EXECUTIVE DIRECTOR'S REPORT

BY ALAN S. GORDON

NEW AGMA STAFF & IMMIGRATION MATTERS

I'm very pleased to announce the addition of several new members to AGMA's professional staff.

First, we've hired Deborah Allton, a New York attorney formerly with the firm Sonnenschein, Nath & Rosenthal, and a former ballet dancer with the Metropolitan Opera, as our National Dance Executive and Counsel.

The principal functions of Allton's new position include leading the continued revitalization of AGMA's representation of dancers, expanding AGMA's representation of production personnel in dance companies and providing the full spectrum of contract and membership services to all of AGMA's dancer members.

Her job also includes principal responsibility for contract enforcement and administration of all AGMA dance contracts, as well as the coordination of membership activities and day-to-day membership service functions for dancers.

Having spent twenty years as a ballet dancer and working as a union delegate, negotiating committee member and an attorney, Deborah is uniquely qualified to serve as our National Dance Executive and to spearhead our constantly improving representation of dancers. Allton will also be responsible for organizing new dance companies and for helping the dancers of the American Ballet Theater in their attempt to return to AGMA from the independent union that now represents them.

Additionally, as many of you already know, AGMA is in the process of completely restructuring the way in which its area representatives are selected and work, so that members in every one of its geographical areas can have quick access to an on-site representative who has experience in labor relations matters and

Continued on page 3
FROM THE PRESIDENT
LINDA MAYS

In addition to the benefits and protections negotiated for our members, your staff and elected leaders are committed to finding services and benefits that will improve your quality of life as a result of your union affiliation.

One of the most recent triumphs of our networking and collaboration with the arts and entertainment community is the Artists’ Health Insurance Resource Center (AHIRC) and the new website www.actorsfund.org/AHIRC. Their telephone number is 1-800-798-8447.

Uninsured or under-insured members can access a wealth of information from a single site.

We are also affiliated with Union Privilege and Union Plus which offer access to discount/quality providers of legal, financial, and consumer services and products available at group rates. Discounted closing costs, family prescription plans (including parents), legal services and loans are the most frequently used services. Call AGMA reception (1-800-543-2462), or consult our website (www.musicalartists.org) for more specific information.

Rising premium costs have made health coverage prohibitive for some of our members so we are working with the Artists’ Health Insurance Resource Center to find new affordable group options to offer to our uninsured AGMA members.

Help us help you! If you have found a group plan that meets your needs as an AGMA artist, let us know. Your feedback guides us to improved benefits.

Artists’ networking about Plan B reimbursement benefits has lead to plan improvements and greater usage. Both of these results keep Plan B Employer/Member friendly. Explained in a separate article (see page 12) are newly added benefits to the Plan B list of covered reimbursements.

Exciting innovations in the Relief Fund administration have allowed for unprecedented percentages of your donations to bring aid to your colleagues. You can easily donate using the enclosed donation form and envelope. Please be generous!
Director's Report (Continued from page 1)
prior service as a union delegate and/or member of an AGMA negotiating committee. As part of this program, AGMA has employed two of its former rank-and-file members who, during the course of their employment with AGMA signatories gained a significant amount of hands-on labor relative experience. Serving as AGMA delegates, members of negotiating committees and being actively involved in representing other AGMA members, they are uniquely capable of now serving AGMA and its members as area representatives. For these reasons, AGMA has selected John Hanriot as its Southern Area Representative and Julie Tobiason as its rep in the Pacific Northwest. John was previously a chorister at the Metropolitan Opera and was the chorus committee Chairman, a member of the negotiating committee and the solo artists delegate; he is based in Miami. Julie was previously a dancer with the Pacific Northwest Ballet who served as the AGMA delegate and on the negotiating committee. She is based in Seattle. We've also restructured area representation in Philadelphia and in Pittsburgh, and members there are assisted jointly by mid-Atlantic area rep Eleni Kallas and AGMA attorney Gail Lopez-Henriquez.

Our overall plans call for additional area representatives in the Midwest and in Southern California. Members in Northern California are already assisted by area rep Nora Helber, and all three west coast area reps will report to AGMA's national office through West Coast Executive Mark Mitchell.

Please remember that all of the foregoing deals with the way in which your professional staff services members. It does not in any way change AGMA's structure of geographical areas.

When the federal immigration laws were revised some years ago, the AFL-CIO was instrumental in assuring that the entertainment unions would have a right to be consulted by the INS whenever an employer petitioned for a visa for a foreign performer. This 'right,' however, is essentially limited to offering an opinion as to whether or not the performer's qualifications and experience (as outlined in the petition) satisfy the standards set forth in the law for performers of 'exceptional merit and ability.' Although the INS routinely ignores negative comments from unions, the requirement that they consult with us gives us an opportunity to track which singers and dancers are coming into the United States and allows our Membership Department to make early contact with non-members who will be performing for signatory employers.

Last year we reviewed more than 2,000 visa applications and, obviously, the consultation process takes a significant amount of staff time. Since staff employees are paid out of members' dues money, I thought it was grossly unfair to have so much staff time spent on work which, although required by the federal government, primarily benefited nonmembers. Consequently, we created the concept of a service charge and, as of September 15, we now impose a fee of $250 for every visa petition that comes from, or covers work for, non-signatory employers. Of the 2,000 petitions we reviewed last year, almost 1,500 of them were from companies that did not have collective bargaining agreements with AGMA. We do not impose the service charge for visa petitions that come from AGMA signatory employers.

I expect that our new policy will immediately accomplish one or both of our goals: To convert our visa review process into a new 'profit center' for AGMA (which, in turn, will cover all of our staff costs for this function) and/or to significantly reduce the visa-review workload.

