AGMAZINE

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Executive Director's Report

By Alan S. Gordon

Merger?

Members of the two largest entertainment unions, SAG and AFTRA, are preparing to vote on a consolidation of the two separate unions into a new "umbrella labor organization" consisting of three separate, semi-autonomous 'affiliated departments': One for actors, one for broadcasters and one for recording artists.

The proponents of 'consolidation and affiliation' argue that it will maximize strength and resources and improve membership services and benefits; combine national power with local service; centralize executive, strategic and administrative support; and assure for member-driven policies, geographical representation and categorical and affiliate empowerment.

Despite almost unanimous support for this plan from the current Boards of both unions, the earlier 1998 attempt to merge the two unions failed to win support from a majority of SAG's membership. Passage of the current consolidation proposal requires a majority of 60% of the votes cast by each union.

Proponents claim that this consolidated structure, specifically not called a merger, would promote efficiency through a unified management and staff controlled by the national executives, accord each of the three departments exponentially increased bargaining clout while assuring that each department negotiates, ratifies and administers its own contracts, end jurisdictional conflicts, combine and strengthen the two health plans (both of which seem to be currently in trouble), assure political governance based on the category in which members work, and enable the members of the consolidated union to meet the challenge of the already-consolidated groups of employers who now control the media.

To pass, this proposal will have to pick up support from those SAG members who thought the 1998 attempt would dilute the role of the working motion picture actor. Either way, it seems obvious that a larger, stronger union would inherently

Continued on page 3

In This Issue

Important Message From The President	2
New Key Staff	3
Election Candidates:	
Officers	4
Board of Governors	6
Area News	14

AGMA supports American Federation of Musicians Local 802 Broadway strike (See page 20 for more).

VOTE NOW!

BALLOTS ARE DUE BACK AT THE NATIONAL OFFICE BY

May 31, 2003

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From the President Linda Mays

AGMA is quickly becoming a significant player in the entertainment union community. Once upon a time, we were thought of as a bothersome mosquito. Now, leadership support for aggressive and unorthodox strategies has enabled us to challenge not only our internal structure, but also the established belief that larger unions could usurp and dilute AGMA's jurisdiction to the detriment of AGMA artists. Throughout our history, other unions have offered to "absorb" our prestigious membership and our unique resources. While clarifying our rightful jurisdiction, we have begun a proactive participation in entertainment union coalitions so as to maximize our unity, strength, efficiency, and member - benefit potential, and to support our brothers and sisters in their times of trouble. While in the past we scrambled to catch up and imitate, now we are outside the box and opening up innovative avenues of communication with other unions, managements, and members. Our overriding goal is the protection and advancement of our members and our art form, ensuring work for our members into the foreseeable future. Our vision of cooperation with symbiotic partners will forge future relationships that illustrate the advantage to employers of having collective bargaining agreements with AGMA. Organizing new companies has been most successfully focused on entrepreneurial producers.

Some monumental illustrations of recent change are:

- Representation of *La Bohème on Broadway* artists.
- Winning jurisdiction over *Movin' Out* on Broadway.
- Streamlining our Board of Governors from 238 to 75 members.
- Increased involvement as a full partner within entertainment union coalitions.
- Transference of the AGMA Emergency Relief Fund administration to the Actors' Fund, with a consequently exponential increase in the funds available for relief, and a renewed enthusiasm for member donations and fundraising.
- AGMA elected leadership involvement from all of our major AGMA signatories.
- Greater usage of union benefits by members (AGMA Plan B, Union Privilege, Actors' Fund).
- An expanded professional staff with extensive experience and extraordinary qualifications.

In order to move forward, "business as usual" has been challenged and this has produced some internal and external discomfort. Change is natural, and beneficial. Growing pains are a part of the process. To keep our union vibrant, democratic and representative, your participation in the election process is necessary to ensure success. Your elected leadership and staff are committed to the best union we can provide.

Cast an informed vote. Direct AGMA's future.

ONLY MEMBERS IN GOOD STANDING ARE ELIGIBLE TO VOTE.

PAY YOUR DUES AND MAKE A DIFFERENCE!

Director's Report (Continued from page 1)

have better bargaining ability and more extensive resources to support job actions and/or provide membership services. Likewise, combining executives, support and member-services staff, and back-office and administrative operations will almost certainly result in cost savings and increased efficiencies which, in turn, would avoid the need for increases in dues and fees. Theoretically, consolidation would reduce inter-union rivalry and prevent employers from shopping for a better deal.

Why does this matter to AGMA? For several reasons: First, the new, SAG-AFTRA structure obviously envisions an eventual fourth 'affiliated department'...for live performers. Second, since Equity, AGMA and AGVA each now separately represent those live performers, we are all going to be affected to one degree or another by the SAG-AFTRA affiliation, if it comes to pass. Third, given our recent successes on Broadway, the question of merger or some other combination of Equity and AGMA, might eventually be compelled by jurisdictional disputes. However that issue presents itself to us, it remains true that a combined union might be better for all of our members for the very same reasons: a larger, stronger union inherently has a better bargaining ability and more extensive resources. Combining executives, support and member-services staff, and back-office and administrative operations would, in fact, result in cost savings and increased efficiencies which, in turn, would improve the level of services, provide more fiscal and staff resources, improve dues collection and contract enforcement and minimize the need for future increases in dues and fees.

As AGMA aggressively struggles to expand its sphere of influence over Broadway and Off-Broadway productions, it has become clear that this battle costs money, destroys inter-union collegiality, and encourages rate-shopping by employers. Perhaps some form of merger with Equity could improve the quality of our combined representation, give us a level of resources we simply do not now have, reduce inter-union rivalry and present employers with a unified front.

The worlds of opera and dance have not yet seen the global consolidation of ownership that has otherwise changed the nature of representing talent employees. Eventually, however, the unions representing live performers will have to deal with the issue of merger-affiliation-consolidation if only to protect their own interests in the face of consolidation by others. As interested spectators awaiting the results of the SAG-AFTRA vote, I think it's not too early to begin to ask ourselves the relevant questions: How would improved strength and efficiency be a trade-off for each union's individual identity? Is merger or consolidation the best approach to the problems facing AGMA? Would our members be better off five years from now: in a merged union or in an improved AGMA?

Change is a certainty. How we deal with that change is a challenge to which each of us...officer, delegate, member or staff employee...must rise.

AGMA Adds Key Staff

We are proud to announce the addition to our national New York-based staff of principal staff attorney Linda Gail Bartlett as AGMA's Director of Legal Affairs.

An entertainment and union lawyer with extensive experience in employment discrimination law and litigation, Linda has been the Executive Director of the New York Public Employees Federation, the Deputy General Counsel of the Directors Guild of America, and a New York City Administrative Law Judge. She also has significant teaching experience at the City University School of Law and at the Cornell University School of Industrial and Labor Relations.

Joining the staff as of May 5th, Bartlett will be responsible for supervising all of AGMA's legal operations and for conducting contract negotiations, contract enforcement and membership services on a national scale. Her job will include the supervision and coordination of the work of AGMA's area representatives, membership education, and organizing.

Alan Gordon, AGMA's National Executive Director, said: "I've known Linda Bartlett for thirty years and Gerry Angel and I worked with her for the ten years she was at the Directors Guild. Linda is an extraordinarily gifted union attorney, thoroughly committed to the union movement, who completely understands how to balance the needs of the membership with the interests of the institution. As our world becomes increasingly litigious, Linda will play a key staff role in overseeing our legal affairs and planning our legal strategy. An effective negotiator who knows how to make a good deal, she will be negotiating and enforcing our agreements. As we go forward with an expanded role of representing live performers in other venues, AGMA's members are fortunate that Linda has joined our staff."

AGMA Procedure on Dues Objections

This is a formal notice required by law to be given to all members, new members, joining members and all other persons working under, or being hired to work under, a collective bargaining agreement between AGMA, the American Guild of Musical Artists, AFL-CIO and an opera, ballet, dance programming, concert or other company producing operatic music, dance, concerts or other types of productions. This notice covers all such singers, dancers, stage and production personnel, choreographers and others rendering services to, or employed by, such opera, ballet, dance, concert or other company producing operatic music, dance programming, concerts or other types of productions.

The following notice and the procedures related thereto were

Continued on page 19

ELECTIONS 2003

Once again it is time for AGMA members to elect National Officers and area members to the National Board of Governors. The Board represents the voice of members across the nation and is tasked with governing the union today as well as planning for the future. Board members may be selected to serve on AGMA committees such as Administration and Policy, Work Rules and Contracts, Budget and Finance or other committees.

In this issue you will find the election information and bios of the candidates. Their nominations have been submitted either by a petition or by a nominating committee as defined by AGMA's Constitution. Now it is time for AGMA's members to take an active part in their union. Read the enclosed bios, decide on a representative for your future, and make sure you send in your ballot. Each member is encouraged to make his or her voice known through the election process.

