the goals of the other segments in order to identify the priorities of AGMA nationally. This event made AGMA history.

In the past, we had occasionally been bogged down by dwelling on the difficulties posed by our professional diversity. No more. While we may never solve every group's and every individual's problems, our diversity gives us ultimate strength.

My sincere thanks to those who planned the logistics of our meetings (Nora Heiber, Colby Roberts, Margaret Secour), Alan Gordon who had the vision for the meetings in the first place, and the National and San Francisco leaders and San Francisco members who spent boundless time and energy to move AGMA forward.

AFL-CIO SUPPORT LINE

The Central Labor Council Labor Support Center is up and running, with the assistance of CLC and AFL-CIO, staff and many dedicated volunteers, and the support of the state and national AFL-CIO. Help spread the word that we are here to help all working families in this time of need! Call 800-506-0036 for information, referrals, or to volunteer. Tell members, families and friends about the hotline. Refer to the Labor Support Center Bulletin for updated information.

The families of our union brother and sister firefighters, police personnel and Emergency Medical Services workers are the dramatic victims, but your help is needed nationwide. Contact your local AFL-CIO labor council to volunteer to answer emergency hotlines.

Families will continue to need the comfort of music as they say good-bye to their loved ones. Never underestimate the power of your special gifts.

D U E S D E L I N Q U E N C Y

Paying your dues on a timely basis is a reciprocal obligation of membership. AGMA's ability to negotiate and enforce contracts, to protect its members' legal rights and to continue to provide services to the membership depends upon the timely collection of dues. If you are delinquent in payments, you are taking advantage of every member who pays them on time.

AGMA's dues structure is the least expensive of any union representing performing artists. Working dues, which have not been increased since 1992, are only 2% of AGMA gross earnings (compared to 3% - 4% in other unions). They are capped at \$100,000 of AGMA gross earnings (Most unions have no cap). Payment of dues on a timely basis is your responsibility with or without a bill including Initiation Fees, \$78.00 per year basic dues, and 2% working dues. Basic dues and Initiation fees can now be paid by credit card.

Working under an AGMA collective bargaining agreement is a privilege available only to members in good standing. If you are delinquent in paying your dues, in addition to being

subject to an automatic fine and a late charge, your employer is notified and can no longer permit you to work until you have resolved that delinquency. These actions may seem harsh to some, but it is our responsibility to those members who do honor their obligations on a timely basis, to assure that only members in good standing are permitted to work.

We know there are many explanations for dues delinquency and we urge you to share them with the head of our Membership Department, Carl Saloga, and clear up the situation before your "good standing status" is terminated and you are not permitted to perform. If you feel there has been an error in your records, please be prepared to provide documentation to support your position.

Our members want us to be business-like, aggressively protective, responsive and proactive in their careers and in our profession. Your current elected and staff leaders are committed to your well-being. We are fighting for better benefits and against illegal discrimination on your behalf. To continue, we need you to do your respective share.

Union Plus Programs Help Union Members Impacted By Terrorist Attacks

Union Privilege is working with the providers of the Union Plus programs to provide assistance to union members impacted by the recent terrorist attacks. Members who take advantage of this assistance may be eligible to skip payments, receive payment extensions, and other special help.

Program assistance plans vary by program provider. Members who participate in one or more of the following Union Privilege programs should call these toll-free numbers to find out about the assistance available:

*Union Plus Credit Card:	(800) 622-2580
*Union Plus Loan:	(800) 343-7097
*Union Plus Mortgage and Real Estate:	(800) 848-6466
*Union Plus Life and Accidental Insurance:	(800) 899-2782
*Union Plus Education Loan:	(877) 881-1022
*Union Plus Car Rental:	(Avis) (800) 698-5685 (Budget) (800) 455-2848

In addition to this, the Union Plus Credit Card and Loan programs have established a Layoff Helpline for loan and card holders.

The Helpline is set up for members who are experiencing a temporary or permanent layoff. When a member calls the Helpline and speaks with a specialist, their situation will be evaluated and the best short or long-term solution to help them during this difficult time will be determined.

The loan program is also offering a zero-percent Disaster Relief Loan available to members and their immediate family (spouse, siblings, children, parents) affected by the crises of September 11. This includes members directly affected by the attack as well as members that have been indirectly impacted, i.e. a laid-off airline employee. Loans are only available to members of unions participating in the Union Plus Loan program.

For more information, please visit the Union Privilege website at www.unionprivilege.org.

SAFETY INFORMATION FOR ALL AGMA SHOP DELEGATES/STEWARDS AND MEMBERS

The following information was provided by David Frye and Carole Wright, Metropolitan Opera Safety Committee members and MET Chorus safety marshals.

In the wake of the terrorist attacks of 9/11/01, we must all take measures to insure our personal safety by procuring and strengthening emergency plans in the workplace. Basic safety instructions are listed below. If you don't have a safety committee, elect one.

Please review your current procedures and advise all of our AGMA-represented employees as to the preferred ways for exiting in the event of an emergency.