Thus far, AGVA has followed us and instituted a similar service charge and AFTRA and Equity are reviewing their own policies.

Finally, we have begun to discuss internally the advisability of an overall, national policy with regard to foreign performers and whether or not it is in our interest to continue to have agreements with Aders' Equity and Canadian Equity that affect employment of foreign artists. Several of our collective bargaining agreements limit the number of foreign artists that can be employed, but there has thus far been no overall policy about which jobs, in opera and dance, at AGMA signatory employers, should be contractually reserved for American artists. As a labor union, our mission therefore is the improvement of the wages, hours, terms and conditions of employment of our members who work under AGMA's collective bargaining agreements and the expansion of work opportunities for members under those agreements.

Towards that end, AGMA's foremost responsibility would seem to be to assure that AGMA's resources, policies and agreements are focused on protecting the interests and the rights of those members who work for AGMA signatories. To the extent that my own responsibility includes preserving American jobs for American workers, then maintaining interunion deals that allow non-AGMA alien workers to take jobs that would otherwise go to AGMA members is inimical to our overall interests.

Likewise, to the extent that agreements with other unions allow a few AGMA members to work in other countries for non-AGMA companies but do so at the expense of AGMA members seeking work with AGMA companies within the United States, that Agreement seems inconsistent with our own interests. If you have any thoughts, suggestions or comments about such a policy, please let me know, at AGMANY@aol.com.
# 2002 Board of Governors Election Results

**Key**

- Winners are in bold.
- Italics indicates winner by write-in.
- The number in parentheses following elected individual indicates length of term (in years).
- As stated in the in the Winter 2002 AGMAZINE issue, those elected with larger numbers of votes were assigned to seats with longer terms.
- Once the assigned initial term of office (one, two, or three years) of a Board member expires, the next election will be for a full three-year term.

## 01 New York Area

### Solo Singers (12 Vacancies)

<table>
<thead>
<tr>
<th>Name</th>
<th>Vote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jane Bunnell</td>
<td>251</td>
</tr>
<tr>
<td>William Ledbetter</td>
<td>237</td>
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<tr>
<td>Belinda Oswald</td>
<td>222</td>
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<tr>
<td>Joel Sorensen</td>
<td>214</td>
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<tr>
<td>Osceola Davis</td>
<td>208</td>
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<tr>
<td>Peter Kazaras</td>
<td>205</td>
</tr>
<tr>
<td>Frances Ginsberg</td>
<td>205</td>
</tr>
<tr>
<td>Anita Terzian</td>
<td>192</td>
</tr>
<tr>
<td>LeRoy Lehr</td>
<td>189</td>
</tr>
<tr>
<td>Greer Grimsley</td>
<td>188</td>
</tr>
<tr>
<td>Lureta Bybee</td>
<td>183</td>
</tr>
<tr>
<td>Luigi Vellucci</td>
<td>147</td>
</tr>
<tr>
<td>Mary Kay McGarvey</td>
<td>144</td>
</tr>
<tr>
<td>Linda Doria</td>
<td>136</td>
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<tr>
<td>Write-in votes</td>
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### Choristers (9 Vacancies)

<table>
<thead>
<tr>
<th>Name</th>
<th>Vote</th>
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<tbody>
<tr>
<td>Mary Meyers</td>
<td>191</td>
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<tr>
<td>Kenneth Young</td>
<td>176</td>
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<tr>
<td>Robert Kuehn</td>
<td>155</td>
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<tr>
<td>Mitchell Sendrowitz</td>
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<tr>
<td>Robert Maher</td>
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<tr>
<td>Marty Singleton</td>
<td>137</td>
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<tr>
<td>Karen Grahn</td>
<td>136</td>
</tr>
<tr>
<td>Louis Perry</td>
<td>128</td>
</tr>
<tr>
<td>Harriet Greene</td>
<td>120</td>
</tr>
<tr>
<td>Elinor Harper</td>
<td>118</td>
</tr>
<tr>
<td>Lorraine Keane</td>
<td>118</td>
</tr>
<tr>
<td>Rose Anderson</td>
<td>115</td>
</tr>
<tr>
<td>Bonny Rinas</td>
<td>114</td>
</tr>
<tr>
<td>Joseph Turi</td>
<td>109</td>
</tr>
<tr>
<td>Glenn Bater</td>
<td>98</td>
</tr>
<tr>
<td>Write-in votes</td>
<td>8</td>
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### Dancers/Choreographers (6 Vacancies)

<table>
<thead>
<tr>
<th>Name</th>
<th>Vote</th>
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</thead>
<tbody>
<tr>
<td>Robert La Fosse</td>
<td>208</td>
</tr>
<tr>
<td>Gerald Otte</td>
<td>208</td>
</tr>
<tr>
<td>Paul Sackett</td>
<td>202</td>
</tr>
<tr>
<td>Krisha Marcano</td>
<td>199</td>
</tr>
<tr>
<td>Lawrence Lertiz</td>
<td>195</td>
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<tr>
<td>Guillermo Asca</td>
<td>11</td>
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<tr>
<td>Other write-in votes</td>
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## 02 So. California Area

### Solo Singers (1 Vacancy)

<table>
<thead>
<tr>
<th>Name</th>
<th>Vote</th>
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</thead>
<tbody>
<tr>
<td>Rosalind Newman</td>
<td>97</td>
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<td>Write-in votes</td>
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### Choristers (6 Vacancies)

<table>
<thead>
<tr>
<th>Name</th>
<th>Vote</th>
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</thead>
<tbody>
<tr>
<td>Jonathan Curtisger</td>
<td>97</td>
</tr>
<tr>
<td>David Schnell</td>
<td>97</td>
</tr>
<tr>
<td>Burman Timberlake</td>
<td>96</td>
</tr>
<tr>
<td>Nancy Zanolli von Oeyen</td>
<td>96</td>
</tr>
<tr>
<td>Tim Smith</td>
<td>78</td>
</tr>
<tr>
<td>John Golitzin</td>
<td>73</td>
</tr>
<tr>
<td>Andrew Black</td>
<td>66</td>
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<td>Write-in votes</td>
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### Dancers/Choreographers (1 Vacancy)