CANDIDATES FOR NATIONAL OFFICE

PRESIDENT

Linda Mays

AGMA President since 1999. First Vice President 1998-1999; Chair, Personnel; Administration and Policy; Vice Chair, New York Area Committee. *The past two years have been uniquely challenging because of the pressures of terrorism, war, and financial crisis. I continue to be proud of our organization and the generosity, strength, flexibility and commitment of our members in these difficult times. In responding to the 9/11 attacks, members used their talents to comfort grieving survivors, and found innovative ways to aid our own members by raising money and awareness for the AGMA Emergency Relief Fund. This time of crisis has renewed the bonds of unionism within our entertainment community as we establish the common ground that will ultimately enable our performing culture to survive and flourish. Thank you for the rewards of the past two years. I pledge to continue working toward your financial security, tangible benefits, physical safety and dignity.*

1st VICE PRESIDENT

Tim Jerome

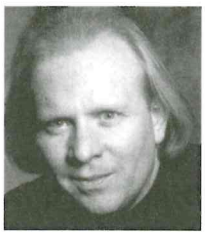
Working in AGMA, AFTRA, SAG (12 feature films) and Equity (13 Broadway shows) jurisdictions as an activist/performing artist, combined with a nine-year elected leadership position in SAG (seven years national co-chair of both the Communications and Legislative Committees) gives me a valuable perspective regarding AGMA's effectiveness and continuing progress. AGMA - on Broadway - represents a new frontier for which I have ideal professional and union experience. My involvement with the initial phases of the SAG/AFTRA consolidation - think: efficiency, bargaining power and tangible member benefits - and my background interfacing with the leadership (staff and elected) of our sister union led the AGMA President to encourage me to seek this AGMA leadership position. In February, I was elected to serve on the New York Area Committee. As your VP, I will encourage efforts to organize employers, improve the health care and retirement plans, and develop AGMA's contract enforcement capabilities.

Mitchell Sendrowitz

Past and present experience: Board of Governors, Executive Council, current NY Area Chair, various committees, former shop delegate. AGMA member since about 1980. Vision: *I hope to see us become a vibrant and vital component of the American Labor Movement, locally and nationally. We need to protect the dignity and respect our professions deserve, by improving our contracts with better wages and working conditions, and by stronger contract enforcement. We need to organize more companies and ensure that everyone employed by a signatory is protected by a contract. We need to make good health insurance available to all members. We need better member education. It is imperative that all voices be heard by the national staff and the Board. In my vision, we're a union whose constituents are proud and happy to be members of AGMA. I pledge to give my all to work toward these goals. Thank you.*

2nd VICE PRESIDENT

James Odom



AGMA member: 25 years. Current and past service: 2nd Vice President, Board of Governors, Executive Council, Temporary Executive Council; Board Committees: Budget and Finance, Merger and Affiliation, Administration and Policy; Relief Fund Task Force (Chair); Chicago Area Committee (Chair); Negotiating Committees: Les Six, Lyric Opera of Chicago, Dallas Opera, Florentine Opera, Chicago Opera Theatre; Shop Delegate (Dallas Opera). *As 2nd Vice President, I will continue to pursue my goal of strengthening AGMA through member education and effective contract negotiation and enforcement. I appreciate your support in these goals.*

3rd VICE PRESIDENT

John Coleman

AGMA member since 1990. Currently: Stage Manager for Lyric Opera of Chicago, National 3rd Vice President (10 years service on the Board of Governors, 8 as an Officer), Executive Council, Work Rules and Contracts Committee, Chicago Area Committee, Lyric Opera of Chicago Negotiating Committee, Production Staff Delegate for Lyric Opera of Chicago. *We are a diverse organization, but are united by common goals: a living wage, reasonable working conditions, a safe working environment, and quality health insurance and retirement benefits for all our members. Your participation in your Union helps insure that AGMA has the best interests of all members in mind, and I will continue to do my best to serve the needs of all AGMA members.*

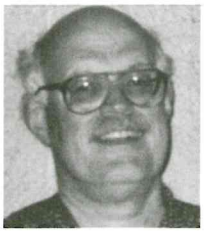
4th VICE PRESIDENT

Colby Roberts

Current: 4th Vice President, SF Area Chair, Member Executive Council, Member Administration and Policy, Member Committee on Committees, Trustee AGMA Health and Retirement Fund. *I have been honored to serve AGMA in various ways, and it is an honor to be nominated to run for re-election. I will do my best to serve the needs of the membership. Although the majority of my AGMA career has been in San Francisco, years of free-lance singing in New York, performing concert chorus, opera chorus and solo work has helped me to appreciate the different needs of the members. If elected, I will use this understanding, as well as I am able, in my tenure as an officer.*

5th VICE PRESIDENT

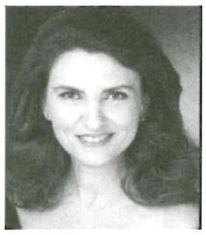
Burman Timberlake



ACHIEVEMENTS: Negotiator: 14 local contracts. Teleconferencing: Board, area committee and membership meetings. Reduced Board size, meeting frequency. Instituted Executive Council and Board Assistant position. Drafted numerous constitutional/bylaw amendments and resolutions. Avoided risky investments of AGMA reserves. Increased Relief Fund contributions. EXPERIENCE: AGMA since 1973. Board of Governors (including 1st/3rd V.P.), since 1980. Committees: Administration/Policy (1994 - ; Chair 1995-1997), Senior-staff hiring, Executive Council (1998-2002; 2003 -), Merger. AFL-CIO Convention Delegate/4A's (1999). Theatre Authority West Board (1990 -). Southern California Area Committee (1978 - ; Chair 1989 -). Formerly, shop steward: L.A. Opera Chorus (joined 1985); L.A. Master Chorale (joined 1972). LAMC Board Singers' Representative (1990 -). SAG/AFTRA: numerous soundtracks, recordings, broadcasts. GOALS: Improve contract enforcement; protect members from discrimination, mistreatment, retaliation. Improve staff services to members--especially traveling soloists, stage managers, directors. Train/support AGMA shop stewards, negotiators. "Organize" new shops. Increase working performers' AGMA involvement. Improve dues/fees collection.

TREASURER

Lynn Lundgren



AGMA's finances are finally being handled in a businesslike-manner. Fiscal tasks that had never been done before, and those that had never been done correctly, are now performed on a timely basis. Since becoming your Treasurer, I have insisted that a budget be reviewed

Continued on page 6

Officer Candidates (Continued from page 5)

and adopted by the Board before any dues monies are spent. Along with the Budget and Finance committee, I receive quarterly reports from the staff, analyze expenditures and determine whether or not we are operating within the parameters of the budget. By being fiscally responsible, we have been able to begin hiring staff of sufficient professional quality to appropriately meet our members' needs. If reelected, I will continue to effectuate the maximum collection of dues and regulate the use of our funds, so as to insure that AGMA members get the greatest value and highest level of service in return for their dues.

RECORDING SECRETARY

Candace Itow

AGMA member over twenty years-Life Member. Current: Recording Secretary of the Board of Governors, Work Rules and Contracts Committee (since its inception), New York Area Committee, Executive Council, New York City Opera Negotiating Committee; Delegate, New York City Opera. Past service: first National Officers' Nominating Committee, Local Nominating Committee, Temporary Executive Committee, New York City Opera negotiations committees. *As Recording Secretary I have tried to implement the description of the position developed by the first National Officers Nominating Committee. It has been a challenge and I will continue to strive to make the position a vital one.*

CANDIDATES FOR BOARD OF GOVERNORS

01 NEW YORK AREA

SOLOISTS
(4 Vacancies)

Luretta Bybee

Greer Grimsley

LeRoy Lehr

Presently in his 12th year at the Metropolitan Opera, Mr. Lehr has also sung at New York City Opera and many regional companies, as well as appearing internationally in opera, concert and oratorio. *With the recent restructuring of the AGMA Board, I believe it is especially important to have a good balance of "old timers" and newer members on the Board. As a long-time AGMA member and current member of the Board, I hope to provide some continuity and perspective on where we've been and where we're headed.*

01 NEW YORK AREA

CHORISTERS
(4 Vacancies)

Glenn Bater

For 32 years I have been a member of the MET Chorus and a member of AGMA. I have taken part in MET Opera negotiations, served a term on the AGMA Board of Governors and member of the Work Rules and Contracts Committee, and am currently a member of the New York Area Committee. Expanded performance opportunities with fair wages and benefits are possible with the right approach. I want to help our artists and their companies become better and stronger. Our union is able to aid in the accomplishment of both goals.

