AGMA RELIEF FUND

Holiday Message from Marilyn Horne

Dear Relief Fund Advisory Board, Friends and Colleagues,

Throughout my career as a student, a developing artist, an international artist, an artistic mentor, teacher and nurturer, striving for the ideal is always paramount.

The many aspects of my career and artistic associations have also exposed me to some heart-wrenching tragedies that can threaten careers at any stage.

Fortunately, AGMA members in every membership category have the AGMA Emergency Relief Fund as a safety net to help them weather emergency situations.

Some of our artists in California are currently being assisted as a result of the recent tragic fires.

A medical crisis forced an established AGMA artist to choose between medicine and rent. At that point she called the AGMA Emergency Relief Fund. The professional Relief Fund administrators quickly assessed the crisis and provided emergency assistance, as well as social service support to plan for the future. Our artist has returned to her soul-sustaining, artistically challenging, financially rewarding career.

You can incorporate your donation with your holiday gift-giving plan. Whatever method you choose, your gift to present and future AGMA colleagues in crisis will provide them with the heartwarming comfort of knowing that their artistic community cares.

Support for our artistic community by our artistic community not only raises awareness and financial support but sends an impressive message when the Relief Fund mission is being reviewed for matching grants and other funding.

In the holiday spirit of unity and compassion, please be generous and proud of your ability to bring peace to our treasured colleagues.

Happy Holidays to all.

Marilyn Horne, Holiday Relief Fund Drive Honorary Chair

P.S. I have been a member for 57 years.

AGMA Emergency Relief Fund

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

Marilyn Horne has been our guardian angel through a personal appeal to our donors for the 2003-2004 AGMA Emergency Relief Fund Holiday Drive. We have printed her message of advocacy, solidarity and warmth here for those of you who are not yet on our donor list and want an opportunity to participate in the mission of providing a safety net for our members in times of crisis.

Our donors are utilizing Relief Fund donations as all-occasion, creative commemorations and unique gifts. The ability to incorporate personal photographs on certificates, calendars and magnets turns donation acknowledgements into works of art when a donor works with Susan Davison to create a unique memento.

For the second year in a row, Southern California AGMA Board member Jonathan Curtzinger has spurred donations in innovative ways. He offered to match donations given in honor of the AGMA President. Jonathan also offered his commercial clients discounts and a donation to the AGMA Relief Fund. What a generous, ingenious advocate of our great cause!

Annual year-end, holiday, birthday, and memorial gifts are the life-blood of our funding. Support from our own members helps us qualify for grants and other funding. Please continue to be generous, innovative and proud of your ability to help.

If you would like more information, contact Susan Davison, AGMA Emergency Relief Fund, 1430 Broadway, 14th floor, New York, New York, 10018; or call 1-800-543-AGMA; or by e-mail at susan@musicalartists.org
This past holiday season has been exciting as AGMA signatory companies employ our members for The Nutcracker, The Messiah, and holiday galas. The excitement also contained a negative aspect as we all performed under heightened terrorist alerts. No American was exempt from the alert level. Being prepared is the antidote to being unduly alarmed during these high alert periods.

In your performance venues, please take responsibility for:
Locating all emergency exits
Learning how to unlock/open all exits
Knowing the designated AGMA outside meeting location
Institute using a buddy system having daily/nightly rosters readily available
Locating fire alarms, fire extinguishers, and working flashlights
Inquiring as to what emergency lighting is in place etc., etc.

If you find that any emergency precautions are inadequate or not fully understandable or operational, notify Alan S. Gordon, AGMA's National Executive Director, immediately.

We have notified all AGMA employers of our expectation of member safety education and procedures. It is up to each individual to know what to do in an emergency evacuation situation – including tornadoes, fire and earthquakes.

Many needless tragedies occur when a person goes back in for a loved-one who is already out of a building, but not at a pre-arranged emergency meeting location.

Work with AGMA stage managers, your delegates/shop stewards, and elected safety representatives. Promote evacuation drills and safety demonstrations/education presented by local fire authorities while you are on the payroll.