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## 03 Chicago Area

### Solo Singers (2 Vacancies)

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Christopher Feigum</td>
<td>134</td>
</tr>
<tr>
<td>Buffy Baggott</td>
<td>126</td>
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</tbody>
</table>

### Choristers (8 Vacancies)

<table>
<thead>
<tr>
<th>Name</th>
<th>Vote</th>
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<tbody>
<tr>
<td>Richard Livingston</td>
<td>141</td>
</tr>
<tr>
<td>Sandra Cross</td>
<td>130</td>
</tr>
<tr>
<td>Susan Steele</td>
<td>126</td>
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<tr>
<td>Carolyn Berghoff</td>
<td>123</td>
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<tr>
<td>Lorene Richardson</td>
<td>100</td>
</tr>
<tr>
<td>Lawrence Montgomery</td>
<td>90</td>
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<tr>
<td>Jeanne Scherkenbach</td>
<td>87</td>
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<tr>
<td>Richard Similio</td>
<td>84</td>
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<tr>
<td>Kurt Merrill</td>
<td>80</td>
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<td>Write-in votes</td>
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## 04 San Francisco Area

### Solo Singers (1 Vacancy)

<table>
<thead>
<tr>
<th>Name</th>
<th>Vote</th>
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</thead>
<tbody>
<tr>
<td>Gregory Stapp</td>
<td>87</td>
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<td>Write-in votes</td>
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### Choristers (3 Vacancies)

<table>
<thead>
<tr>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Sally Mouzon</td>
<td>62</td>
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<tr>
<td>Sonja Wohlgemuth</td>
<td>53</td>
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<tr>
<td>Pamela Dale</td>
<td>44</td>
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<tr>
<td>Jay Moorhead</td>
<td>42</td>
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<tr>
<td>Chris Corley</td>
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<tr>
<td>Daniel Harper</td>
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<tr>
<td>Terry Alvard</td>
<td>13</td>
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<tr>
<td>Linca Taylor</td>
<td>13</td>
</tr>
<tr>
<td>Write-in votes</td>
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## 05 New Orleans Area

### Choristers (1 Vacancy)

<table>
<thead>
<tr>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Julie Condy</td>
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## 06 Philadelphia Area

### Solo Singers (1 Vacancy)

<table>
<thead>
<tr>
<th>Name</th>
<th>Vote</th>
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</thead>
<tbody>
<tr>
<td>Sara Blann</td>
<td>38</td>
</tr>
<tr>
<td>Write-in votes</td>
<td>2</td>
</tr>
</tbody>
</table>

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Continued on page 5
Election Results (Continued from Page 4)

CHORISTERS (2 VACANCIES)
Evelyn Santiago-Schulz (3) 36
Jan Taylor (1) 35

07 WASH./BALTIMORE AREA

SOLO SINGERS (2 VACANCIES)
Patrick Toomey (2) 72
Paul McIlvaine (1) 3
Other write-in votes 11

CHORISTERS (5 VACANCIES)
Rosemary Fisher (3) 74
Paul Klingenberg (3) 74
Timothy Kjær (2) 74
David Prager (2) 71
Cecilia Korcsog (1) 67

STAGE MANAGERS/DIRECTORS (1 VACANCY)
Cathryn Raymond (1) 75
Write-in votes 1

DANCERS/CHOREOGRAPHERS (1 VACANCY)
Barbara Stuckey (3) 71

08 PITTSBURGH AREA

CHORISTERS (1 VACANCY)
Barbara Crigler (1) 14
Other write-in votes 1

DANCERS/CHOREOGRAPHERS (1 VACANCY)
Sarah Lamb (1) 1
Other write-in votes 1

09 NEW ENGLAND AREA

SOLO SINGERS (1 VACANCY)
Marilyn Bulli (3) 23

CHORISTERS (1 VACANCY)
Jason McStoots (2) 2
Other write-in votes 5

10 TEXAS AREA

CHORISTERS (1 VACANCY)
George Eison (1) 23
Kimberly Lane Erwin 12

DANCERS/CHOREOGRAPHERS (1 VACANCY)
1 vacancy remaining
Write-in votes 2

11 NORTHWEST AREA

CHORISTERS (2 VACANCIES)
Maria Leatha (3) 43
George Scott (2) 41
Write-in votes 1

REFERENDUM BALLOT
FOR NINE CONSTITUTIONAL AMENDMENTS
Final Results

The following information offers a brief description of each of the nine referenda which were voted on in June, 2002, and the official vote breakdown.

AMENDMENT A: CHANGING THE TITLE OF THE "LOCAL EXECUTIVE COMMITTEES" TO "AREA COMMITTEES"
Yes 717
No 22

AMENDMENT B: CLARIFYING THE PROCESS OF AMENDING AGMA'S CONSTITUTION BY REFERENDUM VOTE
Yes 725
No 19

AMENDMENT C: CLARIFYING THE ROLE AND AUTHORITY OF THE NEW YORK GEOGRAPHIC AREA COMMITTEE
Yes 705
No 18

AMENDMENT D: ELIMINATING NEW YORK RESIDENCY REQUIREMENTS FOR NATIONAL OFFICERS OF AGMA
Yes 700
No 35

AMENDMENT E: ELIMINATING THE REQUIREMENT FOR INSTRUMENTALIST CONVENTION DELEGATES
Yes 679
No 48

AMENDMENT F: CLARIFYING THAT LIFE MEMBERS ARE EXCUSED ONLY FROM PAYING BASIC DUES
Yes 676
No 53

AMENDMENT G: FILLING A BOARD VACANCY DURING A TERM FOR THE REMAINDER OF THE UNEXPIRED TERM ONLY
Yes 721
No 15

AMENDMENT H: INCREASING A QUORUM OF THE BOARD AND AUTHORIZING TELECONFERENCING OF BOARD (INCLUDING BOARD COMMITTEE) MEETINGS
Yes 704
No 30

