EXECUTIVE DIRECTOR'S REPORT

On the State of the Union

Four years ago, I instituted the idea of sending an annual report to the Board of Governors as a way in which to keep track of our ongoing progress in revitalizing AGMA. Because opera, concert and dance companies are now imperiled by an uncertain economy, diminished gifts and faltering ticket sales, I thought this would be a good time to send a similar report to the membership at large to reassure you that your union is in excellent condition and fully prepared to take advantage of the opportunities that continue to present themselves to us.

This report covers the 18 months from February 2002 until August of 2003, and I am very pleased to report to you on the exceptionally good state of your union.

Through expanded efficiency, better dues collection and the creation of new sources of revenue, we've increased our assets and resources significantly. Our outside auditors report that AGMA's fiscal operations are in order and continue to regularly improve, we've added several superb new professional staff members and refocused the remaining staff, our victory over AFTRA and our new Jurisdictional Agreement with Actors' Equity have exponentially improved our ability to represent our members and our reputation within the entertainment community, we've developed a successful presence on Broadway, developed symbiotic working relationships with most of the companies that employ our members, begun the implementation of a comprehensive delegate training program, begun to implement a system of soloist delegates, taken the first steps toward revamping the way in which agents represent our members and moved to a first-rate, larger, but less expensive headquarters.

Despite tough financial times in the world of opera, concert and dance, our membership continues to grow, we continue to succeed at negotiating meaningful improvements in their collective bargaining agreements, we've assembled an unbeatable team of outside counsel and inside lawyers, other unions now seek out our advice and assistance in their own negotiations and, now that our Relief Fund is properly administered, it finally has use of the assets necessary to assist those members who are truly in need. Our website and our AGMAzine have (continued on page 3)
FROM THE
PRESIDENT
LINDA MAYS

The recent AGMA Board of Governors and officers election marks a positive trend for our union. Competition, diversity, challenge, and viable voter choices assure vitality in any union.

In response to the legitimate long-term demands for a stronger, more efficient, pro-active, protective, revitalized, respected union, four years ago we embarked on a drastic, dramatic, unorthodox course of change.

A cost of abrupt, innovative, aggressive change is often suspicion, discomfort, challenge, and gratuitous aggression. The initiators of change and those affected by change often simultaneously experience these natural responses.

You have officers and leaders who serve both as watchdogs and as responsible proponents of progress. As individuals your leaders have vastly diverse union agendas, varied work experiences within AGMA and other entertainment unions, different geographic bases, a wide range of interest in political advocacy, and desperately busy schedules. You can be very proud of this infusion of creativity.

As a result of the recent diligence of AGMA's elected leaders and professional staff, we have moved from press oblivion to positive, constant press coverage and a reputation as the "mouse that roared."

Through a non-exploitive internet agreement, an unprecedentedly close collaboration with Opera America and Dance USA, as well as a determination to work with employers and artistic management for the protection of our live performance culture and audience development, AGMA initiates and nurtures strategic union management working relationships as a practical and responsible investment in our artistic and economic futures. We can protect you and also protect the future viability of our classical art forms. This strategy is currently unique to AGMA and only possible when AGMA is a respected partner.

Also, AGMA is involved in coalitions with other arts and entertainment unions. Our crossover agreement with Equity is a dramatic example. There is ongoing solidarity in advance of an unforeseen attack on our industry precepts such as virtual performance culture.

Our new reputation has made a noticeable difference in some of our largest performance venues as renegotiations build bridges and spark member involvement in AGMA. Respect garnered during negotiations leads to greater success when enforcing contracts, protecting members, and involving members in their union.

AGMA was the first entertainment union to charge a visa processing fee, first to challenge the sacrosanct precept of live performance/video artists needing to pay for dual union representation, first to adopt an aggressively protective smoke and fog policy, first to utilize the AGMA Plan B type flexible spending component/choice for employer-benefit contributions. It is very gratifying to be approached by the leadership of much larger, richer unions for negotiation assistance and guidance about participating in TEIGIT, Union Privilege, and other programs, because we got there first.
Director's Report (continued from page 1)

improved our internal communications and we consistently get good coverage in all of the trade papers and national press.

With a streamlined Board of Governors, committed national officers, a very involved Executive Council, active committees, and a hardworking staff that is dedicated to membership service and protecting contractual rights, AGMA is positioned to expand its sphere of influence and to explore the myriad ways in which to better defend its membership and advance their interests.

Across the country, we are now in the midst of difficult negotiations with employers who seem determined to reduce productions, performances and wages. Nonetheless, assisted by exceptional negotiating committees, our staff negotiators and our outside attorneys are fully able to meet that challenge.

It goes without saying that some significant problems and uncompleted projects still remain for us, but the year ahead holds the promise of further growth in our membership, improved membership services, better contracts and the expansion of AGMA as an institution, either on its own or in some sort of working partnership with another union.

Please feel free to ask me for more information about anything in this report or to share your views, comments or concerns about any aspect of AGMA's operation. I can be reached directly at 800-543-AGMA or at AGMA NY@aol.com

I. Significant Developments

A) Equity

Perhaps the development of greatest current, and future, significance to occur over the past 18 months was our new overall jurisdictional agreement with Actors' Equity, an agreement that gives AGMA a presence on Broadway, an active role in negotiating certain Broadway agreements, an opportunity to participate in some Equity auditions, a new and continuing revenue stream from the Broadway performances and tours of the very successful production Movin' Out, and the potential for still more income from other Broadway sources.

AGMA will now have a continuing role on all Broadway and road productions of Movin' Out, a role that shares jurisdiction and dues with Equity. The Agreement also created a new category of Broadway shows (called crossover productions and containing some elements of Equity jurisdiction and some elements of AGMA jurisdiction) and the Agreement provides that Equity and AGMA will share the jurisdictional representation, and the dues, from crossover productions and that AGMA members will have the right to audition for those productions without regard to whether or not they are members of Equity.

B) AFTRA

Another significant development was the finalization of our overwhelmingly successful initiative to reclaim jurisdiction from AFTRA with regard to the compensation payable to our members when their AGMA work product is released on television, radio, CDs, videos, DVDs, over the internet or in any other media.

Except at the Met (where a previously existing collective bargaining agreement will continue for several years) our victory to reclaim jurisdiction from AFTRA is complete. Now AGMA, not AFTRA, negotiates compensation for its own members whenever their work is released anywhere. In every single instance the deals for the release of opera, concert and dance program material negotiated by AGMA have been more lucrative for members than were the previous AFTRA contracts and now all fringe benefits go to the members' AGMA Health and Retirement Plans, or directly to the members, rather than being lost to the AFTRA Plan's unattainable coverage threshold.

No longer do AGMA members have to join another union to get the compensation to which they are entitled for the expanded use of their work.

The recapture of our jurisdiction from AFTRA and Equity has also resulted in a tremendously improved relationship with the national leadership of both unions and our National Executive Director and theirs regularly discuss common goals and mutual interests in a new atmosphere of collegiality.

C) The third development of immense value to us was the creation of a system of visa processing fees. Under INS Regulations, every employer seeking a visa to bring an alien performer into the United States must ask the appropriate union for a consultation letter, in which letter the union expresses an opinion as to whether or not the facts contained in the visa petition seem to satisfy the requirements of the applicable statute. As part of our analysis of staff work several years ago, we discovered that AGMA was reviewing more than 2,500 such petitions each year, the majority of which were from non-AGMA-employers. Since this task was performed by an AGMA employee but benefited non-signatories, we decided to impose a visa processing fee of $250 for each petition from any company that did not have a contract with AGMA. This proved to be an immensely successful idea, and we now anticipate that it will produce a substantially significant amount of pretax income each year.

Because of this, coupled with the income stream generated by the agreement with Equity, AGMA should not (as many other unions have recently had to) need to propose any increase in dues for the foreseeable future, notwithstanding the increase in expenses necessitated from our increased level of staff and the projects we have undertaken.

II. Staff

We have now put together an exceptional, professional, highly motivated staff with excellent morale that, by any measure, is demonstrably dedicated to advancing the interests and concerns of the membership. Over the past 18 months, we've added several key staff employees, and redefined the jobs of the employees who remain on staff.