Karen Grahn

AGMA member since 1988, Governor for seven years. Participated on negotiating teams for eight New York Area Concert Singer contracts since 1995. Secretary of Membership and Member Relations Committee since 1997; *AGMAzine* liaison, and chair of nationwide Concert Chorister Caucus sub-committee. *The recent changes in the union have been exciting to watch unfold. It is up to us as members of the union to continue to press for improvements in the representation of all AGMA members. Being informed, being active, and working together can make all the difference. It would be my honor to continue serving as a board member.*

Harriet Greene

After six terms on the Board, service on various committees (Personnel, Administration and Policy, Budget and Finance, etc.) and prior service on contract negotiations at New York City

Opera, I feel the urgency of our having a strong and well-organized union. At this time of weakened unionism throughout the country, it is vital to bolster and develop what we have attained. If I am reelected to the Board, I hope to be part of that process and to see that the many areas we cover have a full and firm representation.

Louis Perry

AGMA member since 1973. Currently: member of AGMA Board, NY Area Committee, NY City Opera chorus delegate and AGMA/NYCO negotiation committee (Add ten years to the headshot!). *I would appreciate the opportunity to continue promoting two issues critical to AGMA members: member education and contract enforcement. All members should be informed of the rights and benefits to which they are entitled by AGMA membership and by the contracts under which they work. The union must work diligently to enforce contracts in order to ensure that members receive the full protections won in collective bargaining. Thank you for your consideration.*

Charlotte Philley

I am a thirteen-year member of the Metropolitan Opera Chorus. I have served as a member of the Chorus Negotiating Committee for three years and participated in the Chorus's most recent contract negotiations. Prior to joining the Met Chorus, I served on the Board of Directors of the Suburban Symphony of Cranford, NJ. I also acted as the symphony's Administrative Director. I am very impressed with our union's growth and expansion of influence in recent years and am pleased to run for a position on the Board of Governors and would be honored to serve.

Pamela Smith

AGMA member for 21 years and Board member for 11 years. Among the many AGMA companies with which she has sung are the musicians of Melodius Accord, Music Before 1800, the NY Metropolitan Opera and Musica Sacra. Served as Second Vice-President of AGMA, and chairs the Concert Singers' Committee. Other union activities include serving as Vice-Chair for Unions for the Performing Arts, as delegate to the 4A's and as delegate to the NYC Labor Council. Participated in lobbying efforts in both Albany and Washington, D.C., supporting legislation for arts funding, arts in education and increased protection for freelance musicians.

Dennis Williams

Dennis Williams has been an AGMA member for twenty years and is a member of the Metropolitan Opera Chorus. For the past two seasons he has served as the Men's Chorus Delegate at the Metropolitan Opera and as such is a member of the Metropolitan Opera Chorus Committee. Dennis, encouraged by the direction of AGMA over the past few years would, if elected, work to further strengthen the union to be a powerful advocate for increasing members' wages and ensuring favorable working conditions.

01 NEW YORK AREA

DANCERS
(2 Vacancies)

Erica Dankmeyer

Erica Dankmeyer, dancer, choreographer and teacher, holds a B.A. in Art History from Williams College in Massachusetts. As a Member of the Martha Graham Dance Company since 1996, she has toured extensively both in the U.S. and abroad. Ms. Dankmeyer is on the faculty of the Martha Graham School, and has also taught at the Neighborhood Playhouse School of Theater, the High School for the Performing Arts, and was Artist-in-Residence at Jacksonville University in Jacksonville, FL in the fall 2001. She produced the debut season of her company, Dankmeyer Dance Company, at St. Mark's Church in September 2002.

James Fayette

Principal Dancer, New York City Ballet; served on the NYCB Dancer's Committee for eleven years and currently its Chairman. Recently appointed as trustee for the AGMA Health and Pension Fund; also working closely with the National Dance Executive to bring all of the dance companies in the New York area together. Further, he is involved in a new cooperation of all the unions working in the New York State Theater. James believes strongly in supporting and fighting for his fellow artists and is very active in the National office of AGMA to facilitate a positive direction for the union.

Stephanie Godino

Lawrence Leritz

Board member since 1979. Danced with Chicago Ballet, Fonteyn & Nureyev On Broadway, Los Angeles Music Center Opera (Choreographer/Guest Artist), Germany's Hamburg Ballet, Paris Opera, Bat Dor Dance in Israel. Broadway: Jerome Robbins revival of *Fiddler On The Roof*. Co-producer of the 50th Anniversary Gala of AGMA at New York State Theatre. Choreographer/Producer of Off-Broadway's *Boobs! The Musical*, opening May 8th at The Triad Theater.

Continued on page 8

Election Candidates (Continued from page 7)

Tom Patrick

AGMA member since 1988, currently member of the NY Area Committee. Helped organize the Cincinnati Ballet and negotiated their first AGMA contract. *Previously a delegate for the Metropolitan Opera Extra Ballet, I have worked as a dancer, a dresser, a super and as dance captain. Also a member of IATSE (Local 764). I believe that the key to our past and future successes as a union is participation. Taking an active role in AGMA is important for all of us, and is vital to our strong citizenship in the world of the arts.*

02 SOUTHERN CALIFORNIA AREA

SOLOISTS
(1 Vacancy)

Michael Gallup

Rosalind Newman

It has been my privilege to serve on the AGMA Board since July 2000, and on the Budget and Finance Committee since the beginning of 2001. We have succeeded in gaining greater control of all AGMA finances including (but not limited to) collecting past due initiation fees, dues & work dues, and placing the Pension and Profit Sharing Plan with a more efficient administrator. My goals for the future of AGMA include encouraging greater member involvement through holding area meetings every 6 months as required in our Constitution and Bylaws so AGMA would be stronger.

William Nolan

As both a principal artist and chorus member for San Diego Opera, I have first-hand experience with how AGMA can enhance the operations (e.g. work conditions, rehearsal scheduling) of an extremely well-run company for the benefit of the singers. If elected as a soloist member of AGMA's Board of Governors for Southern California, I would give priority to being an advocate for solo performers throughout the Southern California region (which includes Nevada, Arizona, Hawaii and Mexico) on all issues of concern to the soloist membership, particularly regarding contracts, fees, health insurance, and work conditions.

Lori Stinson

Soprano Lori Stinson was Clothilde in *Norma* at San Diego Opera in February after making her debut there in 2001. Other California performances with Opera Pacific, Pacific Repertory Opera and LA Opera; East Coast performances with NYCO and Glimmerglass Opera. Her motion picture debut came in 2001 as the singing voice of actress Alison Elliott in, "The Song of the Lark." Lori next does Britten's *War Requiem* with the Angeles Chorale. She believes her wide opera and concert experience with opera companies and orchestras of varying sizes on both coasts makes her especially suitable for an AGMA board position.

02 SOUTHERN CALIFORNIA AREA

CHORISTERS
(1 Vacancy)

Scott Blois

I have been involved with AGMA, not only as an artist, but as an elected union representative, both on the local and national level. I have been involved in several local negotiations, as well as reviewing contracts from across the country when I was on the Work Rules and Contracts Committee. My goal, if I am elected, is better communication, not only between managements and AGMA, and between AGMA artists, but also between AGMA and its members. Because even if we are disagreeing, how can we solve problems if we aren't talking?

03 CHICAGO AREA

SOLOISTS
(1 Vacancy)

No Candidates

03 CHICAGO AREA

CHORISTERS
(2 Vacancies)

Chuck Coyl

Jeanne Scherkenbach

Richard Similio

Richard Similio, a New York City native, holds a degree in Theatre Studies from Boston University. Richard has worked for 9 seasons as an actor with the Lyric Opera of Chicago, as well as fight captain. As an assistant director, he has worked with the Virginia Opera and Steppenwolf Theatre, and has directed with Bailiwick Repertory, among others. Richard has served on the AGMA Board for 2 years as its lone actor representative, and for 4 years has represented actors on the local level. Richard was also among the original group who organized and voted to have AGMA represent actors.

03 CHICAGO AREA

DANCERS
(1 Vacancy)

Michael Anderson

AGMA member for 11 years. Current service: Board of Governors, Chicago/Midwest Area Committee, Joffrey Ballet Contract Negotiating Commit-

tee. Past service: Chairman of The Joffrey Ballet Dancers Settlement Committee (1995); Delegate for the Joffrey Ballet of Chicago for 4 years. *I am proud to be a member of this union and I believe the new changes and direction of the Board of Governors will make the union stronger and more efficient.*

04 SAN FRANCISCO AREA

CHORISTERS
(1 Vacancy)

Julianne Booth

Jay Moorhead

I have been an AGMA member since July of 2000 and have sung with both San Francisco Symphony and San Francisco Opera Choruses since that time. I have served on the local Area Committee for the San Francisco Area and as shop delegate and member of the Liaison Committee for the San Francisco Symphony shop. I will continue to work to better conditions for AGMA members. Thank you for your consideration.