AMENDMENT I: SUBSTITUTING THE TITLE "EXECUTIVE DIRECTOR" FOR THE TITLE "EXECUTIVE SECRETARY"
Yes 692
No 47
New York

AGMA Steps Up to the Plate

Board of Governors Solo Artist Frances Ginsberg was the 2002 Voice of the New York Mets, singing the Star Spangled Banner and God Bless America at Shea Stadium, and other songs, on multiple dates throughout the summer.

Labor Day

This year a Labor Day Rally near ground zero replaced the traditional Labor Day Parade.

Guest speakers AFL-CIO President John J. Sweeney, New York Mayor Michael R. Bloomberg, and New Jersey Governor James E. McGreevey asked the New York City labor movement to:

• Celebrate Labor Day and the contributions of working men and women, and
• Commemorate the anniversary of 9/11 and honor those who died in the terrorist attacks, including more than 600 union members.

Richard Masur, former President of Screen Actors Guild (SAG), has been the eloquent spokesperson for the arts and entertainment unions since the September 11th attacks. The Building and Construction Trades Council members were especially enthusiastic when he spoke as their champion at the Labor Day Rally.

Workers Memorial

On April 26th, 2002, our singers from New York City Opera Chorus (organized by Elaugh Butler), Metropolitan Opera Chorus, and various New York City concert choirs (organized by Mary Meyers) donated their time and professional talents to honor union workers (Fire Department, Police Department, Hotel and Restaurant Employees Union Local 100, etc.) who perished on September 11, 2001. Ellen Lang, of the Metropolitan Opera Chorus, was the group's conductor and musical director. The choir included:

Marilyn Armstrong
Donald C. Barnum, Jr.
Elaugh Butler
Paula Hostetter
Quanda Johnson
Brooks King
Jason Knight

Ellen P. Lang
Robert Linder
Paula Liscio
Mary Meyers
Tyrone Roberson
Elaine Flynn (Young)

The memorial service held at Trinity Church was followed by a procession to ground zero.

Letter from John Sweeney, AFL-CIO President:

I’d like to express to you my sincerest gratitude for your help in bringing together the wonderful musicians for the April 26 Workers Memorial Day Service at Trinity Church.

Please let each and every one of the singers and the director, Mary Meyers, know how much their music meant to the union movement as we came together to mourn for workers killed on September 11, and to renew for the struggle ahead.

It was a real personal treat to have such talented musicians and dedicated union members participating in this historic event. Thank you again for all your good work.

Sincerely,

[Signature]

John J. Sweeney
President

Thank you, AGMA members, who continue to give support and comfort in the aftermath of September 11th.
**IN REMEMBRANCE**

Emile Renan, a versatile bass-baritone who was the first performer seen when the curtain rose on the first opening night at the New York City Opera 48 years ago, died on December 8, 2001, in Englewood, New Jersey. He was 88.

Emile joined AGMA in 1944, was a Life Member, and served on the AGMA Board of Governors for nearly thirty years. He was a founding member of the AGMA Relief Fund and served as a trustee until his death. Emile was involved in an AGMA Relief Fund Trustees meeting just two days prior to his death.

City Opera engaged Emile for its inaugural production as the Sacristan in Puccini's *Tosca* on February 21, 1944, and between then and 1959 he sang 32 buffo and character roles at the City Opera alone, many of them in its 20th-century repertory.

He sang Beckmesser in Wagner's *Meistersinger von Nürnberg* at the City Opera in a 1950 production. In *The New York Times*, the critic Olin Downes thanked him for not overacting the part but for once playing it straight and "amusingly as a fussy, pedantic person, frustrated too, but not a rogue, or idiot, or one criminally inclined."

Some of his other City Opera characters were the Principal in *The Bartered Bride*, Oscar Hubbard in *Regina*, and the Army Doctor in the 1958 world premiere of *The Good Soldier Schewk*. He returned to the City Opera in 1965 as stage director for its performances of *Carmen* and *I Pagliacci*. He also staged productions at houses elsewhere.

Over the years he appeared with companies from Canada to Mexico and across the United States. More recently he was on the faculty of the Juilliard School of Music, where he staged opera, taught voice, and coached.

There was a memorial service for Emile on June 9, 2002. Family, friends, colleagues, and fans generously shared stories about Emile's remarkable influence on their lives.

**HARRIS DAVIS**

The National Board of Governors and New York Area AGMA members have lost a treasure, Harry Davis. Harry died unexpectedly on May 17, 2002.

Harry was the consummate AGMA loyalist. From the moment he became a member in 1961 to his death, he was committed to simultaneously improving, changing, and supporting AGMA. Since 1966 he served on AGMA Board committees (Reformation, Budget and Finance, Work Rules and Contracts, Chorus). He also supported local members as a shop delegate, as a member of New York City Opera negotiating committees (NYCO, 1966-2000), and as a representative in labor events and demonstrations.

Harry planned to run for re-election to the Board. His campaign statement for the 2002 Board election declared that "I believe that AGMA is the best guarantor of working conditions in our profession; I would like to continue serving on the Board in order to expand our services to our members." His 1999 statement reminded members that "We must be strong in order to face the aggressiveness of management's trying to do away with our members' rights."