(continued on page 5)
2003 National Officer Election Results*

**PRESIDENT**  
Linda Mays**  
Write-in votes 19

**FIRST VICE-PRESIDENT**  
Tim Jerome  
Mitchell Sendrowitz  
Write-in votes 3

**SECOND VICE-PRESIDENT**  
James Odom  
Write-in votes 13

**THIRD VICE-PRESIDENT**  
John Coleman  
Write-in votes 9

**FOURTH VICE-PRESIDENT**  
Colby Roberts  
Write-in votes 8

**FIFTH VICE-PRESIDENT**  
Burman Timberlake  
Write-in votes 14

**TREASURER**  
Lynn Lundgren  
Write-in votes 17

**RECORDING SECRETARY**  
Candace Itow***  
Write-in votes 1

Notes:

*National Officers are elected for a two-year term  
**Winners are in bold  
***On August 4, 2003, Candace Itow resigned as Recording Secretary in order to accept the AGMA staff position of Membership Department Supervisor. At the September 15, 2003, Board meeting, Mitchell Sendrowitz was appointed AGMA Recording Secretary for the remainder of the two-year term. We congratulate both Candy and Mitch.

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2003 Board of Governors Election Results

**KEY**
- Winners are in bold.
- Italics indicate winner by write-in.
- The number in parentheses following the name of the elected individual indicates the year the office term expires.

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**01 NEW YORK AREA**

**SOLONISTS (4 VACANCIES)**
Luretta Bybee (2006) 251
Greer Grimsley (2006) 237
LeRoy Lehr (2006) 264
Keith Jameson (2006) 4
Other write-in votes 48

**CHORISTERS (4 VACANCIES)**
Pam Smith (2006) 187
Louis Perry (2006) 184
Karen Grahn (2006) 153
Glenn Bater (2006) 150
Charlotte Philley 148
Dennis Williams 132
Harriet Greene 123
Write-in votes 5

**DANCERS (2 VACANCIES)**
James Fayette (2006) 128
Stephanie Godino (2006) 109
Erica Dankmeyer 108
Tom Patrick 92
Lawrence Leritz 64

**02 So. CALIFORNIA AREA**

**SOLONISTS (1 VACANCY)**
Michael Gallup (2006) 34
Lori Stinson 27
William Nolan 22
Rosalind Newman 14

**CHORISTERS (1 VACANCY)**
Scott Blois (2006) 86
Write-in votes 7

**03 CHICAGO AREA**

**SOLONISTS (1 VACANCY)**
David Cangelosi (2006) 6
Other write-in votes 14

**CHORISTERS (2 VACANCIES)**
Richard Similio (2006) 87
Jeanne Scherkenbach (2006) 83
Chuck Coyl 41
Write-in votes 2

**04 SAN FRANCISCO AREA**

**CHORISTERS (1 VACANCY)**
Jay Moorhead (2006) 43
Julianne Booth 40

**05 NEW ORLEANS AREA**

**CHORISTERS (1 VACANCY)**
Julie Condy (2006) 4
Other write-in votes 1

(continued on page 5)
**Director’s Report (continued from page 3)**

A) Deborah Allton, at AGMA for almost a year as our National Dance Executive and Counsel, has also taken over the job of acting as liaison between AGMA, our members working on Broadway, and the other unions active on Broadway. Deborah also serves as an officer of COBUG, the Council of Broadway Unions and Guilds, in which AGMA has become an active participant. That aspect of her job is, of course, secondary to her principal and, thus far, successfully implemented role of doing aggressive, internal organizing and education among our dancer members.

B) Linda Bartlett became our staff Director of Legal Affairs in May, with two principal duties: First, to oversee all of AGMA’s legal affairs, defend members’ contractual and legal rights and protect AGMA from liability and, second, to handle the renegotiation of those major collective bargaining agreements that I can’t do myself. Linda also serves as a Vice President of the 4A’s.

C) Candace Itow began work as our Membership Department Supervisor in August. Having served AGMA’s members for many years as an elected officer, Candy will bring a detail-oriented, energetic, and member-friendly philosophy to the job.

D) Unfortunately, the position of Southern California Area Representative remains open but we continue to actively solicit potential candidates for this essential job and to find other ways in which to provide service to our members in the Southern California area.

E) Two of our area representatives are now full-time, regular employees. Both Eleni Kallas and Nora Heiber have done exceptionally good work over the past 18 months and have proven themselves to be actively committed to AGMA’s interests. Additionally, we’ve added two part-time Area Representatives, John Hanriot (Southern Area) and Cristine Reynolds (Northwest Area). Both have already exceeded our expectations in terms of improving membership contact and services within the areas that they serve.

F) In terms of future staffing needs, we have identified the need for what might best be described as a combination contract compliance person who also has paralegal duties, someone who would work with Candace Itow on Schedule C and contract compliance issues as well as assisting Linda Bartlett and Deborah Allton with grievance intake and processing.

In the more distant future, we will need to consider the possibility of a staff soloist liaison, the possibility of an additional staff dance person to service the dancers (if the work load requires it) and the possibility of a staff person to be primarily responsible for working with production staff members.

G) Before moving on from the issue of staff, I want to share with the membership my belief that Gerry Angel (who we’ve given the enhanced title “Director of Operations” so as to reflect the expanded scope of her job duties) is truly the key administrative employee in terms of keeping your union’s internal structure running well. From the largest aspect, to the most minute detail of our operations, Gerry is responsible for human resources, personnel, fiscal operation, intensive staff supervision, records maintenance, information technology, maintenance of the physical aspects of the offices, improving membership services and all of the other jobs that need to be done so that AGMA works smoothly.

III. *Negotiations*

Director's Report (continued from page 5)

Singers, Pittsburgh Ballet, Pittsburgh Opera, Seattle Opera, Tulsa Ballet, Voices of Ascension, Washington Concert Opera, Wolf Trap, and with La Bohème on Broadway.

Currently, our negotiators are working on the contracts at the Boston Lyric Opera, Joffrey Ballet, Lyric Opera of Chicago, Lyric Opera of Kansas City, San Francisco Opera, San Francisco Ballet, Tri-Cities Opera, the road tours of Movin' Out and the special productions of La Bohème on Broadway.

In the year ahead, we will renegotiate the contracts at Central Cities Opera, Santa Fe Opera, Florentine Opera, LA Master Chorale, Ballet San Jose, Lyric Opera of Kansas City, Arizona Opera, Houston Ballet, Opera Theatre of St. Louis, Washington Opera, LA Opera and Atlanta Ballet.

IV. Conferences

A) In August of 2002 we held our first area-wide meeting and conference in Chicago. This tremendously successful experiment gave officers, staff and members an opportunity to share concerns about the union and help chart its future. As part of that conference, the Executive Council held its second in-person meeting, an occasion that provided still another chance for the spontaneous generation of ideas and plans that is vital to continuing improvements in AGMA.

B) We are now in the initial planning stages of establishing an AGMA presence and participation at the June 2004 Opera America/Dance USA/Chorus America “First National Performing Artist Convention” to be held in Pittsburgh. This would give us the opportunity to interact on a massive scale with all of the employers of our members and would also accord us a concurrent time period within which to have our own internal meetings.

C) Over the past few years we have become a fully integrated participant in Opera America’s activities and we are working to develop our relationship with Dance USA along the same lines. While our relationship with employers is, of necessity, adversarial once every three or four years, the rest of the time our relationship is symbiotic and our work with these two trade associations has resulted in more harmonious employer-member relationships throughout opera, concert and dance companies nationwide and in our consequent ability to have a positive impact on the course and future of the industry that employs our members.

V. Special Projects

A) Agents and Artists' Management Companies

The recent, but unexpected, opportunity to assist several solo singers with agent problems has also given us the potential opportunity to implement a more modern version of the AGMA-Authorized-Agent-Agreement, similar to those now in place at most other talent unions. Such an agreement, a draft of which is now in preparation, would greatly expand our ability to help our own soloists, would contain some very strong motivating factors compelling agents and managers to insist that their clients become AGMA members, and would eliminate most, if not all, of the inappropriate practices that have developed among agents and managers.