Some of the areas that we think deserve specific attention include:

Emergency Exits and Routes to Exits

- clearly marked and readily accessible at all times (not blocked or locked at any time)
- battery-powered emergency lighting and emergency exit signs that operate during a power failure
- exit doors in perfect working order with panic bars
- know at least one exit from each area of the building

Firefighting Equipment

- know location, usage and specific purpose of each type of fire extinguisher, fire hose, alarm and rechargeable flashlights

Evacuation Procedures

- obtain emergency exit diagrams

- designate meeting location for persons to congregate after evacuation
- create a "buddy system" to account for colleagues
- ask management to arrange an evacuation drill

Building Security

- inspect all packages entering building?
- inspect bags and purses?
- surveillance cameras? With tapes?
- parking garage security? Inspect cars? Surveillance cameras? Police officers?

Personal Safety

- know and walk all emergency routes to exits
- know how to open exit doors
- carry a small flashlight in your pocket, purse or costume
- if told to vacate a building (or leave on your own), do not go back into the building for ANYTHING. Move out at the FIRST SIGN OF DANGER.
- report potential fire hazards as well as any suspicious behavior to your security officers
- ask questions, e.g.: does the building have a back-up generator?
- make suggestions, e.g.: regular fire and evacuation drills
- be tenacious in creating a safe environment

We do not encourage these precautions and procedures to instill fear, rather to foster a proactive approach to building and personal safety.

Fire department officials will come to your workplace to advise you on the safety education issue.

AGMA Midwest Regional Conference

First-Ever AGMA Midwest Regional Conference planned for first weekend in August!!

Where: Hyatt Regency Hotel, Chicago, Illinois

Dates: Friday evening, August 2, thru Sunday noon, August 4, 2002

Agenda: Friday, August 2, 5:00 p.m. (Central Time)
Welcoming reception, followed by Friday night entertainment options.

Saturday, August 3:
Morning: Informational union seminars.
Afternoon: Keynote speeches from various industry leaders and VIPs!!!

Evening: Sumptuous evening dinner.

Sunday, August 4:
Morning: AGMA Town Meeting--A frank, open discussion of issues with AGMA President, Linda Mays, National Executive Director Alan Gordon, and the AGMA Executive Council in person!!!
Afternoon: Post-conference party.

All AGMA members nationwide are invited to attend. Hotel space will be limited. More details to come.

NEW AGMA-AGENTS AGREEMENT

The relationship between AGMA, its solo artists, their agents and their employers is an interconnected web of reciprocal and sometimes symbiotic relationships and protections. Although soloists are constitutionally permitted to be represented only by AGMA-authorized agents, the AGMA-Agency Agreement is antiquated and dysfunctional and the "AGMA Authorized Agent" requirement has limited current enforceability or effect. To remedy that situation and to establish a viable structure through which we can protect our members and assure that AGMA, its solo artists, agents and employers can enforce these reciprocal obligations and protections. We have been working with some of the principal agencies to create a new viable AGMA-Agent-Employer agreement.

One of the items under discussion has been the notion that the reciprocity of those interconnected obligations should be incorporated into each AGMA Standard Artist's Contract, such that each contract becomes a tripartite, stand-alone document, enforceable by each party. This would mean that the artist's problems with an agency would be resolvable by AGMA, that working dues for the performance fees specified under that contract would be deducted by the employer and forwarded to AGMA, that the commission

earned by the Agent who negotiated that contract would be deducted from the performance fee payable under that contract and forwarded to that agent, that the employer would be obligated as a matter of contract law (in addition to collective bargaining laws) to pay the fee regardless of subsequent intervening factors (like dismissal or change of repertoire) and that the artist would be obligated to fulfill that agreement. This would, in turn, allow us to effectively protect all of those artists who met their reciprocal obligations by prohibiting artists who did not from performing. Other items under discussion include the extent to which authorized agents would be obligated to represent only AGMA soloists or the possibility of changing the rule (that now prohibits agents from performing services directly for employers) in exchange for prohibitions against representing non-AGMA artists.

We need, and solicit, input from our solo artists as to the ways in which these, and other, concepts would improve the way in which soloists' advance their careers through agent representation. Please contact National Executive Director Alan Gordon, at AGMANY@aol.com. All input will be entirely confidential.

CELEBRATE YOUR HOLIDAY SEASON WITH AGMA RELIEF FUND GIFT CARDS

You can give the gift of compassion by ordering the AGMA Relief Fund's Holiday Gift Cards, which are sure to raise spirits and bring joy to your friends and family.

Our festive holiday cards are \$5 each. Printed on premium white stock, the elegant design features embossed gold highlights and a cut-out revealing the "AGMA lady." Inside,

each personalized card extends warm holiday greetings and lets the recipient know of your donation in his or her name. And we'll send each card directly to the recipient.

For order forms and information, contact us at 1727 Broadway, New York, NY 10019; by phone at 212 265-3687; or by e-mail at rassistant@musicalartists.org.

Attention: Participants in the AGMA Pension Plan prior to 1995

Last chance to direct (roll-over, cash-in, etc.) your monies in the Old (prior to 1995) Pension plan. Hundreds of members are about to forfeit thousands of dollars.

If you have any doubt about your AGMA Pension Status, call the Fund office at (212) 765-3664, 9:30 - 5:30 EST, Monday thru Friday. Make sure your current address is on file!

WE WANT YOU!

Actually, we want pictures of you. Each upcoming issue of AGMAZINE will feature photographs of members at work or at meetings or in groups. Please forward captioned photographs to Gretchen Lees at AGMA's National office, or e-mail them to her at Gretchen@MusicalArtists.Org.