When his employment at NYCO was threatened, Harry, who sang chorus and step-out roles there for nearly forty years, banded with colleagues and relied on AGMA to challenge the threat as age discrimination. After singing the requisite "audition," Harry was reinstated. Soon after, having helped to assert AGMA's strength, Harry chose to retire from NYCO.

As Harry's wife Judy expressed on the day of his death, Harry was full of life until the last moment. Judy and Harry's daughter, Shari, have requested that memorial donations be made to the AGMA Relief Fund, c/o Susan Davison at AGMA, 1430 Broadway, 14th Floor, New York, NY 10018.

Family, friends, and colleagues have planned a memorial celebration. The memorial will be held on Sunday, November 17, 2002, at 6:00 p.m., in Brooklyn, New York. For further details, please contact:

Don Barnum:
E-mail: DCBJR1@aol.com
Phone: (212) 799-6944

Neil Eddinger:
Phone: (212) 254-9546
WASHINGTON / BALTIMORE

By Eleni Kallas, Mid-Atlantic Area Representative


Delegates and Washington/Baltimore Committee members participating in the Japan Tour with The Washington Opera (TWO) met with me on June 8th for a pro-active discussion of the tour which included delegate duties relative to the tour, trouble-shooting and assisting members and management to ensure smooth operations and a successful tour. The anticipation and excitement of the tour was contagious at the final U.S. Sitzprobe of Sly on June 28th on the Kennedy Center Stage. AGMA Artists and orchestra members alike donned their Japan Tour emblem hats. I was fortunate to be present and to give our members a final farewell and last minute advice at the meeting following the Sitz. This 18-day trip was the first major tour in the company's history and judging by the reviews and the Otello 20 minute standing ovation, was a huge success and feather in the cap of TWO. The performances of Sly, Otello and Tosca included opera greats such as Placido Domingo, Jose Carreras, Elisabeth Matos, Sherrill Milnes, Veronica Villarroel, Maria Guleghina, Marcello Giordani, and Juan Pons as well as sixty choristers, eight dancers, production staff members.

In total, there were actually 265 performers and staff members on the tour. Management sent me notes praising AGMA Artists and production staff alike for the high level of professionalism, dedication and cooperation of all in making this adventure a success.

Negotiations for a four year contract were completed the end of June with the Baltimore Opera Company (BOC). Contract improvements include incr...
meeting the newly appointed Artistic Director, Antony Walker, and the Executive Director, Kimberley Heatherington. It is wonderful to have this unique company back in production this season after a one year hiatus. The 2002-03 season will include *Beatrice et Benedict* by Berlioz and Verdi's *Stiffelio* in February and June of 2003 respectively.

I so enjoyed site visits to BOC and TWO to see our members perform during the 2001-02 season.

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**NORTHWEST**

*By Linda Maye, AGMA President*

We are pleased to report that our strong negotiating position at the Seattle Opera has just resulted in a very successful renegotiation of that agreement.

The picture at right was taken during a potluck supper held on the eve of contract negotiations. The supper was fun and delicious, but it also served practical and tactical functions. George Scott, AGMA Northwest Area Chair, and Mark Mitchell, AGMA Western Executive, realized the importance of a meeting to disseminate negotiating information, formulate a structure for the negotiating sessions, finalize proposals, answer questions, and to give the negotiating committee and me a full sense of the shop's solidarity, commitment, energy, and professionalism on the eve of these groundbreaking negotiations.

I was fortunate to be able to attend two negotiating sessions - both of which were held in the Labor Temple. We were hosted by the King County Labor Council. AGMA is totally supported by the labor community. The tangible and intangible generosity of the labor leaders is unprecedented in my union career. As a result of fast and effective networking, I was able to connect with leaders of labor, political, and religious communities poised to help us should the need arise.

Our Seattle members recently wrote and performed *A Dock Opera* in support of the International Longshore and Warehouse Union (ILWU). This unprecedented collaboration between "artistes of dock and stage" resulted in a pledge of support from ILWU for our members' struggles in Seattle.

Del Bates, President of ILWU Local #19, in a letter to Seattle AGMA members, wrote, "The International Longshore and Warehouse Union, Local #19, fully supports your efforts to obtain a contract settlement...We join your determination to be recognized for the skill, expertise and experience you bring to your workplace. We appreciate your work ethic and numerous talents which enrich our community...."

In solidarity, we remain, ILWU LOCAL #19

Important goals of my brief visit to Seattle were my meetings with the executive leaders of our performance venues: Speight Jenkins, General Director of Seattle Opera, and D. David Brown, Executive Director of Pacific Northwest Ballet.

There is no substitute for an in-person discussion of our differences and the symbiosis necessary to realize our ultimate mutual goal of an artistically and financially successful future for our art. Our members in Seattle are proud of their association with these two innovative and artistically challenging companies.

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*Seattle Opera AGMA performers, staging staff, and AGMA staff.*
Chicago/Midwest

Relief Fund Raffle

And the winner is... Maureen Reilly, Costume Director at Lyric Opera of Chicago was the Grand Prize winner in our annual raffle to benefit the AGMA Relief Fund. Maureen had only $7 to buy a $10 ticket, so she borrowed the rest from Kathy Rubel, also of the wardrobe department. Technically they are co-winners of the prize, a pair of main floor, season subscription tickets to the Lyric Opera.

Raffle co-chair, Claudia Kerski-Nienow, held the bag while mezzo-soprano Dolores Zajick drew the winning tickets. Other winners were Ruth Rhodes of Chicago who won the $250 gift certificate to the Palm Restaurant and Nick Martin, newly appointed Director of Operations at Lyric, who won the $200 gift certificate for the Jewel grocery store.