B) Future Projects

We’ve also had ongoing discussions with the Actors’ Fund of America and other organizations to explore the possibility of finding additional ways in which to assist our dancer members as they transition to other careers which could be administered by the Actors’ Fund. These talks continue, as we explore possible sources of funding and as we gauge the interest of outside organizations in participating in such projects.

We also continue in our efforts to revamp the administration of the AGMA Health and Retirement Plans, on which we have expanded the slate of AGMA Trustees to include Colby Roberts, Candace Itow and James Fayette.

The issues involving the use of smoke and fog effects continue to be of serious concern to AGMA’s membership. The creation of a national smoke and fog policy at the Midwest Convention and its subsequent adoption by the Board of Governors, however, has given us a national standard to propose in all of our contract negotiations. Employer acceptance of this policy will help to ameliorate the problems of the past.

VI. AGMA’s Legal Team

As I said earlier, we have assembled a legal team that is, I believe, beyond equal among the other entertainment unions. Linda Bartlett, Deborah Allton and I are all lawyers and each of our jobs has legal, as well as negotiating and membership services or administrative aspects. There are, nonetheless, a wide variety of legal matters that are better handled by outside counsel. Each of our outside attorneys has a specific expertise and their efforts are coordinated to assure that the legal affairs of the union as an institution and of our members as a group, and individually, have a wall-to-wall curtain of protection and defense.

Bruce Simon, of the New York firm of Cohen Weiss and Simon has been AGMA’s general counsel for many years and, in that capacity, he provides continuing guidance and advice to the union as a whole. Bruce’s commitment to, and defense of this union has helped enable AGMA to survive, thrive, and pursue its core functions. In addition to his legal functions, Bruce and I work closely together on issues involving the Met and City Opera.

Gail Lopez-Henriquez, of the Philadelphia firm of Freedman and Lorry, handled all of our legal work in reclaiming jurisdiction from both AFTRA and Equity and has established her reputation as a tough, no-nonsense advocate who never falters in her determination to advance AGMA’s legal affairs. She functions as a quasi-Area-Representative for members in Pennsylvania, and has also successfully negotiated a number of dance company contracts, showing (continued on page 7)
Director's Report (continued from page 6)
great skill in mobilizing dancers to
defend against aggressive company
tactics during negotiations.

Barbara Hillman, of the Chicago law
firm of Cornfield and Feldman, has suc-
cessfully championed the interests of
our Midwestern Area members for
decades, has been responsible for the
very successful renegotiations of the
Midwest Area contracts and also
serves as our Midwest Area Repre-
sentative. She and other members of her
firm have won significant NLRB, Court
of Appeals and arbitration victories on
behalf of members in the Midwest and
in other areas of the country as well.

Neil Lipton and Roy Watanabe of the
firm of Spivak, Lipton and Watanabe
advise us on pension and health care
issues, and serve as counsel to our
Health and Retirement Plans.

VII. Internal Governance

Every labor union experiences
some level of conflict between its pro-
fessional staff and its governmental
bodies. Occasionally, this conflict still
boils over and causes friction between
the two groups.

However, now that AGMA has a fully
functioning professional staff and an effi-
ciently functioning administrative opera-
tion, that conflict is, hopefully, behind us.

One way in which to avoid such con-
tract in the future is to remain focused on
the traditional "separation of powers"
within unions. In every major union, the
union’s officers, leaders, committees
and members determine matters of
union policy and the staff implements
those policies.

Although the staff is available to pro-
vide guidance, counsel, advice and
assistance to the Board and the offi-
cers, it is the union’s elected leadership
(and not the staff) that is ultimately
responsible for determining the union’s
basic policies. In turn, the union’s staff
(and not the officers or a member) is
responsible for the implementation of
those policy determinations and for the
day-to-day operation of the union. As a
matter of law, and of efficient operation,
it’s always advantageous to affirma-
tively maintain that separation so that each
can do their job of advancing the inter-
ests of the union.

Likewise, while there may remain
pockets of widely diverse and conflict-
ing policy perceptions among groups
of members in some geographical
regions, I think that vigorous disagree-
ments over ultimate union policy
issues are a sign that the union is alive
and healthy, rather than stagnant.

VIII. Conclusion

The core function of this, or any other,
labor organization is to negotiate con-
tracts that improve and protect “the
wages, hours, terms and conditions of
employment” of our own members. All
of our other activities are secondary to,
and in support of, that task. A profes-
sional staff, good governance, internal
and external organizing, a streamlined
Board, active leaders, more efficient
administration, sound finances, a great
legal team and a better reputation are
primarily important because they
improve our ability to do our core job
better and with more clout. The staff
has become, and remains, focused on
this reality, and it governs what we do
and how we do it.

Nothing that the staff has accom-
plished in the recent past, however,
could have been possible without the
continuing and strong support of active
and creative leaders, a committed
Board of Governors and a dedicated
membership. Now that we have had
an opportunity to interact much more
closely with other unions, it is all too
apparent how some of them are ham-
pered in doing their own core job by a
burdensome bureaucracy that stifles
creative initiatives.

Your willingness to support our own
initiatives remains AGMA’s ultimate
strength.

Thank you.

Dramatic Stand by AGMA Members Marilyn Horne and Deborah Voigt

By Linda Mays, AGMA President

Trustees Marilyn Horne and Deborah
Voigt recently resigned from the Board
of the Opera Company of Brooklyn to
protest the opera company’s impending
use of a virtual orchestra. It is not
too soon for AGMA to prepare for
employers’ attempts to invent virtual
choristers and soloists. Increasing uti-
lization of enhanced off-stage solo
voices and choruses, as well as cho-
ruses performing from the pit (smaller
numbers of artists and no staging), are

disturbing trends. Is it really such a
stretch for clever entrepreneurs to find
live AGMA performers unnecessary to
an innovative production concept?

We immediately thanked both
artists for their ethics, integrity and
visionary artistic and union solidarity
and invited further comments and/or
information about the situation.

Ms. Horne clarified that her action
was unilateral and had not been offi-
cially solicited by the orchestra’s
union. She went on to say, “It has
long been my contention that the use
of synthesizers, for opera, along with
microphones or other sound enhance-
ment, means we can kiss great
singing good-bye.”

Courageous stands by our renowned
artists have been the lifeblood of AGMA
since its founding. Thank you for con-
tinuing this vital tradition.
NEW YORK

Labor Day Parade
By Linda Mays, AGMA President

The weather on the day of the Labor Day parade in New York City was gorgeous. The event went uphill from there. Our marchers were decked out in beautiful blue AGMA tee-shirts, our banner was cleaned and pressed, and we made a fine impression along the parade route, among the other entertainment unions and at the reviewing stand. We were placed between the AFM Local #802 marching band and the IATSE Local #1 float. After the parade we had an AGMA "picnic" in the park and were joined by marchers from Actors' Equity, AFTRA, Screen Actors Guild and IATSE. The parade is a great event for friends and family! Join us next year!

Our thanks go to Jan Holland as AGMA Parade Liaison and Entertainment Coordinator and to Gerry Angel, AGMA Director of Operations, and Denise Baker, AGMA Personnel Administrator and AGMAzine Editor, who gave invaluable staff support and guidance.

Assemblywoman Susan Johns, New York State AFL-CIO President Dennis Hughes, AGMA President Linda Mays, President AFTRA New York Roberta Reardon

AGMA Labor Day marchers on Fifth Avenue, front row, left to right: Sophia Foratay, Connie Green, Suzanne Falletti, Ellen Lang, Julia Williams, Mitch Sendrowitz, Belinda Oswald, Deborah Allton, Ken Young, Linda Mays; back row, left to right: Gerald Otte and Keith Kalohalani. Other marchers include Jan Holland, Linda Bartlett, and Nat Lichtwar.

Equity President Patrick Quinn, multi-union members and staffers join AGMA's post-parade picnic.

AGMA marchers at the reviewing stand

Labor Day Breakfast
By Linda Mays, AGMA President

Annually, presidents of the AFL-CIO unions are invited to attend a breakfast hosted by the New York Central Labor Council prior to the Labor Day parade in New York City.