04 SAN FRANCISCO AREA

DANCERS
(2 Vacancies)

Michael Doerner

05 NEW ORLEANS AREA

CHORISTERS
(1 Vacancy)

No Candidates

06 PHILADELPHIA AREA

CHORISTERS
(1 Vacancy)

Jessica Kasinski

07 WASHINGTON/BALTIMORE AREA

SOLOISTS
(1 Vacancy)

Paul Mc Ilvaine

AGMA Member for 14 years. Performed with both AGMA and non-AGMA companies. Previously served as AGMA delegate. Served on AGMA Board of Governors this past year. *Dedicated members striving for continuous quality improvement and enhanced professionalism are what this union is all about. Mutual respect and solid communication among artists, union, and management cannot be overemphasized. I would be pleased to represent our members and continue our current positive movement through unity and common sense.*

07 WASHINGTON/BALTIMORE AREA

STAGE MANAGERS/DIRECTORS/ CHOREOGRAPHERS
(1 Vacancy)

Cathryn Raymond

08 PITTSBURGH AREA

CHORISTERS
(1 Vacancy)

No Candidates

08 PITTSBURGH AREA

DANCERS
(1 Vacancy)

No Candidates

09 NEW ENGLAND AREA

DANCERS
(1 Vacancy)

No Candidates

10 TEXAS AREA

CHORISTERS
(1 Vacancy)

George Eison

AGMA member since 1982. 21st-year chorister with The Dallas Opera. TDO AGMA Delegate for 8 years. AGMA Board of Governors member since 1995. *AGMA membership in Texas has been increasing steadily in the last several years. It's most important that we keep our basic agreements/contracts as strong as possible to protect the rights and working conditions of all AGMA shops in right-to-work states.*

11 NORTHWEST AREA

All Board positions currently filled.

Remember the AGMA Emergency Relief Fund!

Innovative giving to the AGMA Emergency Relief Fund

In lieu of giving favors to wedding guests, an AGMA couple is planning to donate to the AGMA Emergency Relief Fund in honor of the guests at their upcoming wedding. Our innovative couple wishes to remain anonymous until after their Big Day.

NOTICE TO DANCERS FROM CAREER TRANSITION FOR DANCERS

Don't wait until your need to transition to a new career is a crisis. Contact CTFD while you are still dancing and have the time to shape and prepare a transition plan for the future.

In the universe of performing artists, dancers are unique in the intensity and brevity of their careers. They have unique needs when career transition becomes a necessity. Our stated mission at CTFD is:

To empower current and former professional dancers with the knowledge and skills necessary to clearly define their career possibilities after dance, and to provide resources necessary to help make these possibilities a reality.

CTFD PROGRAMS AND SERVICES:

- **CAREER COUNSELING:** One-on-one guidance, assistance, and job search strategies
- **EDUCATION SCHOLARSHIPS:** Undergraduate and graduate degrees, vocational certification programs
- **CAREER CONVERSATIONS:** Workshops and seminars that address "hot" topics
- **FOCUS GROUPS:** Small-group career counseling
- **CAREERLINE:** (800) 581-2833 - Nationwide toll-free telephone counseling
- **NATIONAL OUTREACH PROJECT**: Taking CTFD's services "on the road"
- **RESOURCE CENTERS:** Comprehensive research libraries
- **NATIONAL NETWORKING DIRECTORY:** Dancer-to-dancer advice
- **COMPUTER LITERACY:** From keyboarding basics and word-processing to the "net"
- **WEBSITE**: www.careertransition.org

NEW AT CTFD:

- **WE HAVE MOVED** to 165 W. 46th St., Suite 701, NYC, 10036-2501 (the Actors' Equity Building). Our new phone number is 212- 764-0172 and our new fax number is 212-764-0343. Information that is not changing: Our 800 Career Line: (800) 581-CTFD; E-mail Addresses: info@careertransition.org (for NY) and info-la@careertransition.org (for LA); the location and contact information of our Los Angeles office: 5757 Wilshire Blvd., Suite 902, Los Angeles, CA 90036-3635. Phone number: (323) 549-6660, and Fax number: (323) 549-6810.

DANCERS, PLEASE VISIT US AT THE NY AND LA CENTERS! We have space for you to use our resource libraries containing information about scholarship programs, about schools, universities and training programs, and job resource directories of employers who have contacted CTFD directly.

We also have an extensive video library of our Career Conversation Panels and the facilities for viewing. You can also sign up for upcoming Career Conversations to be conducted this spring.

In NY:

Monday, April 28th	Your Next Career in Health & Fitness
Thursday, May 29th	CTFD and The Joyce Theater in Partnership Present "Dance in Education" at The Joyce Soho at 55 Mercer Street.
Monday, June 9th	Emotional Side of Change

Contact LA directly for their schedule.

Also available: Monthly support group meetings moderated by a career counselor; scheduled career counseling sessions; and a workspace and computer at your disposal.

IF YOU ARE OUTSIDE THE NY OR LA AREAS, YOU CAN STILL FULLY ACCESS OUR SERVICES:

Dancers, Company Managers and Artistic Directors:

- Visit our web site at www.careertransition.org.
- Contact our client services departments to arrange for offsite counseling via our national 800 Career Line.
- Contact our Grants Administrator, Ann Barry, regarding eligibility and submission of grant requests.
- Contact Lauren Gordon in NY or Joanne DiVito in LA for materials regarding our services and utilization of Career Conversation Videos of interest to your dancers.

These services are available to you as a professional dancer, wherever you are. Please contact us!

The Actors' Fund of America

THE ACTORS' FUND OF AMERICA, founded in 1882, is *the* national human service organization helping all entertainment professionals in theatre, television, film, music, opera and dance. Its broad spectrum of programs - designed to address the needs of our community nationally - include comprehensive social services, health care services, employment and training, and supportive housing. Administered from its offices in New York City, Los Angeles and Chicago, these programs help people solve problems and make positive changes in their lives. All Actors' Fund services are completely confidential. The following is a list of some of programs that are available to AGMA members nationwide:

Social Services

- Mental Health Services
- Chemical Dependency Services
- Senior and Disabled Care Program
- Entertainment Industry Assistance Program
- Conrad Cantzen Shoe Fund
- Phyllis Newman Women's Health Initiative and the AIDS Initiative.

Health Services

- Artists' Health Insurance Resource Center
- Free clinic staffed by Physician Volunteers for the Arts.

Employment and Training Services

The Fund's Actors' Work Program provides:

- Career counseling
- Training
- Job placement
- Vocational and career assessment
- Computer and other job training classes
- Weekly job search seminars.
- The "Looking Ahead" program offers counseling and support services to young performers from 12 to 18 years old.

Supportive Housing

- The Actors' Fund Assisted Living and Nursing Homes in New Jersey
- The Aurora residence in New York City provides supportive housing for low-income working professionals, seniors, and persons with AIDS.
- The Palm View, In West Hollywood, California, is home to people with HIV/AIDS
- Housing Information & Referral Center to assist working professionals in locating affordable housing.

Actors' Fund Offices

****Also use for assistance from AGMA Emergency Relief Fund****

National Headquarters	212-221-7300**
Midwestern Region	312-372-0989**
Western Region	323-933-9244**
Actors' Work Program	212-354-5480

For additional information about The Actors' Fund of America, services and screenings call (800) 221-7303 or visit www.actorsfund.org. There is also a link to their website on the AGMA website at www.musicalartists.org and click on contacts.

The Actors' Fund of America - Actors' Work Program Events

List of events open to AGMA members

The Actors' Work Program (AWP) of The Actors' Fund offers comprehensive employment and training services, including career counseling, training, tuition assistance, and job search and placement support. Here are some upcoming programs open to AGMA members in good standing.

The Actors' Work Program (AWP) - NEW YORK

Training and Professional Certifications for Sideline/Parallel Careers - Wednesday, May 14, 2003, 5:30 pm to 7:00 pm, Actors' Equity Building, 165 West 46th Street, Council Room, 14th Floor. For careers such as: Fitness Trainer, Paralegal, Medical Transcription, Computer Technician.

Healing Careers - Wednesday, June 11, 2003, 5:30 pm to 7:00 pm, Actors' Equity Building, 165 West 46th Street, Council Room, 14th Floor. Drama, Dance, and Music Therapy, Massage Therapy, Personal Training, Social Work, Psychotherapy, and Speech Therapy are some of the healing occupations developed by entertainment professionals.

AWP orientation takes place every Monday except major holidays, at 729 Seventh Avenue (between 48th and 49th Streets), on the 11th Floor.

For more information and to register in New York, call The Actors' Work Program, (212) 354-5480, or email blevinso@actorsfund.org.