Thanks to the hard work of Ms. Kerski-Nienow and her co-chair, Jillian Bonczek, the raffle netted $2275 which will be used to assist our fellow artists in need. This raffle has been the most successful so far thanks in part to the participation of the Board members in New York who purchased a substantial number of tickets.

William Mason and the Lyric Opera of Chicago have been very generous donating this pair of tickets for the last several years. Hopefully next year we can include other prizes and increase the scope nationally.

Now that AGMA has put the Actors Fund in charge of administering the operations of the Relief Fund, your contributions go directly to helping members in need. Although our expenses are reduced, we are still looking for creative ways of improving the Fund's assets.

If you would like to participate in fundraising or in other ways assisting the Relief Fund in its mission, please contact Alan Gordon at AGMA. If you need assistance from the Relief Fund itself, contact Susan Davison. Both can be reached at 800-543-2462.

Chicago/Midwest Area Hosts First AGMA Membership Conference

By Jimmy Odom, Chicago/Midwest Area Chair

The Chicago/Midwest Area hosted the first of what many hope will be a series of regional membership conferences August 2-4, 2002, and a very successful conference it was. While the conference was aimed at members in the Midwest Area, members from New York, Southern California, San Francisco, Texas, Pittsburgh, Washington/Baltimore, and the Pacific Northwest were in attendance.

The conference began with a welcoming reception and buffet dinner on Friday evening. Members had the opportunity to meet and get to know each other in an informal setting prior to the beginning of seminars and keynote addresses on Saturday. Saturday morning began with a continental breakfast followed by informational seminars. The Lyric Opera of Chicago generously donated the use of the Graham Room in the Civic Opera House for the Saturday meetings. The first seminar was an explanation of the union's structure given by former President Gerald Otte and Southern California Area Chair and former Vice President Burman Timberlake. The seminar was very helpful in explaining the political structure of AGMA.

Board of Governors member and Health Fund Trustee Carolyn Berghoff led the second seminar. Ms. Berghoff gave an overview of the negotiated health and retirement

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Chicago Conference (Continued from page 10)

benefits that are available to many AGMA members and how those benefits can be accessed.

The third seminar, Union Benefits, featured information on the services that are available to AGMA members through Union Privilege, Union Plus Mortgage Program, and the Actors Fund. Valerie Lilja of Union Privilege, Jody Stephen of Union Plus, and Don Towne of the Actors Fund led these discussions.

The final seminar was led by Daniel Wolfe of RSM McGladrey, Inc., and gave information on financial planning tax strategies.

After a lunch break, Conference Chairman David Cangelosi introduced local dignitaries in attendance. Margaret Blacksheare, President of the Illinois State AFL-CIO, and Janet Carl Smith, Deputy Commissioner of Cultural Affairs of the City of Chicago, greeted the members. Mr. Cangelosi then introduced Dominic DiFrisco, Illinois Human Rights Commissioner and Representative of Illinois Governor George Ryan. Mr. DiFrisco presented AGMA President Linda Mays with a plaque from Governor Ryan declaring August 3, 2002, American Guild of Musical Artists Day in the state of Illinois. Ms. Smith then joined them to present President Mays with a plaque from Chicago Mayor Richard Daley declaring August 3, 2002 American Guild of Musical Artists Day in the city of Chicago.

Following the presentation of the gubernatorial and mayoral proclamations, conference attendees heard keynote addresses from William Mason, General Director of the Lyric Opera of Chicago; Henry Fogel (see excerpt, page 15), President of the Chicago Symphony Orchestra; Pierre Lockett, Principal Dancer (ret.) and Development Associate with the Joffrey Ballet; Sheldon Patinkin, Director, Theatre Department Chair Columbia College, and Artistic Consultant Second City Comedy; Barbara Hillman, National Labor Negotiator, Partner at Cornfield and Feldman law firm; and President Mays.

Mr. Cangelosi, while closing the day's activities, received a certificate expressing thanks and appreciation from President Mays.

A dinner and reception at The Palm restaurant concluded Saturday's events.

Sunday's agenda included a Town Meeting in which AGMA members were able to discuss issues, concerns and questions regarding AGMA and AGMA's future. The Executive Council and Executive Director Alan Gordon served as the panel for the forum.

Pictures from the conference can be seen on the AGMA website, www.musicalartists.org. Click on Important News on the main menu and then Members' Photos.

CHICAGO SPEECH

Following are excerpts from a remarkably inspiring speech by Henry Fogel, President of the Chicago Symphony Orchestra (CSO) given to the attendees of the Midwest Conference in the beginning of August.

Mr. Fogel's support of our members is unparalleled.

"...I first came to classical music through vocal music...and I have always retained a passion for the human voice as the foundation of all music....When, some fifteen years later, I was lucky enough to be offered the opportunity to manage the Chicago Symphony Orchestra, I was also lucky enough to inherit their Chorus. Instead of looking on the professional Chorus as a financial burden that no other orchestra has undertaken to this extent, I looked on it as what it is - the perfect example of 'you get what you pay for'...[A]t that moment...I truly began to realize the depth of the musical asset that was the Chorus. We spend a lot of time at the CSO bragging about the orchestra...But in fact, the CSO Chorus is at the same unbelievably high level....I don't think we say it often enough....The artistic benefits of a professional chorus are significant...regardless of the expense.

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Fogel Speech (Continued from page 11)

"...[A] symphony orchestra's chorus is a remarkable institutional asset, if it is properly seen and utilized as such. The members of a symphony chorus...have a complex web of relationships that go deeply and broadly into the community. They sing in church and synagogue choirs, they teach in schools and privately...have a wider range of community relationships...and thus can be advocates for the institution in many ways and many places.

"[B]ecause they are singing musicians, they are dealing with the foundation of all music - and a music that anyone can understand....[T]hese choral musicians...have made many friends for us - and have shown just how strong an asset our choral singers are.