This year John Sweeney, international President of the AFL-CIO, Parade Grand Marshall, and Peter Ward, Parade Chair and President of HERE (Hotel Employees and Restaurant Employees) Local #600, inspired the guests to attend the labor rally in support of striking workers at Yale in New Haven on September 13th. The labor leaders were listening. We joined 10,000 other union members and supporters to rock New Haven.

Linda Mays, AGMA National President, Peter Ward, Parade Chair and President of HERE Local #600, Brian McLaughlin, President, New York City Central Labor Council, and Vincent Pitta, attorney for HERE Local #600.

John Sweeney, AFL-CIO President and Parade Grand Marshal, and Linda Mays, AGMA National President, at Labor Day Breakfast at Tavern on the Green
AGMA/The Washington Opera site visit to Constitution Hall in Washington: first row, left to right: Andrea Dickerson, Kristy Woodson, Beth Krynicki, Mimi Legat; second row, l to r: Rosemary Fisher, Teresa Reid, Cindy Oxberry, David Butler; third row, l to r: David Foti, Eleni Kallas, Paul Edson, Rich Hoffheins, Placido Domingo and Noel Uzemack.

Fifty members attended the fall general membership meeting on August 23rd. Elections were held for five positions on the Local Area Committee. Laura Vicari, Teresa Reid, Cristy Langan, Andrea Dickerson, and Jean Crichton were elected to serve along with Tim Kjer, Cathy Raymond, Shawnee Ball, Rosemary Fisher and Vickie Miller. There was a report given on the End of Season Meeting with The Washington Opera (TWO) management. Ten AGMA leaders and delegates (Tim Kjer, Alan Reid, Barbara Stuckey, Jeff Luke, Teresa Reid, David Prager, Elizabeth Whitten, Rosemary Fisher, Rich Hoffheins, and Laura Vicari) attended that meeting with me on behalf of their fellow artists to discuss the past season and prepare for the new season. The remainder of the general membership meeting involved discussions on harassment in the workplace, problems in rehearsals and performances, professionalism of our members and a review of chain of command. Members volunteered to serve on the TWO negotiating committee for next summer. Anyone still interested in becoming involved should contact me. Negotiation preparatory meetings will begin this fall.

Active membership is the key to AGMA's success. Some members volunteer extensively by serving on the Local Area Committee, some serve as delegates in our productions, some serve on the National Board of Governors and their standing committees, and some serve on negotiation committees. Have you thought about why your Collective Bargaining Agreements are so good and why your working conditions are some of the best? It is because all of you take an active part in making it happen. Prior to the commencement of TWO productions at their temporary location, DAR Constitution Hall, a number of artists representing the various members of the bargaining unit attended a site visit with Management (photo left).

Dancers at TWO are delighted with the new L'AIR floor purchased to ensure their safety at rehearsals. Recently installed prior to the commencement of DIE FLEDERMAUS rehearsals in August, the floor is much appreciated by all. Special thanks to the Trustee of The Washington Opera who has given the floor anonymously. Pictured below are dancers auditioning on the new floor for Doug Varone, choreographer, for the production of DIE WALKURE.

On May 21st AGMA members performed a Benefit Concert for the Baltimore Opera Company (BOC) entitled Un bel di di Maggio (A Beautiful Day in May). Principal artists Susan Patterson, Liping Zhang, Ning Liang, Jose Luis Duval, Mark Delavan, and Jeffrey Kneebone were joined by AGMA choristers and production staff to support a company that has been in existence for over 50 years. IATSE and American Federation of Musicians members donated their services as well.

W/B member John Lehmeyer (AGMA Director, Costume & Set Designer) passed away on May 26th. Mr. Lehmeyer was closely associated with the Baltimore Opera Company and the Peabody Conservatory. He had an extensive career at regional opera companies and opera training programs all across the U.S. and Canada. His costume designs constitute large inventories at several major industry costume houses. The magic of Mr. Lehmeyer's productions will remain with us for many years to come.

On September 1st, Dr. Rose Bello died after her battle with cancer. Many will remember her beautiful mezzo voice from the chorus at TWO. As an active recitalist, she developed a program, "Deep Rivers: Afro-America in Verse and Voice." She produced and hosted a radio program "Black Women in Classical Music — a Celebration." In addition to her performance career, Dr. Bello was a Russian Vocal Music Scholar who, after receiving her degrees locally at the University of Maryland, also studied at (continued on page 13).
TENTATIVE AGREEMENT REACHED WITH LYRIC OPERA OF CHICAGO

by Management. Finally, just thirty-six hours prior to the time set for the shop meeting, a tentative agreement was reached. The meeting that might have led to the beginning of a strike instead became a meeting for the presentation of the agreement and the beginning of the ratification process.

The term of the new agreement is four years, with across-the-board wage increases of 0, 1.3, 3.1, and 3.5 percent. In addition, there were increases in health care benefits for all members of the shop. There were also increases in retirement benefits for all shop members. And most importantly, there was no loss in guaranteed work-weeks, and only a small reduction in the number of Supplementary Choristers used in the largest productions scheduled.

The ratification process will conclude on October 14, the deadline date for return of mail ballots sent to those members of the Lyric shop who are not currently in residence. It is hoped that the agreement will be presented to the Board of Governors for approval on that date. Congratulations are in order for the committee, which consisted of members representing all areas of the shop including Solo Singers, Production and Staging Staff, Choristers, Core Supplementary Choristers, Supplementary Choristers, Dancers, and Actors.

The uncertain economy, shifts in corporate donations, and drops in subscription rates were offered as reasons for an initial proposal from Management at Lyric Opera that included multiple-year wage freezes, reductions in guaranteed work-weeks and jobs, and limitation and elimination of benefits. Negotiations were further complicated by the simultaneous negotiations for a successor agreement between Lyric and the orchestra members who are represented by AFM. The AFM and AGMA committees kept in close contact in order to facilitate the negotiating process for both groups.

Initial meetings began in May, but were interrupted by scheduling conflicts during June. Sessions resumed in July, just before the shop returned to work for the 2003-2004 season. Management remained adamant in their position that fiscal responsibility demanded major cutbacks. The AGMA committee understood Management's position, but was insistent that AGMA Artists would not bear the burden of the financial reductions alone. In addition, Management felt that it was vital to have a multi-year agreement, while AGMA felt that a shorter term contract would be more beneficial.

As the number of days prior to the opening night of the season dwindled, sessions became longer and more intense. A shop meeting was set to vote on the possibility of a job action. As time began to run out, the shop remained calm, but determined and united. This did not go unnoticed...
SOUTHERN

By John Hanriot, Southern Area Representative

NEW CONTRACT FOR NEW ORLEANS

After a period of four years a new contract has been inked between the New Orleans Opera and AGMA. Through a series of events the successor agreement was negotiated and delayed and extended and renegotiated and now finally approved by the Board of Governors and signed by the New Orleans Opera. AGMA has had a long association with the New Orleans Opera and the new Agreement reaffirms that association and sets the tone for future relations with the Company.

The agreement provides raises of 3% in all fees for the Chorus and Ballet in each year of the new contract. In addition to raises in the minimums provided for Principal Artists, Stage Management and Directors and Choreographers were raises in per diem rates. New coverage was extended to “extra choristers” insuring both better representation and higher rates.

The Negotiating Committee, made up of Board Member Julie Condly and long time New Orleans Choristers Mary Bertucci and Karen Kalin with Southern Representative John Hanriot, recommended approval of the agreement and it was unanimously ratified.

DALLAS OPERA SHOP RATIFIES NEW CONTRACT

On Monday, September 8th, 2003, the Shop of the Dallas Opera ratified a new three-year Basic Agreement. The Agreement, subject to approval by the AGMA Board of Governors and Board of the Dallas Opera was negotiated in June and July by the AGMA Committee and members of the Dallas Opera Management. The AGMA Committee was led by Attorney Barbara Hillman and included Choristers George Eison, Bunny Hodges, Jolie Stratton Milligan, Bobby Tinnion, Stage Manager Bethany Wright and Southern Representative John Hanriot.