The Actors' Work Program (AWP) - LOS ANGELES

Mind/Body Careers - Wednesday, May 28, 2003, 6:00 pm to 8:00 pm, AFTRA Boardroom, 5757 Wilshire Blvd., 1st Floor. Secondary careers in yoga, dance, teaching, personal training, hypnotherapy and massage therapy.

AWP orientation takes place every other Monday except major holidays at 5757 Wilshire Blvd., Suite 400. Call (323) 933-9244, ext. 50, for exact dates. For more information

Continued on page 12

Events (Continued from page 11)

and to RSVP in Los Angeles, call The Actors' Work Program, (323) 933-9244, ext. 50, or email lgreene@actors-fund.org.

The Actors' Work Program (AWP) - CHICAGO

Where Are the Jobs and How Do I Find the Right One For Me? - Monday, June 9, 2003, from 1:00 pm to 4:30 pm at the SAG/AFTRA Kaufherr Members Resource Center, 1 East Erie, Suite 660, Chicago (near State and Erie). Look at non-industry employment as a balance to part-time and episodic entertainment work.

To reserve a spot at this free program, contact Don Towne, The Actors' Fund of America, Midwestern Region, 203 N. Wabash, Suite 2104, Chicago IL 60601; telephone: (312) 372-0989; fax: (312) 372-0272; or email dtowne@actorsfund.org.

Union Privilege/Union Plus

By Linda Mays, AGMA President

AGMA-sponsored for members in good standing.

Gerry Angel, AGMA's National Manager of Administration and Operations, and I attended an extremely informative conference held in New York City in March - just as some of our members were being affected by the American Federation of Musicians (AFM) Local 802 Broadway strike. The pertinence of these Union member benefits became clearer than ever before. There are at least two programs (mortgage program and credit card) which include strike, lay-off and disability assistance offering skipped payment options during periods of work-related crisis.

We are pleased to review the reports (excerpted here) of AGMA member utilization of some of the most popular programs.

742 AGMA members have the credit card
26 AGMA members use the loan program
16 AGMA members use the mortgage program
703 AGMA members have accidental death coverage
94 AGMA members have the health savings benefit, etc.

Members report that in many cases their savings far surpass the amounts they are paying in Union dues. For example: When a member enrolls extended family (elder parents, cousins, adult children, grandchildren, etc.) in the Health Savings Plan, eligible discounts for pharmacy, vision, dental, hearing, diabetic supplies and footcare can provide a substantial savings on a yearly basis. Also, legal services and scholarship programs have proven to be helpful to AGMA members. You, as an AGMA member in good standing are entitled to use these programs. For more information, contact:

Union Privilege/Union Plus Benefits
Address: 1125 15th Street, NW, Suite 300,
Washington, DC 20005
Telephone: 202-293-5330
Toll-free: 800-452-9425
Fax: 202-293-5311
Website: www.unionpriv.org

Gathering at the Union Privilege conference (from l to r): Leslie Tolf, President of Union Privilege, Tom Lee, President of American Federation of Musicians (AFM), Linda Mays, AGMA President, Gerry Angel, AGMA National Manager of Administration and Operations, Sharon Tonge, AFM Benefits Coordinator, and Florence Nelson, AFM Secretary-Treasurer.

Plan B Update

By Linda Mays, AGMA President

"Money at risk of forfeiture"

Deadline to use this benefit:
On or before June 1, 2003

If you have money at risk of forfeiture in your AGMA Plan B medical reimbursement account, June 1, 2003, is the absolute deadline to utilize a significant portion of your balance.

Normally you must use your benefit within three years of the date your employer makes a deposit in the AGMA Plan B account. The Trustees have postponed the deadline until June 1, 2003.

The funds can be used to reimburse a wide variety of medical and childcare expenses (for example, primary and secondary healthcare premiums, out-of-pocket and co-payments, some treatments and supplements not normally covered by health insurance carriers).

Please call the AGMA Plan B office today to receive a full list of covered expenses. Ask for advice and assistance in the successful processing of your individual claims. Reimbursements are not limited to expenses incurred in the USA.

Plan B is a unique and valuable negotiated union benefit. Don't lose it!!
Partial list of expenses that can qualify for reimbursement

- Abortions
- Operations
- Eyeglasses & exams
- Psychiatric care
- Psychoanalysis
- Hospital services
- Artificial limb
- Therapy
- Medical services
- Chiropractors
- Wheelchair
- Nursing services
- Lasik Surgery
- Dental treatment
- Recovery treatment for substance abuse
- Hearing aids
- Ambulance
- Psychologists
- Laboratory fees
- Birth control pills
- Transplants
- Medicines
- Co-insurance & deductibles
- X-ray fees

Plan B claim form is on the AGMA website. Enter the AGMA website at www.musicalartists.org. Click on "Important News" and then click on the Plan B claim form (pdf file).

CONTACT INFORMATION

David Frye, Solo Artists Delegate, Metropolitan Opera	(212) 595-4064 dfny@nyc.rr.com
*** AGMA Plan B office - Administrative Services Only (ASO)	1 (877) 999-3555 8-5 pm Eastern Monday-Friday

Leave a message after hours and someone will get back to you.

***Make sure your contact information is current. Many international artists use personal managers or agents' offices as their mailing address. Often we can not track an artist once they change artistic managements.

The list below includes only those members who must use the "at risk" portion ($300 - $7,000) of their AGMA Plan B monies prior to June 1, 2003. Contact the AGMA Plan B (Administrative Services Only) office for the status of your account. Please network with your colleagues about this important benefit.
****Please also check the additional list on page 16 to see if your address information needs to be updated.****

SUZANNE ACKIN-WIENSHIEN
LIVIA AGHOVA
SIMONE ALAIMO
JAMES ALBA
DAVID ALDEN
SERGEI ALEKSASHKIN
JOHN ALER
ROBERTA ALEXANDER
TERRENCE ALEXANDER
GALINA ALEXANDROVA
VALERY ALEXEYEV
THOMAS ALLEN
PAULA ALMERARES
GIUSEPPE ALTOMARE
CARLOS ALVAREZ
PHILIP AMER
ALEXANDRE ANISIMOV
ALFONSO ANTONIOZZI
FABIO ARMILIATO
ROBERTO ARONICA
AINHOA ARTETA
GRISCHA ASAGAROFF
MICHAEL AUSTIN
CHARLES ROBERT AUSTIN
GREGG BAKER
ANTONIO BARASORDA
VICTOR BARAUSKAS
KIMBERLY BARBER
EDMUND BARHAM
VICTOR BARRETT
JOSEPHINE BARSTOW
CECILIA BARTOLI
CLIVE BAYLEY
HILDEGARD BEHRENS
DEBORAH BENEDICT JACKSON
EMILY BENNER
BRUCE BERESFORD
ARNAUD BERNARD
MICHELE BIANCHINI
KARIN BIGLER
WILLIAM BLACKWELL
VLADIMIR BOGACHOVE
GUY BOGAR
MARSHALL BORDEN
BOB BORNTRAGER
OLGA BORODINA
TIMOTHY BRADLEY
WOLFGANG BRENDEL
CHRISTINE BREWER
BRUCE BROWN
DEBRIA BROWN
STEPHEN BRYANT
PEABO BRYSON
SUSAN BULLOCK
PAATA BURCHULADZE
KARLA BURNS
JAMES BUTLER
SANTIAGO CALDERON
ELIZABETH CANIS
MARCO CARNITI
JOSE CARRERAS
MARYSE CASTETS
MICHAEL CHANCE
CATHERINE CHOI
JUDITH CHRISTIN
GUILIANO CIANNELLA
KATHERINE CIESINSKI
PAUL CHARLES CLARKE
KRISTIN CLAYTON
CHERYL COLEMAN
CARLO COLOMBARA
MARIO CORRADI
TONY CORRIEA
JEAN-PHILIPPE COURTIS
KEVIN CRAWFORD
KEITH CRAWFORD
LUCY TAMEZ CREECH
GREGORY CROSS
LELLA CUBERLI
DIETER CUI
TRACY DAHL
SHARON DANIELS
RON DANIELS
DAVID DANIELS
BARBARA DANIELS
FRANCESCO ELLER D'ARTEGNA
FRANCO DE GRANDIS
HENRYK DEREWENDA
FERNANDO DELAMORO
PAULA DELLIGATTI
MICHAEL DELOS
HELGA DERNESCH
DANIELA DESSI
RICHARD DI RENZI
BRAD DIAMOND
PAMELA DILLARD
GHENA DIMITROVA
EMMANUEL DIVILLAROSA
EVGENIJ DMITRIEV
LINDSAY DOLAN
PLACIDO DOMINGO
RICHARD DREWS
CANDIDA ARIAS DUAZO
ADRIENNE DUGGER
JOHN EASTERLIN
PAUL EDSON
ANDREW EISENMANN
POUL ELMING
RUTHILD ENGERT
JUDD ERNSTER
CHRISTOPHER ESCHENBACH
SIMON ESTES
VICENTE ESTEVE
REBECCA EVANS
ANNE EVANS
BILL FABRIS
FRANCESCO FACINI
JAMES FAIRBANKS
FRANCO FEDERICI
CHRISTOPHER FEIGUM SCOTT
RICCARDO FERRARI
ENRIQUE FERRER
MOLLY FILLMORE
RICHARD FINK
ENRICO FISSORE
ROSENDO FLORES
ANDRE FLYNN
MATT FOERSHLER
ALAIN FONDARY
NMON FORD-LEVINE
WALTER FRACCARO
JEFFREY FRANCIS
FRANCO FREDERICI
MIRELLA FRENI
SONJA FRISELL SCHRODE
GALE FULLER
COLLEEN GAETANO
MARCO GANDINI
ROBERT GARDNER
OZIEL GARZA-ORNELAS
SCOTT GASPARICH
LISA GASTEEN
RAUL GIMENEZ
FRANCES JOAN GINZER
KEVIN GLAVIN
ROBERTO GOMEZ
DONG-JIAN GONG
MARI CARMEN GONZALES
ORLANDO GONZALEZ-RIVERA
GALINA GORCHAKOVA
OLIVIA GORRA
DENYCE GRAVES
ANDREW GREENAN
SHERI GREENAWALD
MARK GREENAWALT