"...The truth is that singing is the basis, the foundation, of all music. There was singing before there were any instruments - and singing is something everyone can do and does do....This may even be a problem in trying to garner...the same level of reverence for great choral singing that there is for a great orchestra....I wonder if most people understand the real complexity of the technique and the art that is behind the singing heard in a great chorus.

"One of the assets of having a chorus - a professional chorus - [is]...that they serve as wonderful advocates...ambassadors for music, and by extension for the arts in general....[T]hey serve to spread the appreciation of music and the art of singing and... ensure that the tradition of good singing will continue into the future."

AGMA Midwest Regional Conference

By David Cangelosi, Chairman of Midwest Regional Conference

As many of you may now know, the first-ever AGMA Regional Conference was held over the first weekend of August. As its chairman, I am very pleased that the conference was an enormous success by any measure. The conference was oversold, with AGMA members from 12 different states attending. All fundraising and registration goals were met, and exceeded, which resulted in an event that was self-sustaining. All agenda items were also successfully executed, as planned.

It is important to note that while the realization of this event was by no means easy, it was not impossible. Although, once authorized by AGMA, the creation and planning for this specific event was basically a "one-man job," my belief is that anyone with the will and desire can indeed see their objective through to its final culmination. The feedback from attendees and presenters alike has been unanimously positive. This fuels my hopes that others, elsewhere in our membership areas across the country, will recognize the need to seek support from the Membership and Member Relations Committee (MMRC), and then the Board, to plan conferences in their own "geographic areas".

In my opinion, it is of the utmost importance that we continue to educate one another about ourselves and our union. It also behooves us as an organization to gather in non-work settings for the express purpose of meeting, educating, and socializing. As stated in my final remarks at the Saturday portion of our agenda, I continue to call on more involvement in this union by the many magnificent soloists that I meet each year. It is from their concerns that I formulated much of the conference agenda.

Finally, I wish to thank everyone who assisted me and continued to encourage me against all odds. Most importantly, however, my deepest thanks go to all that attended! I was honored to have served as Chairman of this first-ever event. I truly hope that it will not be the last.

IN MEMORIA

William Booth
Harris Davis
Paul DePaola
Maestro Anton Guadagno
Marsha Henderson
Barbara Karp
Sandor Konya

Mehli Mehta
Claire Rousseau
Arthur Schoep
Georgia Standing
Edward Stewart
Puli Toro
Gösta Winberger
PLAN B BENEFITS UPDATE

Plan B is unanimously considered to be an outstanding AGMA benefit! The list of legitimate expenses is growing each year. Two exciting new additions are, Laser Eye Surgery: You can include in medical expenses the amount you pay for surgery to improve vision, such as radical keratotomy or other laser eye surgery, if it is done primarily to promote correct function of the eye. Weight-Loss Program: You can include in medical expenses the cost of a weight-loss program undertaken at a physician’s direction to treat an existing disease (such as heart disease). But you can not include the cost of a weight loss program if the purpose of weight control is to maintain your general good health.

Our AGMA negotiators are aggressively seeking to add more AGMA signatories to the list of participating employers and to increase contributions in re-negotiations.

If you worked for any of the listed companies in the last six months, call the Plan B office to check on the status of your account.

1. Call: ASO - Administrative Services Only 1-800-537-1238, x5543
2. Ask to have a new Plan B benefits booklet and claim forms sent to you.
3. Make sure your correct address and all employment contracts are on file with the Plan B office.

Your Plan B account can increase “overnight,” depending on when the Plan B office receives payment from your signatory employer. Funds are available soon after receipt in the fund office.

So, don’t wait for a quarterly statement to check your account status.

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

• 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 |  |
AGMA Emergency Relief Fund

By Linda Mays, Chair of the Trustees, AGMA Emergency Relief Fund

Our new process of administration has dramatically improved the availability of Relief Fund aid to our members, while also drastically reducing our administrative costs.

Our members are now receiving counseling, education, and assistance which goes far beyond emergency financial aid. Skilled professionals outline and discuss all available options and contingencies with our members who are coping with chronic situations.

Our members benefit from the expertise of a full professional staff and a network of resources that serves the entire entertainment community.

A donation to the Relief Fund is always an appropriate gift or commemoration.

Examples:
- Holidays
- Birthdays
- Anniversaries
- Openings
- Births
- Tributes
- Business/Professional gifts
- Bequests

We can customize a card or certificate for any occasion.

You can be proud to promote and make donations to the AGMA Relief Fund.

Members in Chicago and New York have raised Relief Fund consciousness and money by sponsoring exciting raffles.

Please be generous and creative. Your colleagues in need, need you. If you would like to make a donation at this time, please use the form below and place it in the enclosed envelope. Or contact Susan Davison at Susan@musicalartists.org, or call 1-800-543-2462, x420.

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Relief Fund Donation Form

In memory/commemoration of: ________________________________

Notification sent to: ________________________________

________________________________________

Please make check payable to:
AGMA Relief Fund
Smoke and Fog

The Board of Governors announces the creation of a national policy with regard to limiting the use of smoke and fog effects in productions at AGMA signatory companies.

AGMA Smoke and Fog Policy

It shall be the policy of the American Guild of Musical Artists that the use of smoke and fog effects by any employer of AGMA's members should be governed by the following provisions:

1. No smoke and fog devices or effects should be permitted to be used in any production unless each AGMA member scheduled to perform in that production shall be given two (2) weeks advance notification of the company's intention to use same, and
2. No smoke or fog effects should be used in any production except for those generated by dry ice or steam.