Terms of the Agreement include increases in wages and all fees of the three percent per annum in years two and three of the package with an unfortunate wage freeze in year one of the Contract. Contributions to Plan B for Principals, Stage Management, Directors and Choreographers will increase from $65 per performance to $70 over the three-year term. In addition members of the Chorus and Ballet will benefit for the first time as participants in Plan B with contributions of 3%, 4%, and 5% of their gross salary being made for them by the Opera Company. Membership has been offered to one elected member of AGMA to the Board of the Dallas Opera and one to the Long Range Planning Committee of the Opera. Other improvements include sick leave for the Chorus and Ballet, Christmas Holidays for Principals and an improved review policy for Stage Management and Directorial Staff.

NORTHWEST

Marion Oliver McGaw Hall at Seattle Center (left) is the new home to the Pacific Northwest Ballet and Seattle Opera. The Hall includes a state-of-the-art 2,900-seat auditorium (middle). “Parsifal” was the highlight of the Inaugural Season (right).
Plan B Benefits Update

By Linda Mays, AGMA President

Plan B is designed to reimburse primary and secondary healthcare premiums, a wide variety of eligible medical and childcare expenses, deductibles, co-payments, and other legitimate treatments and supplements not normally covered by primary medical insurance providers. The list of IRS-approved expenses adopted by the Plan Trustees is growing each year.

Examples: Laser Eye Surgery: included in allowable medical expenses is 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).

Partial list of expenses that can qualify for reimbursement:

<table>
<thead>
<tr>
<th>Abortions</th>
<th>Hearing aids</th>
<th>Psychologists</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambulance</td>
<td>Hospital services</td>
<td>Recovery treatment for</td>
</tr>
<tr>
<td>Artificial limb</td>
<td>Laboratory fees</td>
<td>substance abuse</td>
</tr>
<tr>
<td>Birth control pills</td>
<td>Medicines</td>
<td>Therapy</td>
</tr>
<tr>
<td>Chiropractors</td>
<td>Nursing services</td>
<td>Transplants</td>
</tr>
<tr>
<td>Co-insurance &amp; deductibles</td>
<td>Operations</td>
<td>X-ray fees</td>
</tr>
<tr>
<td>Dental treatment</td>
<td>Psychiatric care</td>
<td>Lasik surgery</td>
</tr>
<tr>
<td>Eyeglasses &amp; exams</td>
<td>Psychoanalysis</td>
<td>Wheelchair</td>
</tr>
</tbody>
</table>

Reimbursements are not limited to expenses incurred in the U.S.A.

Our AGMA negotiators are aggressively seeking to add more AGMA signatories to the list of participating employers, to obtain coverage for all AGMA employees in signatory companies, and to increase contributions in renegotiations. As a result of the recent Dallas Opera/AGMA contract renegotiation, the chorus and ballet were added to the groups already covered (solo singers, solo dancers, stage managers, assistant stage managers, stage directors, assistant stage directors, and choreographers). AGMA negotiators at Pittsburgh Opera recently attained increases in Plan B contributions for all covered categories.

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 and the claims of eligible family members.

Your Plan B account can increase "overnight," depending on when the Plan B office receives payment on your behalf from a 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 INFORMATION

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

AGMA negotiates benefits. Benefits must, by law, be administered by outside entities.

AGMA Plan B office: 1-877-999-3555, ext. 5543
Administrative Services Only (ASO): 8-5 pm Eastern, Monday-Friday
Leave a message after hours and someone will get back to you.

AGMA National Executive Director, Alan S. Gordon
AGMA President, Linda Mays
Office (local): 1-212-265-3687
Office (toll-free): 1-800-543-2462

David Frye, Solo Artists Delegate
Metropolitan Opera
dfrye@nyc.rr.com

CONTACT NUMBERS

Make sure your current address and all employment contracts are on file with the Plan B office. 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.
AGMA Plan B Signatories

<table>
<thead>
<tr>
<th>Ascension Music</th>
<th>Houston Grand Opera</th>
<th>Opera Pacific</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baltimore Opera Company</td>
<td>The Kaye Playhouse at Hunter College</td>
<td>Opera Theatre of St. Louis</td>
</tr>
<tr>
<td>Boston Lyric Opera</td>
<td>Los Angeles Opera (L.A. Opera)</td>
<td>Philharmonic Orchestra of New Jersey</td>
</tr>
<tr>
<td>Carnegie Hall (Sail Away)</td>
<td>Lyric Opera of Chicago</td>
<td>Pittsburgh Opera</td>
</tr>
<tr>
<td>Central City Opera</td>
<td>Lyric Opera of Kansas City</td>
<td>Portland Opera</td>
</tr>
<tr>
<td>Chautauqua Opera</td>
<td>Melodious Accord</td>
<td>San Diego Opera Company</td>
</tr>
<tr>
<td>Chicago Park District (Grant Park)</td>
<td>Michigan Opera Theatre</td>
<td>San Francisco Opera</td>
</tr>
<tr>
<td>Cincinnati Opera</td>
<td>Music Before 1800</td>
<td>Seattle Opera</td>
</tr>
<tr>
<td>Classic Stage Company</td>
<td>Musica Sacra</td>
<td>Toledo Opera</td>
</tr>
<tr>
<td>The Dallas Opera</td>
<td>New York City Opera</td>
<td>Tri-Cities Opera</td>
</tr>
<tr>
<td>Florentine Opera</td>
<td>New York Concert Singers, Inc.</td>
<td>The Vineyard Theater</td>
</tr>
<tr>
<td>Florida Grand Opera</td>
<td>New York Grand Opera</td>
<td>The Washington Opera</td>
</tr>
</tbody>
</table>

W/B Area News (continued from page 9)

Moscow State University and the Moscow Conservatory. She is survived by her husband and three young children.

Please remember to check your contracts carefully BEFORE you sign them. Be sure all contracts you receive from AGMA signatories are placed on AGMA Standard Artist’s Contracts. Addenda should say AGMA on them as well. If you have any questions or concerns, you should contact AGMA before signing. Baltimore Opera Company and The Washington Opera make Health Plan B contributions for all artists who have sung or danced a role — even a solo bit role. Health Plan B contributions are also made for artists who are on cover contracts for roles. Contact information and claim forms are now available on our National AGMA website www.musicalartists.org.

Special congratulations to AGMA newlyweds, Daniel Holmes and Lori Lind who were married on Aug. 31st. Best wishes also to AGMA members Cathy Raymond and Daniel Olson who were married on Oct. 4th.

AGMA/Actors’ Equity Association (AEA) Crossover Agreement

By Linda Mays, AGMA President

Since our last AGMAzine, one of our most exciting, challenging and rewarding projects has been the formation and implementation of the AGMA/Actors’ Equity Association (AEA) crossover agreement.

Members of both unions reap the benefits of combined administration, strength of contract enforcement, choices for union benefit contributions and increased work opportunities. We retained joint representation of the prestigious cast of Movin’ Out on Broadway and on subsequent tours. The majority of the current cast has worked under AGMA jurisdiction prior to coming to Broadway. Through this agreement we have settled long-term disputes, and we have a tangible solidarity and consolidation unprecedented in the entertainment unions.

The Agreement resulted from a power struggle that allowed both unions to be gracious winners while making members’ needs the top priority. The crossover agreement process has opened the door for exploration of other ways in which we can combine the strengths of our two unions to provide even better representation and services to our memberships. Job security, strong contracts, more work opportunities and enhanced health and retirement benefits are primary goals of both unions.

Alan S. Gordon, AGMA’s National Executive Director, and Alan Eisenberg, Equity’s Executive Director, diligently, professionally, and forcefully crafted and presented the concept and details of this groundbreaking agreement (truce). The AGMA Board of Governors and Equity Council supported this dramatic, visionary concept while the presidents of the two unions, Linda Mays of AGMA and Patrick Quinn of Equity, developed their own style for working out final details. [See photos above.]
Memorial Bench Dedication

By Linda Mays, AGMA President

Frances Ginsberg, AGMA Soloist and Board of Governors member, represented AGMA by singing at the memorial bench dedication for Debra E. Bernhardt, activist and archivist, historian, and head of New York University’s Wagner Labor Archives and Tamiment Library, held on May 9, 2003, at Union Square Park, New York City.