Those principals who work in multiple venues should do a walk-through of emergency routes everywhere you work in the U.S.A. and elsewhere. If you need a translator, find out where you should go in advance of an emergency.

Many of our members carry tiny flashlights at all times and keep a large flashlight at work stations, a two- or three-day supply of vital prescription medications with them, and a two- or three-month supply of prescription medications on hand. During highest alert periods many colleagues carry walkie-talkies for emergency communication with loved ones and a small transistor radio. The recent Northeast blackout provided members a safe opportunity in which to evaluate their individual contingency plans and preparations.

We have been able to negotiate our internal smoke and fog policy into many collective bargaining agreements. We will also need to mandate member emergency safety. In the meantime, take care of your own safety, look out for your colleagues, and be prepared.

I wish you a safe and prosperous New Year.
BOARD PETITION

For Nominations of Members to the AGMA Board of Governors

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

[Name of Member] as a [Soloist, Stage Dir./Mgr./Choreo., Chorister/Actor, or Dancer]
member of the AGMA Board of Governors from the [area].

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<th>Print Name</th>
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Ten signatures* of members in Good Standing are required. Both signatories and nominees must be residents of the above area or in accordance to the Constitution.

THIS PETITION MUST BE FILED WITH THE NATIONAL OFFICE
IN NEW YORK BY MARCH 1, 2004.

I, _________________________________, agree to run for the Board of AGMA.

______________________________
Signature of Nominee

*Additional signatures are advised in the event that one or more may be invalid due to late payment of dues, inactive status or some other irregularity.
**2004 Board of Governors Election Information**

Listed below are the AGMA Board members whose terms expire this year as well as those Board members remaining in office. The series of numbers following each classification indicates seats entitled/seats continuing/open seats. Due to the reduced Board size, not all Areas have or are entitled to seats in every category. Terms are for three years unless otherwise noted.

### **01 New York Area**

**Chorister Terms Expiring**
Robert Maher, Charlotte Philley, Marty Singleton

Remaining in Office: Glenn Bater, Karen Grahn, Robert Kuehn, Mary Meyers, Louis Perry, Pamela Smith, Kenneth Young 10/7/3

**Dancer Terms Expiring**
Krisha Marcano, Tom Patrick, Paul Sackett

Remaining in Office: James Fayette, Stephanie Godino, Gerald Otte 5/3/2*

*One seat expires in 2005.

**Director/Manager/Choreographer Terms Expiring**
Jan Holland

Remaining in Office: Bruce Donnell 2/1/1

**Soloist Terms Expiring**
Osceola Davis, Frances Ginsberg, Peter Kazaras, Anita Terzian

Remaining in Office: Jane Bunnell, Lurett Bybee, Greer Grimsley, Keith Jameson, William Ledbetter, LeRoy Lehr, Belinda Oswald, Joel Sorensen 12/8/4

### **02 So. California Area**

**Chorister Terms Expiring**
Nancy Zanolli von Oeyen

Remaining in Office: Scott Blois, Jonathan Curtsinger, David Schnell 5/3/2

**Director/Manager/Choreographer Terms Expiring**
None

Remaining in Office: None 1/0/1

**Soloist Terms Expiring**
None

Remaining in Office: Michael Gallup 1/1/0

### **03 Chicago Area**

**Chorister Terms Expiring**
Carolyn Berghoff, Lawrence Montgomery, Lorene Richardson

Remaining in Office: Sandra Cross, Richard Livingston, Jeanne Scherkenbach, Richard Similio, Susan Steele 8/5/3

**Dancer Terms Expiring**
None

Remaining in Office: Michael Anderson, Sara Stewart 2/2/0

**Director/Manager/Choreographer Terms Expiring**

None

Remaining in Office: Margaret Stenger 1/1/0

**Soloist Terms Expiring**
Buffy Baggott, Christopher Feigum

Remaining in Office: None 2/0/2*

*One seat expires in 2006.