Continued on page 16

AREA NEWS

NEW YORK

AGMA's National Executive Director Alan Gordon, with President Linda Mays and AGMA soloist and *La Bohème* cast member, Tim Jerome.

The newest AGMA activists - the young performers of *La Bohème* and their mothers join AGMA's National Dance Executive, Deborah Allton. Above, from left to right: Deborah, Nate Morgan with mom Cathy, Matt Salvatore with mom Doreen, Alyson Lange with Kim, Justin Robertazzi and Chris, Joe Jonas and Denise, Melissa Remo with her brother, and Ben Pakman with mom Ellen.

La Bohème performers with AGMA President Linda Mays and Deborah Allton (from l to r): Nate Morgan, Joe Jonas, Matt Salvatore, Ben Pakman (in front), Alyson Lange, Melissa Remo (in front) and Justin Robertazzi (kneeling).

SAN FRANCISCO

Chorus members of the SFO negotiating committee (from l to r, seated): Claudia Siefer, Kenneth Rafanan, Virginia Pluth; standing (in the middle behind Kenneth Rafanan): Pamela Dale; standing back tier: Nora Heiber, Page Swift, Tom Reed, Julianne Booth, Tom McEachern, Colby Roberts, Richard Walker.

SOUTHERN CALIFORNIA

At left, members of the Southern California area at their area meeting (clockwise from front left): Mark Beasom, Samela Beasom, Natalie Beck, Jennifer Wallace, Rosalind Newman, Burman Timberlake, Sam Sorrow, Aleta Braxton-O'Brien, Halo Priest, Christie Lynn Lawrence, Christine Sorenson, David Schnell, Bob Lewis, Veronica Christenson, John Golitzin, Michael Geiger, Donna Covert, Jonathan Curtsinger, Melodee Fernandez, Scott Blois, Roger Lindbeck and Scott Blois.

Chicago

The Chicago/Midwest Area held its annual membership meeting on February 23. There were 48 members present. The meeting's agenda included reports from area shops and elections for the Area Committee and the Area Nominating Committee.

Pictured above (from l to r): Chorister Stacey Wheeler and Board member Sara Stewart

Production Staff members at the Chicago area meeting (from l to r): Brian Luedloff, Meredith O'Sullivan, Peggy Stenger, and Peter Gronwold

Northwest

Thank you, Carolyn Carpp

In the early 1980's, as AGMA's pioneer Pacific Northwest Area Representative, Carolyn Carpp instituted membership services, member education, and a system of coordinating innovative contract proposals. Responding to AGMA members' needs while remaining constructively sensitive to continuing the success of the companies employing Northwest area members, Carolyn Carpp represented the epitome of dedication that our members expect and deserve.

Carolyn's ability to be a strong member advocate and organizer was always enhanced by her personal touch as a soothing, sympathetic problem-solver.

AGMA members all across the nation have benefited from her example of local leadership. Congratulations and thank you. We wish you the very best of luck and success in your next career.

New Western AGMA Office

The West Coast has a new office. The contact information is as follows:

Western AGMA Office
459 Fulton Street, Suite 305
San Francisco, CA 94102
Telephone: 415-552-2800
Fax: 415-552-2342
e-mail: nheiber@earthlink.net

Plan B list (Continued from page 13)

KATRINA GREGORY
VLADIMIR GRISHKO
PAUL GROVES
BRIGITTE HAHN
ERIC HALFVARSON
THOMAS HAMMONS
THOMAS HAMPSON
CHRISTOPHER THO HARLAN
RON HARMAN
MICHAEL HARRISON
CONSTANCE HAUMAN
GORDON HAWKINS
NICOLE HEASTON
LESLIE ANN HENDRICKS
BEN HEPPNER
WERNER HERZOG
WENDY HILL
GLEN HOLCOMB
MATTHIAS HOLLE
HEI-KYUNG HONG
KURT HORRES
JUDITH HOWARTH
ROMAN HURKO
DIMITRI HVOROSTOVSKY
MICHELLE INCARDONE
GEORGE INGRAM
RONALD JACKSON
GINGER JAMES
JAMES JEPPESEN
NICOLAS JOEL
BARRY JOHNSON
KEN JOHNSON
MICHELLE JOHNSTON
IAN JUDGE
MEGAN KANE
SIMON KEENLYSIDE
HERB KELLNER
LINDA LOUISE KELLY
PAUL AUSTIN KELLY
JAMES KING
MARTA KIRILLOFF
ANGELIKA KIRSCHLAGER
JAMES KLEYLA
JOHN KOCH
LESLEY KOENIG
SERGEI KOPTCHAK
ARTUR KORN
ANAON KOTSCHERGA
GUADALUPE KREYSA
SOLVEIG KRINGELBORN
MIKHAIL KRUTIKOV
ELIZABETH KUBASH TURNBULL
SERGEI KUNAEV
JOHN LAFORGE
GARY WAYNE LAKES
MARK LAMOS
MANUEL LANZA
EILANA LAPPALAINEN
SERGEI LARIN
PHILIP LARSON
DERRICK LAWRENCE
KIM LEE
BAAYORK LEE
RICHARD LEECH
FLORIAN LEIBRECHT
MIMI LERNER
ALAIN LETORT
LAURA LEWIS
LUIS LIMA
MARY LLOYD-DAVIES
JOSEPH LOGIUDICE
DANIELA LONGHI
ANTONIO LOTTI
JAMES LOVE
MARGARET MACK
LEON MAJOR
MARIO MALAGNINI
CATHERINE MALFITANO
LOTFOLLAH MANSOURI
RICHARD MARGISON
MARIE-HELE MARIAUX ESSADE
GARY MARTIN
MILAGROS MARTIN BANA
ANA MARIA MARTINEZ
BORIS MARTINOVICH
EVA MARTON
ELISABETH MATOS
KARITA MATTILA
STUART MAUNDER
ERMANNO MAURO
MARY MC LAUGHLIN
ROBERT MCGAHA
ELLEN MCLAIN
MIKAEL MELBYE
GIAN CARLO MENOTTI
SONJA MIHELCIC
MICHAIL MILANOV
ALASTAIR MILES
SEAN MILLER
THOMAS MILLS
SHERRILL MILNES
NELLY MIRICIOIU
IRINA MISHUR
GUNTER MISSENHARDT
PAOLO MONTARSOLO
GOYA MONTERO
HARRISON MOORE
MARILYN MOORE-BROWN
ARMANDO MORA
MAKI MORI
STEVEN MORTIER
ELIJAH MOSHINSKY
GARY MOSS
INVA MULA
BRAHAM MURRAY
TIMOTHY MUSSARD
RODRIGO NAVARRETE
WILLIAM NEIL
LAURINDA NIKKEL
JYRKI NISKAMEN
JOHN NOVAK
STANFORD OLSEN
ROBERTO OSWALD
CHRIS OWENS
ERIC OWENS
HASMIK PAPIAN
ELIZABETH PARCELLS
WILLIAM PARCHER
MYRNA PARIS
CHERYL PARRISH
CHESTER PATTON
NATHALIE PAULIN
ANN MARGARET PETERSSON
CHRISTOPHER PETRUCCELLI
JOHN PIERCE
SCOTT PIPER
PAUL PLISHKA
ROSALIND PLOWRIGHT
BRUNO POLA
PEDRO PORO
ALFREDO PORTILLA
ALPHONSE POULIN
SUSAN POWELL
ALVY POWELL JR.
JONATHAN PRESCOTT
ELENA PROKINA
STEPHAN PYATNYCHKO
GINO QUILICO
PATRICK RAFTERY
DEREK LEE RAGGIN
HANS CHRISTIAN RATH
NATALIE REESE
EDWARD REICHENBACH
STEPHEN RICHARDSON
KELLY ROBINSON
FRANCOIS ROCHAIX
JOAQUIN ROMAGUERA
SHANE ROOKS
JAN-HENDRIK ROOTERING
SIVAN ROTEM
KENNETH RUTA
JAMES RYAN
ROBERTO SACCA
EMILIO SAGI
GIDON SAKS
ANTONIO SALVADORI
EMILIO SANCHEZ
CHRISTINE SCHAFER
MARTHA SCHEFFEL
WOLFGANG SCHMIDT
ERWIN SCHROTT
CARTER SCOTT
VINCENT SCUDERI
KATHLEEN SEGAR
MICHEL SENECHAL
NANCY SHADE
MIKA SHIGEMATSU
JOHN SHIRLEY-QUIRK
STEVEN SHORT
CYNDIA SIEDEN
MARIETTA SIMPSON
BO SKOVHUS
WICUS SLABBERT
TREVOR SMITH
STEPHEN SMITH
PAUL SOPER
DAVID SOXMAN
KEVIN ST.CLAIR
SUSAN STACEY
ROBYN STEVENS-WOODLE
KURT STREIT
DANIEL SULLIVAN
THOMAS SUNNEGARDH
MARK SWINDLER
DARINA TAKOVA
STEPHEN TERRELL
DIMITRA THEODOSSIOU
JEAN THILL
TAZEWELL THOMPSON
MARTIN THOMPSON
STEFANIA TOCZYSKA
TOMAS TOMASSON
THOMAS TROTTER
TIMOTHY TUCKER
DONNA TURCHI
LEONTINA VADUVA
SYLVIE VALAYRE
YOURI VAMOS
MARCO VARELA
RAMON VARGAS
ENCARNACION VAZQUEZ
VITTORIO VITELLI
DEBORAH VOIGT
DAWN LOUISE WADE
ALFRED WALKER
YAN YAN WANG
KEITH WARNER
YOKO WATANABE
WOLFGANG WEBER
PETER WEBSTER
BERND WEIKL
LEE ANN WELLER
WILLARD WHITE
JOHANNES WIEGAND
MARLIN WILLIFORD
QUADE WINTER
VIRGINIA WINTERS
FREDERICK WINTHROP
MAX WITTGES
MATT WOODBURY
DARREN WOODS
YANNI YANNISSIS
GRANT YOUNGBLOOD
STELLA ZAMBALIS
ELENA ZAREMBA
IRENA ZARIC
DELORES ZIEGLER
MARILYN ZSCHAU