In addition to preserving and honoring labor history, Ms. Bernhardt was the moving force behind the eventual designation of Union Square as a national historic landmark. The focal point of the memorial was the dedication of a bench in the southwest corner of the park to honor Ms. Bernhardt’s monumental achievements. Contributions to purchase the bench could not exceed $5 per donor, so the tribute demonstrated that hundreds of people were touched by Debra’s life.

The U.S. Postal Service chose this occasion as a fitting time and place to dedicate a stamp in honor of Cesar Chavez, the late founder of the United Farm Workers. Ms. Ginsberg collaborated with Debra Bernhardt and Rachel Bernstein (Ms. Bernhardt’s co-author of Ordinary People, Extraordinary Lives: A Pictorial History of Working People in New York) in June 2000 when she acted as musical coordinator of “Voices of Labor,” a labor celebration at the Museum of the City of New York. Host Celeste Holm, Frances, fellow AGMA Board members Stephanie Godino, Jan Holland, and Kenneth Young utilized their professional skills to illustrate the relevance of performing arts unions to the labor movement as a whole.

TEIGIT

By Linda Mays, AGMA President

The Entertainment Industry Group Insurance Trust (TEIGIT) is a benefit of AGMA membership. Since 1965, TEIGIT has administered the health insurance plans for members of participating associations such as AGMA in the arts and entertainment industry. The TEIGIT health insurance plans are available for purchase by AGMA members who meet eligibility requirements in the following states:

California
Downstate New York
New Jersey
Connecticut
Greater Chicago and parts of Northern Indiana
Greater Atlanta
Southern Florida

State mandates dictate many aspects of the plans, so premiums, coverage offered, and carriers vary from state to state. Choices of coverage packages (from individual to full family) are available at competitive prices. The plan administrator is planning a new review, state by state, to attempt to broaden geographic availability to benefit more AGMA members who purchase their own coverage.

A Screen Actors Guild (SAG) committee recently researched self-pay insurance plans and products for its members who are unable to meet the earnings threshold for SAG coverage. TEIGIT rated “outstanding” in their independent study. AGMA has offered TEIGIT to our members since 1995. For more information, call 1-212-758-5675 or 1-800-886-7504; or go to www.TEIGIT.com

The PAAC is at Work

By Sara Blann, Chair, Membership and Member Relations Committee

AGMA is reaching out to potential new members via the newly organized Pre-AGMA Awareness Committee (PAAC), a sub-committee of the Membership and Member Relations Committee.

Its purpose is to create a positive profile of AGMA by educating promising high school and college students as to what AGMA is and does, and the benefits of membership.

We hope to launch our project this fall with our school visitations.
Union Activism at Yale

By Linda Mays, AGMA President

In June of 2003, the Green in New Haven was full of opera fans being entertained by a Metropolitan Opera performance of "Turandot."

On September 13th, the Green held a massive rally of 10,000 activists and supporters from as far north as Maine, as far south as Washington D.C., and as far west as Las Vegas, applauding the 4,000 striking Yale researchers, registrars, food service workers, maintenance and clerical workers seeking fair wages, job security and dignified pension benefits.

The spectrum of participation and concern at the rally was exhilarating. Yale retired workers, electricians, carpenters, pet care workers, politicians, clergy, union officials, and rank and file members came together at President Bush's alma mater to show that labor is alive and well.

Students from Harvard, Columbia, and the University of Chicago joined the Yale workers and Yale graduate and undergraduate students who had convinced professors to hold classes off-campus in private apartments, churches and parks — so as not to cross picket lines. The students who are the workforce of the future saw and felt the power, comfort, and benefits of solidarity.

John Sweeney, AFL-CIO President, called on all national union presidents to join in support. He stressed the importance of representation by the entertainment unions because of the prestigious Yale Drama School and Music Department.

The strike ended on September 19th with both sides claiming victory. HERE (Hotel Employees and Restaurant Employees) and SEIU (Service Employees International Union) are the unions whose workers were on strike. AGMA has historically supported HERE as cafeteria workers in New York struggled to unionize. Cafeteria boycotts (which lowered profits by 80%) and a letter of support from Placido Domingo helped to win the fight.

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In Memoriam

Elizabeth Anguish
Joseph Bellesi
Rose Bello
Beverly Bower
Audrey Brophy
Susan Chilcott
Victor Warren Coleman
Christophe Durand
Robert Durbaugh
Richard Elias
Ethel Fields
Bernard Fischer*
Beno Foster**
Gregory Hines

Robert LaMarchina
John Lehmeyer
John Lombardi
Peter C. Longue
Chester Ludgin***
Caroline Newhouse
Elizabeth P. Pruett
Manuel Rosenthal
Bertram Ross
Michael Skarry
Colin Smith
Edward Jesse Spencer
Walter Tausig
Dino Yannopoulos

* Bernard Fischer served as a member of the AGMA Board of Governors.
** Beno Foster served as a Board member and earned Life Membership status.
*** Chester Ludgin served several terms as Second Vice President of AGMA.
AGMA Emergency Relief Fund Financials

By Linda Mays, AGMA President


The administration of the AGMA Emergency Relief Fund was officially transferred to the Actors' Fund of America on March 1, 2002. The October 1, 2001-September 30, 2002 audited financials reflect the five (5) months prior to the administration change and the first seven (7) months of the current Actors' Fund administration. The transfer of administration immediately improved the level of assistance and counseling to our members. The full cost-efficient impact of the change will not be fully reflected in the financials for at least one more year.

INDEPENDENT AUDITOR'S REPORT

Board of Trustees
AGMA Relief Fund

We have audited the accompanying statements of financial position of the AGMA Relief Fund (the "Fund") as of September 30, 2002 and 2001 and the related statements of activities, and cash flows for the years then ended. These financial statements are the responsibility of the Fund's management. Our responsibility is to express an opinion on these financial statements based on our audits.

We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the AGMA Relief Fund as of September 30, 2002 and 2001 and the changes in its net assets and its cash flows for the years then ended in conformity with accounting principles generally accepted in the United States of America.

BUCHBINDER TUNICK & COMPANY LLP

AGMA Relief Fund
Statements of Financial Position
September 30, 2002 and 2001

<table>
<thead>
<tr>
<th>2002</th>
<th>2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assets:</td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents (Note 2)</td>
<td>$147,320</td>
</tr>
<tr>
<td>Receivables:</td>
<td></td>
</tr>
<tr>
<td>Interest receivable</td>
<td>5,256</td>
</tr>
<tr>
<td>Due from Actors' Fund of America</td>
<td>15,837</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>21,093</td>
</tr>
<tr>
<td>Investments, at fair value (Note 2):</td>
<td></td>
</tr>
<tr>
<td>U.S. government and governmental agencies</td>
<td>421,685</td>
</tr>
<tr>
<td>Common stock</td>
<td>165,481</td>
</tr>
<tr>
<td>Property assets, at cost, net of accumulated depreciation of $0- and $5,619 at December 31, 2002 and 2001, respectively (Note 2):</td>
<td></td>
</tr>
<tr>
<td>Total assets</td>
<td>$755,579</td>
</tr>
<tr>
<td>Liabilities and net assets:</td>
<td></td>
</tr>
<tr>
<td>Accounts payable</td>
<td>$40,317</td>
</tr>
<tr>
<td>Net assets - unrestricted</td>
<td>715,262</td>
</tr>
<tr>
<td>Total liabilities and net assets</td>
<td>$755,579</td>
</tr>
</tbody>
</table>

Statements of Activities
For the years ended September 30, 2002 and 2001

Revenues:

<table>
<thead>
<tr>
<th>Contributions (Note 1):</th>
<th>2002</th>
<th>2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre Authority, Inc.</td>
<td>$15,860</td>
<td>$27,261</td>
</tr>
<tr>
<td>Theatre Authority West, Inc.</td>
<td>-</td>
<td>8,850</td>
</tr>
<tr>
<td>Corporations and foundations</td>
<td>9,750</td>
<td>20,120</td>
</tr>
<tr>
<td>Special events</td>
<td>1,860</td>
<td>4,455</td>
</tr>
<tr>
<td>Annual appeal</td>
<td>22,082</td>
<td>35,619</td>
</tr>
<tr>
<td>Other</td>
<td>3,153</td>
<td>5,483</td>
</tr>
<tr>
<td></td>
<td>$22,705</td>
<td>$101,788</td>
</tr>
</tbody>
</table>