### **04 San Francisco Area**

**Chorister Terms Expiring**
Virginia Pluth

Remaining in Office: Jay Moorhead, Sally Mouzon 3/2/1

**Dancer Terms Expiring**
None

Remaining in Office: Michael Doerner 2/1/1*

*One seat expires in 2006.

**Soloist Terms Expiring**
None

Remaining in Office: Gregory Stepp 1/1/0

### **05 New Orleans Area**

**Chorister Terms Expiring**
None

Remaining in Office: Julie Condy 1/1/0

### **06 Philadelphia Area**

**Chorister Terms Expiring**
None

Remaining in Office: Jessica Lee Kasinski, Evelyn Santiago-Schulz 2/2/0

**Soloist Terms Expiring**
Sara Bian

Remaining in Office: None 1/0/1

### **07 Wash./Baltimore**

**Chorister Terms Expiring**
Timothy Kjer, David Prager

Remaining in Office: Rosemary Fisher, Paul Klingenberg 4/2/2

**Dancer Terms Expiring**
None

Remaining in Office: Barbara Stucy 1/1/0

**Director/Manager/Choreographer Terms Expiring**
None

Remaining in Office: Cathryn R. Olson 1/1/0

**Soloist Terms Expiring**
Patrick Toomey

Remaining in Office: Paul Mcllvaine 2/1/1

(continued on page 5)
EXECUTIVE DIRECTOR'S REPORT

By Alan S. Gordon

Many of our members complain that some agents and managers are a lot like tattoos that are acquired in one's youth: You want one very much, until you've got one. After that, they're both difficult and painful to get rid of.

An Agent is nothing more nor less than a person (the Agent) who acts in the place of, and for the benefit of, another person (the Principal) and the legal relationship of Agent to Principal is intensely regulated by law.

Every Agent owes their Principal a fiduciary duty, the ultimate duty of trust in a business relationship, an obligation to treat the Principal's interests as deserving a greater degree of protection than the Agent's own interests. The Agent owes its Principal a duty to act with the highest level of integrity, honesty, fairness and dedication. Does this sound like your Agent?

Utilization of Agents is traditional in the entertainment business, where Agents receive a percentage of the compensation they are able to negotiate for their clients. Beyond the clear obligations imposed upon Agents by the legal definition of the fiduciary relationship, each state also closely regulates the conduct of Agents representing talent. States require that they be licensed and stipulate the maximum commissions they can charge.

Most talent-driven performers (including solo operatic Artists) are comfortable with the concept of representation by talent Agents. Since the skills required to make an Artist a great performer are not usually the same skills necessary to make that Artist a skillful negotiator, the entertainment business has developed with the role of the Agent as negotiator routinely accepted.

Throughout the entertainment industry unions and agents have recognized a symbiotic relationship in which both entities represent the same talent and have the same goals: To negotiate the best possible deals. In the opera business, however, for many years the formal relationship between AGMA and the Agents representing its solo Artist members was pretty much non-existent. An Eisenhower-era document called the "AGMA Authorized Agents Agreement" existed, but was more an historical anomaly rather than a binding agreement. Agents were, if anything, incompatitive to AGMA and were completely unable to recognize the joint goals that AGMA shared with them. Problems between AGMA-represented solo singers and their Agents were rampant, but few if any members asked AGMA for help. Allegations of double-dealing, inappropriate conduct, monthly retainers that produced no jobs, bills for monthly expenses that were never expended, and complaints about unethical behavior were commonplace with regard to the smaller agencies and some individual agents.

Some of the larger agencies eventually recognized that AGMA could be of help to them and some years ago AGMA began a series of meetings with them to explore the concept of common interests. AGMA needed assistance in protecting contractual staffing requirements and the Agents needed help from AGMA to collect unpaid commissions and we each tried to find a common ground upon which to build a more lasting relationship. AGMA also asked its lawyers to review the law in the State of New York with regard to the regulation of talent Agents. That research led to some surprising discoveries. First, all talent Agents and agencies in New York are required by law to be licensed. Second, an unlicensed Agent may not sue in the New York Courts to collect unpaid commissions. Simply calling oneself a manager, and even actively managing an Artist's