The list below contains names of those whose addresses are either incorrect or missing.
Please contact the AGMA Plan B Office to update your information!

JOHN MARK AINSLEY
SOFIA AKSENOVA
RONALD ALLEN
JULIANA ANDERSON
GRACIELA ARAYA
ARMANDO ARIOSTINI
OXANA ARKAEVA
VLADIMIR ATLANTOV
DANA BAKER
SALVATORE BASILE
MARIA BAYO
TITO BELTRAN
KATERINA BERANOVA
HELMUT BERGER-TUNA
RICHARD BERKELEY STEELE
HANS PETER BLOCHWITZ
LUIS MARIA BRAGATO
KATHLEEN CASSELLO
JEAN-LUC CHAIGNAUD
JOEL COFFEY
SORIN COLIBAN
ELIZABETH CONNELL
MARTA CULLERES
JOSE CURA

Continued on page 19

Contact List

AGMA National Office

AGMA National office hours are 9:30 a.m. to 5:30 p.m. Eastern time, Monday through Friday.

Address:	1430 Broadway, 14th Floor; New York, NY 10018
Telephone:	212-265-3687 or, toll-free: 1-800-543-2462
Fax:	212-262-9088
Hotline:	212-265-3687
Website:	www.musicalartists.org
Email us at:	AGMA@musicalartists.org

Linda Mays, AGMA President
Telephone: 1-800-543-2462

Alan S. Gordon, AGMA National Executive Director
Telephone: 1-800-543-2462
Email: AGMANY@aol.com

AGMA Emergency Relief Fund

The AGMA Emergency Relief Fund provides emergency assistance to AGMA members. If you are in need call The Actors' Fund intake worker at:

East coast:	212-221-7300 or 1-800-221-7303
Midwest:	312-372-0989 or 1-800-221-7303
West coast:	323-933-9244 or 1-800-221-7303

AGMA Retirement and Health

For assistance with AGMA Health Plan A and B (see also Administrative Services Only, below), AGMA Pension Plan, and AGMA Retirement Plan, contact AGMA Retirement and Health at:

Address:	1841 Broadway, Suite 507 New York, NY 10023
Telephone:	212-765-3664
Email:	agmaretirement_health@yahoo.com

Administrative Services Only, Inc.

For assistance with AGMA Health Plan B, contact Administrative Services Only at:

Address:	P.O. Box 9010; 303 Merrick Road Lynbrook, NY 11563-9010
Telephone:	516-396-5565 (within NY State)
Telephone:	1-877-999-3555 (toll-free)
Office Hours:	8-5 pm Eastern time, Monday-Friday.

Leave a message after hours and someone will get back to you. Plan B form: To obtain a Plan B claim form, enter the AGMA website at www.musicalartists.org, and click on "Important News," then click on the Plan B claim form (pdf file).

The Actors' Fund - General services

For more information, please contact:

In the New York Area, call 212-221-7300;
e-mail: tabas@actorsfund.org.
In the Chicago Area, call 312-372-0989;
e-mail: dtowne@actorsfund.org.
In the Los Angeles Area, call 323-933-9244;
e-mail: intakela@actorsfund.org.
General website address: www.actorsfund.org

The Actors' Fund - The Actors' Work Program

For employment and training information and services, contact:

In the New York Area, call 212-354-5480;
e-mail blevinso@actorsfund.org
In the Chicago Area, call 312-372-0989;
e-mail dtowne@actorsfund.org
In the Los Angeles Area, call 323-933-9244;
email lgreene@actorsfund.org
General website address: www.actorsfund.org

The Actors' Fund - Artist's Health Insurance Resource Center

This resource offers comprehensive health insurance information and referral. Find out information from their website, at www.actorsfund.org/ahirc. Email them at: AHIRC@actorsfund.org. Or send your inquiries by mail to: The Actors' Fund, National Headquarters, 729 Seventh Avenue, 10th Floor, New York, NY 10019. If you need to speak with someone, call The Actors' Fund at their general number, which is: 212-221-7300.

TEIGIT (The Entertainment Industry Group Insurance Trust)

TEIGIT has administered health insurance plans for members of participating associations in the arts and entertainment industry. To find out if you are eligible, to enroll, or to have your questions answered, contact them at:

Telephone:	212-758-5675 or, toll-free: 1-800-886-7504.
Fax number:	212-888-4916
Website:	www.teigit.com
Email them at:	teigit@teigit.com

Union Privilege

Union Privilege, created by the AFL-CIO in 1986, takes advantage of the collective buying power of large numbers of union members to provide you and your families with valuable consumer benefits. Contact them at:

Address:	1125 15th Street, NW, Suite 300; Washington, DC 20005
Toll-free Union Plus Benefits Number:	800-452-9425
Telephone:	202-293-5330
Fax:	202-293-5311
Website:	www.unionpriv.org and www.unionplus.org

Safety Information

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

Safety Information for all AGMA Shop Delegates/Stewards and Members

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

Professional Building Security should:

- inspect all packages entering building
- inspect bags and purses
- provide surveillance cameras with tapes
- provide parking garage security, car inspection, surveillance cameras, and professional personnel

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.

The *La Bohème on Broadway* cast and audience experienced an emergency evacuation on March 26, 2003. Our members report that the process was handled responsibly and safely.

In other safety news, Louis Perry, New York City Opera AGMA Chorus Delegate, reports that AGMA's National Dance Executive, Deborah Allton has been invited to become the Co-Chairperson of the newly formed Coalition of New York State Theater Unions and Guilds at Lincoln Center. The top two agenda items are:

- To address health & safety issues at the NY State Theater
- To address fire and evacuation procedures at the NY State Theater

AGMA has recently become an active participant in the Coalition of Broadway Unions and Guilds which also deals with the safety of our AGMA members performing in Broadway theatres.