Investment income:

| Interest and dividends | 30,348 | 33,008 |
| (Depreciation) in fair value of investments | (67,150) | (164,808) |
| Gain on sale of investments | 13,867 | 33,084 |
| | (22,935) | (98,716) |

Total revenues | 29,770 | 3,072 |

Expenses (Note 5):

<table>
<thead>
<tr>
<th>Assistance payments:</th>
<th>2002</th>
<th>2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age/disability assistance</td>
<td>11,494</td>
<td>14,385</td>
</tr>
<tr>
<td>Emergency assistance</td>
<td>4,288</td>
<td>40,503</td>
</tr>
<tr>
<td>Assistance thru Actors' Fund</td>
<td>19,163</td>
<td>-</td>
</tr>
<tr>
<td>Fund-raising</td>
<td>3,405</td>
<td>9,742</td>
</tr>
<tr>
<td>Salaries, payroll taxes and employee benefits (Note 6)</td>
<td>118,983</td>
<td>95,746</td>
</tr>
<tr>
<td>Professional fees - legal, accounting and investment advisory and custodian fees</td>
<td>18,313</td>
<td>26,746</td>
</tr>
</tbody>
</table>

(continued on page 17)
Financials (continued from page 16)

<table>
<thead>
<tr>
<th>Year</th>
<th>Administrative expenses</th>
<th>Contributions to organizations</th>
<th>Total expenses</th>
<th>Change in net assets</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002</td>
<td>33,718</td>
<td>365</td>
<td>209,729</td>
<td>(179,959)</td>
</tr>
<tr>
<td>2001</td>
<td>25,993</td>
<td>1,050</td>
<td>214,165</td>
<td>(211,093)</td>
</tr>
</tbody>
</table>

Net assets:
- Beginning of year: $895,221
- End of year - unrestricted: $715,262

Statements of Cash Flows - For the years ended Sept. 30, 2002 and 2001

Cash flows from operating activities:
- Change in net assets: $(179,959) $(211,093)

Adjustments to reconcile change in net assets to net cash (used in) operating activities:
- Depreciation: - 791
- Depreciation in fair value of investments: 67,150 164,808
- (Gain) on sale of investments: (13,867) (33,084)
- Changes in operating assets and liabilities:
  - Decrease in prepaid expenses and other receivable: 1,053 9,341
  - Decrease (increase) in interest receivable: 1,336 (393)
  - (Increase) in due from Actors' Fund of America: (15,837) -
  - (Decrease) in accounts payable: (1,857) (2,754)
- Net cash (used in) operating activities: (141,981) (72,384)

Cash flows from investing activities:
- Proceeds from redemption of U.S. government and governmental agency investments: 163,342 279,097
- (Purchase) of U.S. government and governmental agency investments: - (199,453)
- Proceeds from sale of common stock: 73,105 216,134
- (Purchase) of common stock: (8,369) (223,517)
- Net cash provided by investing activities: 228,078 72,261

Net increase (decrease) in cash and cash equivalents: 86,097 (123)
Cash and cash equivalents, beginning of year: 61,223 61,346
Cash and cash equivalents, end of year: $147,320 $61,223

Notes to Financial Statements — September 30, 2002 and 2001

Note 1 - General: The AGMA Relief Fund (the "Fund") was formed by resolution of the American Guild of Musical Artists ("AGMA"), Board of Governors to provide assistance to members who are needy, aged or infirm, or unable to meet their basic financial obligations.

During 2002, the Board of Trustees entered into an agreement with the Actors' Fund of America to administer benefits of the Fund.

**Funding:** Theatre Authority, Inc. and Theatre Authority West, Inc. are nonprof-

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

Note 2 - Significant Accounting Policies

**Basis of Accounting:** The accompanying financial statements have been prepared on the accrual basis of accounting.

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

**Cash Equivalents:** Highly-liquid investments (invested with high-quality banks) with an original maturity of three months or less are included in cash and cash equivalents.

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

Note 3 - Concentration of Credit Risk: Financial instruments that subject the Fund to concentrations of credit risk include cash and cash equivalents. The Fund maintains accounts at high-quality financial institutions. While the Fund attempts to limit any financial exposure by maintaining accounts at high-quality financial institutions, its deposit balances may, at times, exceed federally insured limits. The Fund has not experienced any losses on such accounts.

Note 4 - Pension Plan for Employees: The Fund participates in the American Guild of Musical Artists Staff Pension Plan, a defined benefit pension plan covering all of its employees. Pension expense was $0- and $4,321 for the years ended September 30, 2002 and 2001, respectively.

Note 5 - Functional Classification of Expenses: In the accompanying statements of activities, expenses have been reported by their natural classification, a method of grouping expenses according to the purpose for which they were incurred. The primary functional classifications are program services and supporting activities. Program services are the activities that result in services being provided to members that fulfill the purposes or mission for which the organization exists. Supporting activities are all activities of an organization other than program services. The following is a summary of expenses by functional classification:

<table>
<thead>
<tr>
<th>Function</th>
<th>2002</th>
<th>2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program services:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Member services</td>
<td>$89,237</td>
<td>$72,153</td>
</tr>
<tr>
<td>Financial assistance</td>
<td>35,310</td>
<td>55,938</td>
</tr>
<tr>
<td>Supporting activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General and administrative expenses</td>
<td>78,147</td>
<td>67,710</td>
</tr>
<tr>
<td>Fund-raising</td>
<td>7,035</td>
<td>18,364</td>
</tr>
</tbody>
</table>

$209,729 $214,165

(continued on page 18)
Financials (continued from page 17)

Note 6 - Allocation of Salaries: The Board of Trustees has determined that 75% of the Fund administrator’s salary, payroll taxes and employee benefits is related to member services. The remaining 25% is related to administrative expenses.

Note 7 - Tax Status: The Fund is exempt from federal income tax under the provisions of Section 501(c)(3) of the Internal Revenue Code.

REPORT OF INDEPENDENT CERTIFIED PUBLIC ACCOUNTANTS

Board of Trustees
AGMA Relief Fund

We have audited the accompanying statements of financial position of the AGMA Relief Fund as of September 30, 2001 and 2000, and the related statements of activities, and cash flows for the years then ended. These financial statements are the responsibility of the Fund’s management. Our responsibility is to express an opinion on these financial statements based on our audits.

We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the AGMA Relief Fund as of September 30, 2001 and 2000 and the changes in its net assets and its cash flows for the years then ended in conformity with accounting principles generally accepted in the United States of America.

BUCHINDER TUNICK & COMPANY LLP

AGMA Relief Fund
Statements of Financial Position
September 30, 2001 and 2000

<table>
<thead>
<tr>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assets:</td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents (Note 2)</td>
<td>$61,223</td>
</tr>
<tr>
<td>Receivables:</td>
<td></td>
</tr>
<tr>
<td>Interest</td>
<td>6,592</td>
</tr>
<tr>
<td>Other</td>
<td>10,000</td>
</tr>
<tr>
<td></td>
<td>6,592</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>1,053</td>
</tr>
<tr>
<td>Investments, at fair value (Note 2):</td>
<td></td>
</tr>
<tr>
<td>U.S. government and governmental agencies</td>
<td>577,419</td>
</tr>
<tr>
<td>Common stock</td>
<td>291,108</td>
</tr>
<tr>
<td></td>
<td>868,527</td>
</tr>
<tr>
<td>Property assets, at cost, net of accumulated depreciation of $5,619 and $4,827 (Note 2)</td>
<td></td>
</tr>
<tr>
<td>Total assets</td>
<td>$937,395</td>
</tr>
<tr>
<td>Liabilities and net assets:</td>
<td></td>
</tr>
<tr>
<td>Accounts payable</td>
<td>$42,174</td>
</tr>
<tr>
<td>Net assets - unrestricted</td>
<td>895,221</td>
</tr>
<tr>
<td>Total liabilities and net assets</td>
<td>$937,395</td>
</tr>
</tbody>
</table>