(continued on page 7)
## Board of Governors Seat Allocation for 2004 Election
(Based on Census Data as of July 31, 2003)

<table>
<thead>
<tr>
<th>AREA</th>
<th>CHORISTERS/ACTORS</th>
<th>DANCERS</th>
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<tr>
<td></td>
<td>#</td>
<td>2005</td>
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<tr>
<td>1. NEW YORK</td>
<td>820</td>
<td>3</td>
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<tr>
<td>2. SOUTHERN CALIFORNIA</td>
<td>407</td>
<td>2</td>
</tr>
<tr>
<td>3. CHICAGO</td>
<td>609</td>
<td>3</td>
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<tr>
<td>4. SAN FRANCISCO</td>
<td>222</td>
<td>1</td>
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<tr>
<td>5. NEW ORLEANS</td>
<td>28</td>
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<td>6. PHILADELPHIA</td>
<td>128</td>
<td>1</td>
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<tr>
<td>7. WASHINGTON/BALTIMORE</td>
<td>332</td>
<td>2</td>
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<tr>
<td>8. PITTSBURGH</td>
<td>55</td>
<td>0</td>
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<tr>
<td>9. NEW ENGLAND</td>
<td>81</td>
<td>0</td>
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<tr>
<td>10. TEXAS</td>
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<td>11. NORTHWEST</td>
<td>137</td>
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<tr>
<td><strong>TOTALS</strong></td>
<td>2,893</td>
<td>13</td>
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The tables above and on page 7 show a distribution of the total number of seats allocated to each geographic area, to each professional category, and to each professional category within each particular geographic area. The seats are allocated according to the procedures set forth in AGMA’s Constitution, including one extra seat allocated to New Orleans as permitted for a geographic area not otherwise entitled to a seat.

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**Metropolitan Opera Chorus and Extra Chorus Auditions**

Please be advised that auditions for the Metropolitan Opera Chorus and Extra Chorus for the 2004-2005 season will be as follows:

**Wednesday, March 17 - AGMA Members Only**
12:30 p.m. to 6:00 p.m.; Sign-in: 10:30 a.m.-12:30 p.m.

**Thursday, March 18 - AGMA Members and Open Call**
12:00 p.m. to 6:00 p.m.; Sign-in: 10:00 a.m.-12:00 p.m.

**Monday, March 22 - Open Call**
2:00 p.m. to 6:00 p.m.; Sign-in: 12:00 p.m.-2:00 p.m.

The Metropolitan Opera Chorus and Extra Chorus offer unique and rewarding career opportunities for highly qualified performers. Classically trained professional singers who have attained the highest level of artistry in their field should be prepared to sing two arias, one in Italian and one in German. A professional résumé is recommended. An **accompanist will be provided**.

Applicants will be considered for positions in the Extra Chorus and any openings in the Regular Chorus. As in the past, The Metropolitan Opera will not know about the availability of Regular Chorus positions at the time of the auditions. All auditions are on a first-come/first-heard basis. To participate you must sign-in in person. Unheard applicants from the preceding day will be heard first. As many singers will be heard as time permits. Please enter the Opera House through the concourse doors into Founders Hall.

Similar information may be found by contacting either of the following:

American Guild of Musical Artists
1430 Broadway, 14th Floor
New York, NY 10018
(212) 265-3687
[www.musicalartists.org](http://www.musicalartists.org)

The Metropolitan Opera Chorus Audition Information Line
(212) 799-3100 Ext. 2839
[www.metopera.org/infodesk/auditions.html](http://www.metopera.org/infodesk/auditions.html)

The Metropolitan Opera is an Equal Opportunity Employer
Raymond Hughes, Chorus Master

*A Valid AGMA Membership card must be presented*
**Board of Governors Seat Allocation for 2004 Election (continued)**

*(Based on Census Data as of July 31, 2003)*

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<th>SM/DIR/CHOR</th>
<th>SOLOISTS</th>
<th>TOTALS</th>
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**Director's Report (continued from page 5)**

career was irrelevant: If the manager's primary responsibility or primary activity was to find jobs for the Artist, the law deemed that person to be an Agent and any such Agent must be licensed and cannot otherwise collect commissions, without regard to what they call themselves and without regard to the language of the contract between the Agent or manager and the Artist.