In Memoria

H. Wesley Balk
Fedora Barbieri
Nadine Connor
Michael Reginald Hendricks
Jerome Hines
Melissa Lawless
Maeretha Stewart
Beverly Robinson
Kenneth Thompson
Vera Zorina

Dues Objection (Continued from page 3)

developed in response to the holdings in a U.S. Supreme Court case known as Communication Workers of America v. Beck relating to the expenditure of dues income for non-representational purposes.

All persons working under an AGMA collective bargaining agreement containing a union security clause are required, as a condition of employment, to pay dues and initiation fees to AGMA. Employees have the right to decide whether they wish to be members of AGMA. Employees who decide not to join AGMA remain obligated, under the union security clause, to pay an agency fee to AGMA equal to regular AGMA dues.

Employees who are not members of AGMA, but who pay dues to AGMA pursuant to a union security clause of a collective bargaining agreement, have the legal right to object to supporting certain activities which are not related to collective bargaining, contract administration and grievance adjustment ("representational activities") and may obtain a reduction in their dues and initiation fee.

Employees who choose not to become AGMA members and object to paying full dues should be aware that by electing not to become full members, they forfeit the right to enjoy a number of benefits available to members only. Among the benefits available only to full AGMA members are the AGMA Emergency Relief Fund, Union Privilege insurance, health, and loan benefits, the right to attend and participate in Union meetings, the right to run for Union office and to nominate and vote for candidates for Union office, the right to participate in contract ratification and strike votes, the right to participate in development and formulation of Union policies, and the right to participate in the formulation of Union collective bargaining demands.

Audited financial statements are prepared for AGMA which calculate the percentage of expenditures made for representational and non-representational activities. While the exact amount varies slightly each year, approximately 99% of the expenditures each year are for representational activities. Non-members may object to payment of that portion of AGMA dues which are spent on non-representational activities. These include expenditures such as community service and charitable contributions; lobbying; legislative efforts and political activities; members-only benefits; and litigation which is not germane to collective bargaining, contract administration or grievance adjustment. Non-members are legally obligated to pay for expenses connected with representational activities, which include negotiations with employers; enforcing collective bargaining agreements; meetings with employer representatives; member and staff committee meetings concerned with matters relating to employment practices and/or collective bargaining provisions; discussion of work-related issues with employers; handling employees' work-related problems through grievance and arbitration procedures, before administrative agencies or in informal meetings; union administration, litigation, publications, and professional services relating to any of the above.

We believe that without the concerted political activity of the Union movement, the great social legislation of this century such as the Social Security Act, the Family and Medical Leave Act, minimum wage laws and the Occupational Safety and Health Act would never have become law. This remains truer than ever today. In our opinion, community service, legislative activity, lobbying, political activities and litigation related to broader issues of concern to Union members as citizens are critically necessary for the improvement of working conditions of all artists we represent. It is for this reason that we believe that it is essential for AGMA to support such activities which benefit all working people in the United States.

You have the right to decide whether to be a part of this important effort.

AGMA's procedure regarding non-member dues-payers and their right to seek a partial reduction of their dues and initiation fees has been developed in response to decisions of the United States Supreme Court.

Continued on page 20

"Missing" Plan B List (Continued from page 16)

PRIMITIVO DAZA BERBERANA
EDUARDO DEL CAMPO
GIANCARLO DEL MONACO
NADINE DENIZE
JONATHAN DEUTSCH
MARIE DEVELLERAU
JAMES DIETSCH
RUXANDRA DONOSE
REINHARD DORN
JOSE LUIS DUSSUAGE CALZAD
KALLEN ESPERIAN
DAMON EVANS
TIZIANA FABBRICINI
LEOPOLDO FALCON
SEAN FALLEN
ELENA FILIPOVA
LYNE FORTIN
KARL FREEBERG
JUERGEN FREIER
JAMES FROST
GIOVANNI FURLANETTO
ARCANGELO GALLO
REBECCA GARCIA
MAREK GASZTECKI
SONDRA GELB
VASSILY GERELLO
JOZSEF GREGOR
GEGAM GRIGORIAN
VSEVOLOD GRIVNOV
MARIA GULEGHINA
REINHARD HAGEN
CARL HALVORSON
JANET HARDY
TOM HARPER
MICHAEL HEINICKE
CESAR HERNANDEZ
JHANE HILL
SUMI JO
BERT JOHNSON
BRIAN JOYCE
DIETER KAEGI
STEFANIA KALUZA
MOTTI KASTON
LJUBA KAZARNOVSKAYA
RICHARD KNAPP
PHILIP KOFFRON
VALERY KUZNETSOV
ETERI LAMORIS
ROSEMARIE LANG
GAETAN LAPERRIERE
KENNETH LEVITT
MARJANA LIPOVSEK
JUDITH LOVAT
TERRI MACKAY
DANIELLE MARTIN
VLADIMIR MATORIN
CHRIS MERRITT
MAXIM MIKHAILOV
TODD MILLER
CHOONG KI MIN
MARC MINKOWSKI
GHIM MISOON
ISABEL MONAR
ADRIANA MORELLI
IGOR MOROZOV
KEVIN MURRAY
SUSAN NEWELL
WIESLAW OCHMAN
FRODE OLSEN
JOLANTA OMILLIAN
JAVIER ULACIA ORTIZ DE URBINA
KIMBERICA OTTOGALLI
JOHNATHON PAGE
STEFANO PALATCHI
ROSE PARKER
HEIDI PERSON
RAQUEL PIEROTTI
CONSTANTIN PLUJNIKOV
LAURA POLVERELLI
MARIAN POP
PATRICK POWER
DAVID RENDALL
JEAN RIGBY
TIMOTHY RITCHIE
JUAN RODO
RAFAEL ROJAS
WOODY ROMOFF
NEIL ROSENSHEIN
IRINA RUBTSOVA
GILBERT RUNEY
HENRY RUNEY
WILLIAM SAETRE
OSCAR SAMANO
JAMIE SANDERS
HECTOR SANDOVAL
PAUL SAVANAH
ANDREW SCHROEDER
ALLEN SCHROTT
GARETH SCOTT
UTE SELBIG
ROBERTO SERVILE
PIETRO SPAGNOLI
PENNY ODAR SPRAGUE
SYLVIA STONER
WEI XIU SUN
VJEKOSLAV SUTEJ
ROSALIND SUTHERLAND
JENNIFER SWANSON
ALBERT TAKAZAUCKAS
MARIANNA TARASOVA
JULIE TAYMOR
BRYN TERFEL
MARK TREVIS
PATRICK TRIPLETT
ROMAN TSYMBALA
CARLO VENTRE
SANDRA WALKER
PETER WATSON
SCOTT WEBSTER
STEPHEN LEN WHITE
STEIN WINGE
KRISTA WOZNIAK
SUSAN YANKEE
GREGORY YURISICH
MARIA ZOUVES

Union Action

AGMA President Linda Mays with Patrick Quinn, President of Actors' Equity.

Linda Mays and New York Area Chairperson, Mitchell Sendrowitz, supporting American Federation of Musicians (AFM) Local 802 Broadway strikers.

Dues Objection (Continued from page 19)

Pursuant to AGMA's procedure, there is an annual period for a non-member to indicate an objection to AGMA's expenditures. Objections filed within thirty days of your receipt of this notice will be effective immediately. If you choose to object at a later time, an objection may be filed in the thirty days following your resignation from membership or in the objection period. The objection period is from June 1 through June 30. Non-members who express their objection within that period will have their dues (and, if applicable, initiation fees) reduced for the 12 months beginning August 1 and running through July 31. AGMA estimates that any such reduction will be less than 1% of total dues and fees otherwise due.

The AGMA objection procedure works as follows:

Dues and initiation fees payable by objectors will be based on AGMA's expenditures for those activities it undertakes to advance the employment-related interests of the employees it represents, described above as representational activities. Non-members who object to payment of full dues will receive an explanation of the basis for their reduced dues/fees. That explanation will include a list of the major categories of expenditures for activities deemed to be both "representational" and "non-representational," and an accountant's report verifying the breakdown of these "representational" and "non-representational" expenditures. Objectors have the option of challenging AGMA's verified calculation of the reduced dues/fees before an impartial arbitrator appointed by the American Arbitration Association, and a portion of the objector's dues/fees reflecting sums reasonably in dispute will be held in escrow pending the arbitrator's decision. Details concerning the arbitration process will be provided to any objectors who challenge the dues/fees.

Non-members who have objected to payment of full dues will be required to pay that percentage spent on representational activities and will have their dues reduced by the amount spent on non-representational activities. They will not receive any members-only benefits or privileges.

Objections should be directed to the AGMA Membership Department Supervisor, 1430 Broadway, New York, New York 10018. All objections must contain the objector's current home or mailing address. The reduced dues/fees of objectors will be calculated and reflected in the dues/fees bills. Individuals desiring to retain "objector" status must renew their objections during each annual objection period.