Statements of Activities — For the years ended Sept. 30, 2001 and 2000

Revenues:
Contributions (Note 1):
Theatre Authority, Inc. | $27,261 | $17,500

2001 | 2000
Theatre Authority West, Inc | 8,850 | 7,500
Corporations and foundations | 20,120 | 31,000
Special events | 4,455 | 4,780
Annual appeal | 35,619 | 30,568
Other | 5,483 | 5,982
Investment income:
Interest and dividends | 33,008 | 29,165
Depreciation in fair value of investments (164,808) (15,060)
Gain on sale of investments | 33,084 | 122,404
Total revenues | 2001 | 2000
2,072 | 233,839
Expenses (Note 5):
Assistance payments:
Age/disability assistance | 14,385 | 14,385
Emergency assistance | 40,503 | 42,877
Fundraising | 9,742 | 5,275
Salaries, payroll taxes and employee benefits (Note 6) | 95,746 | 97,976
Professional fees - legal, accounting and investment advisory and custodian fees | 26,746 | 25,136
Administrative expenses | 25,993 | 29,556
Contributions to organizations | 1,050 | 645
Total expenses | 214,165 | 215,850
Change in net assets (211,093) | 17,989
Net assets:
Beginning of year | 1,106,314 | 1,088,325
End of year - unrestricted | $895,221 | $1,106,314

(continued on page 19)
Financials (continued from page 18)

Statements of Cash Flows — For the years ended Sept. 30, 2001 and 2000

<table>
<thead>
<tr>
<th></th>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash flows from operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>$(211,093)</td>
<td>$17,989</td>
</tr>
<tr>
<td>Adjustments to reconcile change in net assets to net cash (used in) operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation</td>
<td>791</td>
<td>1,587</td>
</tr>
<tr>
<td>Depreciation in fair value of investments</td>
<td>164,808</td>
<td>15,060</td>
</tr>
<tr>
<td>(Gain) on sale of investments</td>
<td>(33,084)</td>
<td>(122,404)</td>
</tr>
<tr>
<td>Changes in operating assets and liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Decrease (increase) in prepaid expenses and other receivable</td>
<td>9,341</td>
<td>(9,408)</td>
</tr>
<tr>
<td>(Increase) in interest receivable</td>
<td>(393)</td>
<td>(2,770)</td>
</tr>
<tr>
<td>(Decrease) increase in accounts payable</td>
<td>(2,754)</td>
<td>19,952</td>
</tr>
<tr>
<td>Net cash (used in) operating activities</td>
<td>$(72,384)</td>
<td>$(79,994)</td>
</tr>
</tbody>
</table>

Cash flows from investing activities:
Proceeds from redemption of U.S. government and governmental agency investments | 279,097    | 504,709    |
Purchase of U.S. government and governmental agency investments | (199,453)  | (486,732)  |
Proceeds from sale of common stock | 216,134    | 622,875    |
Purchase of common stock | (223,517)  | (608,796)  |

Net cash provided by investing activities | 72,261     | 32,056     |

Net (decrease) in cash and cash equivalents | (123)      | (47,938)   |

Cash and cash equivalents, beginning of year | 61,346     | 109,284    |

Cash and cash equivalents, end of year | $61,223    | $61,346    |

Notes to Financial Statements — September 30, 2001 and 2000

Note 1 - General: The AGMA Relief Fund (Fund) was formed by resolution of the American Guild of Musical Artists' (AGMA), Board of Governors to provide assistance to members who are needy, aged or infirm or unable to meet their basic financial obligations.

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

Note 2 - Significant Accounting Policies

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

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

Cash Equivalents: Highly liquid investments (invested with high quality banks) with an original maturity of three months or less are included in cash and cash equivalents.

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

Depreciation: Property assets are depreciated by the straight-line method, at rates calculated to amortize the cost of the assets over their respective estimated useful lives.

Note 3 - Concentration of Credit Risk: Financial instruments that subject the Fund to concentrations of credit risk include cash and cash equivalents. The Fund maintains accounts at high-quality financial institutions. While the Fund attempts to limit any financial exposure by maintaining accounts at high-quality financial institutions, its deposit balances may, at times, exceed federally insured limits. The Fund has not experienced any losses on such accounts.

Note 4 - Pension Plan for Employees: The Fund participates in the American Guild of Musical Artists Staff Pension Plan, a defined benefit pension plan covering all of its employees. Pension expense was $4,373 and $4,826 for the years ended September 30, 2001 and 2000, respectively.

Note 5 - Functional Classification of Expenses: In the accompanying statements of activities, expenses have been reported by their natural classification, a method of grouping expenses according to the purpose for which they were incurred. The primary functional classifications are program services and supporting activities. Program services are the activities that result in services being provided to members that fulfill the purposes or mission for which the organization exists. Supporting activities are all activities of an organization other than program services. The following is a summary of expenses by functional classification:

<table>
<thead>
<tr>
<th></th>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program services:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Member services</td>
<td>$72,153</td>
<td>$72,339</td>
</tr>
<tr>
<td>Financial assistance</td>
<td>55,938</td>
<td>57,907</td>
</tr>
<tr>
<td>Supporting activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General and administrative expenses</td>
<td>67,710</td>
<td>69,467</td>
</tr>
<tr>
<td>Fundraising</td>
<td>18,364</td>
<td>16,137</td>
</tr>
<tr>
<td></td>
<td>$214,165</td>
<td>$215,850</td>
</tr>
</tbody>
</table>

Note 6 - Allocation of Salaries: The Board of Trustees has determined that 75% of the Fund administrator's salary, payroll taxes and employee benefits is related to member services. The remaining 25% is related to administrative expenses.

Note 7 - Tax Status: The Fund is exempt from federal income tax under the provisions of Section 501(c)(3) of the Internal Revenue Code.
AGMA Emergency Relief Fund

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

Do your holiday shopping at the AGMA Emergency Relief Fund “boutique.” We can customize calendars, certificates, cards, magnets, and mouse pads to deliver your special message to celebrate the holidays and help you support your colleagues in need of Relief Fund assistance. We have shown just one sample, but our technology combined with your sentiments and creative imaginations make the possibilities boundless. We can even design using personal photographs. You give us your gift list and/or card list, your ideals of presentation and we take care of the rest. Your commemorative donation turns into a unique gift for friends, relatives, workplace colleagues, secret Santas, teachers, business associates, employers, employees, etc., etc.

The upcoming holiday season can also present opportunities for fundraisers for the Relief Fund. The most elegant and traditional is the Lyric Opera of Chicago subscription ticket raffle. The management generously donates the tickets and AGMA members contribute other raffle prizes and sell, sell, sell! This year’s Chicago Relief Fund donation will be well over $2,000. Bake sales, raffles – any event large or small that raises awareness and money for our Relief Fund helps our members.

Support from our own members helps the Relief Fund qualify for certain grants.

This is just a sampling of the imaginative acknowledgments resulting in generous donations:

Examples:
- Anniversaries
- Bequests
- Birthdays
- Births
- Business/Professional Gifts
- Graduations
- Holidays
- Opening Night
- Planned Giving
- Tributes
- Wedding gifts and favors
- Year-End Giving

Relief Fund donations from the recent past include:
- Requesting Relief Fund donations in lieu of gifts – For a milestone birthday
- Commemorations – Honoring a colleague for 60-plus years of friendship
- Accolades – Applause from a director for an opera’s chorus
- Memorials – Annual donations in memory of family, friends, colleagues, and celebrities

Cards, certificates, or gift enclosures can be customized for any occasion.

If you would like to make a donation, please tear off and fill out the form below and send it with your check to the AGMA Relief Fund, c/o Susan Davison, 1430 Broadway, 14th Floor, New York, New York 10018.

For more information about donations and/or Relief Fund assistance, please contact Susan at 1-800-543-AGMA or by e-mail at Susan@MusicalArtists.org

Please place orders for major holidays (Hanukkah, Christmas, New Year’s) by:

Friday, December 12th

RELIBEL FUND DONATION FORM

My contribution to the AGMA Emergency Relief Fund is:

___ $100  ___ $75  ___ $50  ___ $25  ___ Other

Name:

Address:

E-mail:

In memory of:

In honor of:

Name of person to receive acknowledgment letter:

Address: 