This case was crucial to the interests of our members because of another discovery we made: that most of the major Agents, and almost all of the minor Agents, and managers, representing opera singers are not licensed and, as a practical matter, could not easily become licensed.

That fact, we believe, ultimately will result in a revolution in the relationship between Agents, AGMA, AGMA's members and the way in which Agents represent those members. By creating an alternative system of dispute resolution through an agreement that both regulated agents and had a broad arbitration provision, AGMA could control inappropriate conduct and allow agents a way in which to collect commissions that were appropriately due to them.

This situation gave us an opportunity to help our members by reexamining the overall relationship between singers and their Agents, and let AGMA create a strategy through which to eliminate all of the inappropriate practices that permeate that relationship and to change the way in which all the Agents work.

We reached out to our solo Artist members and asked them to tell us what issues they found to be the most troubling in their relationships with their Agents. Foremost among their complaints was the allegation that all Managers (large agencies, small agencies and solo agents) inappropriately took commissions on per diem, travel allowances and housing stipends. Next was the complaint that, because Agents had greater bargaining power, they locked singers into exclusive contracts but failed to deliver sufficient work opportunities. Other members complained about being charged for unspecified expenses and many members complained about being charged monthly retainers but receiving little, or no, guidance, jobs or help.

In response to these issues, we decided that the best approach would be to draft a completely revised version of an agreement pursuant to which AGMA would grant its approval to a group of "AGMA-Approved Agents and Managers." Such an agreement would prohibit the sort of problems and abuses reported by our members and, as a quid pro quo, would make it easier for Agents to collect commissions when those commissions were appropriately due, through an expanded system of arbitration.

Ultimately, once we negotiate the final version of a Board-approved agreement with the major agencies, we would suggest to the Board of Governors and to the membership that AGMA should amend its Constitution and Bylaws so as to mandate that AGMA members be represented only by such AGMA-Approved Agents and Managers. If the Constitution were amended so that members must use Authorized Agents and Managers only, the relationship between Agents, managers and AGMA members will become highly regulated and effectively monitored, and inappropriate practices, unfair commissions, illusory expenses and uncancellable contracts will become a thing of the past. AGMA is now in the midst of negotiating the details of such an Agreement with several of the major agencies. Once a (continued on page 22)
NEW YORK
National Delegate Training Program
By Eleni Kallas, Mid-Atlantic Area Representative


Eleni Kallas, Mid-Atlantic Area Representative and Linda Mays, AGMA President

AGMA has just begun the implementation of its new Delegate Training Program which can be made available to AGMA delegates and members within our various geographic areas.

The program, created and taught by Mid-Atlantic Area Representative Eleni Kallas, covers all aspects of service as an AGMA delegate and answers delegates' frequently asked questions. It is designed to give delegates basic information and guidance in enforcing the Collective Bargaining Agreements as well as handling the difficult situations that arise within the purview of their responsibilities.

The program was most recently presented in New York City on November 10th, and was attended by twenty-six delegates representing soloists, choristers, dancers, concert singers and production staff as well as AGMA officers and staff members. Prior to this, the program had been held in Pittsburgh and Washington/Baltimore. The next session is scheduled in Philadelphia on January 24, 2004.

To have this program made available to delegates and members in your area, contact your local Area Chairperson or Alan Gordon, National Executive Director.

PHILADELPHIA

After an October 2003 performance of Susannah, composer Carlisle Floyd meets with members of the Philadelphia Opera Chorus. Left to right: Rebecca Whittow, Evelyn Santiago-Schulz, Maestro Floyd, Teresa Nevola, and John Woodard.