The research underlying this policy began with a study in the mid-1990's, commissioned by AGMA, of the various products used in AGMA companies nationwide. Although a later study commissioned by Actors' Equity seemed to support the conclusion that most smoke and fog effects then in use were "safe," Equity's test conditions were not applicable to AGMA singing and dancing techniques or to performance requirements and conditions in principal opera houses and dance facilities. AGMA then determined that further actions were necessary to protect our members.

Your professional and elected leaders established the policy at leadership meetings held in conjunction with the Midwest Area Conference at the beginning of August.

The issue was considered and discussed at our leadership meetings, and then presented for expeditious action by the Board of Governors.

The policy is intended to: (1) establish a standard to be pursued with employers, (2) thwart challenges to protective language already existing in some of our collective bargaining agreements, and (3) formally demonstrate to our artists, artistic managements and employers AGMA's commitment to safe and healthy work environments.

The policy is not self-enforcing and AGMA's negotiators will have to propose it to employers and then bargain for its inclusion in AGMA's collective bargaining agreements. The first test opportunity to pursue this policy regarding these important contractual protections will be at the renegotiation of the San Francisco Opera contract early next year.

San Francisco Opera was the site of a vigorously contested arbitration over the company's use of smoke and fog. We settled the arbitration, with the bargaining unit's approval, by an agreement to limit the company's ability to use such effects. The overall solution to the smoke and fog issue, however, was left to the 2003 negotiations.

AGMA at the Career Transition for Dancers' Gala

Candy Itow, AGMA Recording Secretary; Deborah Allton, AGMA National Dance Executive and Counsel; Karen Ziemba, Broadway star; Bebe Newirth, Master of Ceremonies, and Linda Mays, AGMA President, at the CTFD Gala.

Alan Gordon, AGMA National Executive Director, with James Fayette and Jennifer Ringer, New York City Ballet Principal Dancers.
AGMA ADDRESSES DANCERS' ISSUES

By Alan S. Gordon, National Executive Director

AGMA has created a dialogue with the other unions and organizations that represent dancers in an effort to address, in a pro-active manner, problems that affect dancers at both ends of their careers: Auditioning for jobs and transitioning to other kinds of work.

Dancers looking for jobs must often travel around the country, at their own expense, to audition for dance companies, both AGMA shops and non-unionized companies. Some 'entrepreneurial' managers, looking to 'make a buck' from that hardship have begun holding auditions, inviting dancer companies, and charging dancers to audition. We have advised all of our signatory companies that it would violate both our contract with them and the National Labor Relations Act if they were to participate in, or hire from, such 'paid' auditions.

The problem of accommodating both the dance companies and the dancers, however, continues to exist. Consequently, we have been exploring the possibility that AGMA can hold AGMA-sponsored auditions in principal AGMA cities, at which dancers could audition for the assembled artistic directors of all American dance companies. This would not only assist our dancer members and our signatory companies, but would establish a good, potentially useful working relationship with the multitude of currently-non-AGMA dancer companies.

The problem of assisting dancers to prepare to transition to other careers when they can no longer dance has plagued dancers and those who represent them for decades. Although Career Transition For Dancers does make an effort to assist dancers with limited, temporary financial assistance, we have identified several problems with its operations: First, for all practical purposes, CTFD is a New York based entity that serves, and that is perceived to serve, primarily New York dancers. Despite an impressive list of letterhead names, we are advised that many dance company managers and artistic directors do not see CTFD as serving the interests of their own dancers. Second, CTFD's assistance is primarily financial: Very limited amounts of money to make it possible for some transitioning dancers to take a course or two. CTFD's ability to provide real training or professional social services is limited essentially to one part-time social worker. Finally, CTFD's administrative costs are high and could be substantially reduced if the administration of CTFD were run through the Actors' Fund, in much the same way as we cut administrative costs with our Relief Fund when the Actors' Fund took over that task. Additionally, of course, the Actors' Fund could provide vastly more social services. Finally, we think that CTFD becomes involved in dancers' lives far too late in their career timeline. To be effective we believe that transition services and assistance must begin much earlier.

Consequently, we have been exploring, with other entities that represent dancers, the possibility of creating our own transition entity that might better provide truly meaningful, more broad-based career transition services.

We'd very much like your input and thought. Contact either Deborah Allton, our new Dance Administrator (AGMADance@aol.com), or me (AGMANY@aol.com).

ACTORS' WORK PROGRAM

NEW YORK

ARTS IN EDUCATION CERTIFICATE PROGRAM
Performing and visual artists are always seeking new ways to utilize their skills and talents. Many have found rewarding work as teaching artists in New York City's schools, community centers, and youth programs. The Actors' Work Program has partnered with Marymount Manhattan College and Career Transition for Dancers in developing the first certificate program designed to give artists needed skills to be a successful teaching artists.

This six course intensive program allows participants to obtain a certificate in less than four months. Students learn the basis principles of the NYC school system and arts in education, gain knowledge as to how children learn and how to utilize this knowledge to develop appropriate curricula, and how to obtain work in this rewarding career. The program has been designed to enable artists to continue to go to auditions and obtain performing/artistic work while they pursue a parallel teaching artist career.

For more information, call Marymount Manhattan, Continuing Education at (212) 774-0780, or the Actors' Work Program (212) 354-5480 or email: blevinso@actorsfund.org.

LOS ANGELES

PARALLEL LIVES - YOUR ART AND YOUR NON-INDUSTRY WORK - Interested in transitioning your creative work into a profit making business? Come and listen to our panelists who will discuss how they have maintained their careers in the industry while pursuing another income source. Panelists include a jewelry maker, drama therapist, and children's party coordinator. Wednesday, November 27, 2002 6:00pm to 8:00pm AFTRA Boardroom. To RSVP in LA call Actors' Work Program (323) 933-9244 ext: 50, or email lgreene@actorsfund.org.