During an Opera Company of Philadelphia musical rehearsal for Don Carlo, Susan Polack photographed Philadelphia area leaders. Pictured above, front row, left to right: Philadelphia Area Chair and Work Rules Committee member Evelyn Santiago-Schulz; Membership and Member Relations Committee Chair Sara Blann; AGMA President Linda Mays; Mezzo-soprano Delegate Renée Cantwell; back row, left to right: Tenor Delegate Matthew Principe; Bass Delegate Robert Phillips.
WASHINGTON/BALTIMORE

By Eleni Kallas, Mid-Atlantic Area Representative

This year Collective Bargaining Agreements will expire at The Washington Opera (TWO) on June 30th, Washington Concert Opera on August 31st, and Wolf Trap Opera Company on December 31st. Negotiation preparation meetings have already commenced for the TWO negotiations. Sub-committees representing choristers, dancers and production staff are presently meeting to discuss concerns and prepare proposals. Negotiation concerns will also be on the agenda of the spring membership meeting, date to be announced.

Die Walküre (photo right) was the final TWO production in the temporary venue of DAR Constitution Hall. The Washington Opera moves back to the newly renovated Kennedy Center Opera House for its Spring 2004 productions. Placido Domingo, General Director, has announced that the Young Artists Program will be renamed the Domingo-Cafritz Young Artists Program. Earlier this season, the company also announced their 3-year contract with "NPR World of Opera" to broadcast 19 productions during that time. The next two broadcasts scheduled are Fidelio on May 1st and Don Giovanni on May 8th. Auditions for dancers in this season's production of La Traviata will be held in February. Chorus auditions for the 2004-2005 season will also be held in February.

W/B member, Rhona Pulman lost her battle against Takayasu's arteritis, a rare debilitating autoimmune disease for which there is no cure, on December 12th. She attended Cincinnati Conservatory on a full scholarship and earned a Master's Degree in music from Catholic University. Rhona's soaring dramatic mezzo voice and fine musicianship contributed greatly to the opera chorus at TWO where she performed in more than 50 operas during her 27 years there, including the 2002 summer tour to Japan. She also sang in the chorus of productions at Wolf Trap Opera Company and Washington Concert Opera. Rhona taught private voice and piano in Springfield, VA. She is survived by her two children, William and Judith.

CHICAGO/MIDWEST

By Lynn Lundgren, Relief Fund Trustee

Bass Dale Travis, front row left, drew the winning tickets for the AGMA Relief Fund Raffle during an intermission of Regina at Lyric Opera of Chicago in October 2003.

Thanks again to the generosity of Bill Mason and the Lyric Opera of Chicago, another successful raffle was held on behalf of the AGMA Emergency Relief Fund. In addition to the first prize of two main floor, season subscriptions to the Lyric Opera of Chicago, other winners received a $100 gift certificate for the Italian Village Restaurant and $100 cash.

The cash was won by Andy Melinat, Artistic Administrator, at Lyric Opera. Matthew Martorano, eight-year-old son of chorister Joe Martorano, won the gift certificate, and the first prize was won by Karen Wilberg, Lyric Opera chorister, who has finally reaped the rewards of years of purchasing Relief Fund raffle tickets.

The drawing was held on October 9, 2003, during the intermission of Regina with bass Dale Travis performing the drawing of the winning tickets. Thanks to the work of the committee headed by Carolyn Berghoff and Lynn Lundgren, a total of $2,400 was raised for the Relief Fund.

The donation of the season tickets appears to be an ongoing commitment by the management of Lyric Opera of Chicago. It is the goal of the area committee in Chicago in conjunction with the managers of the AGMA Relief Fund in New York to expand this raffle nationally. If you or a colleague are interested in becoming part of a high-profile national fund-raising effort, contact Susan Davison at the AGMA office, who will help connect those AGMA members who wish to make a greater contribution to the assistance of our colleagues.
Dancers at the Metropolitan Opera Shop

By Linda Mays, AGMA President

The first half of the Metropolitan Opera 2003-2004 season has been lively for dancers. In addition to Benvenuto Cellini (pictured right), Metropolitan Opera productions of Don Giovanni, Moses and Aron, Boris Godunov, The Merry Widow, Stravinsky’s Le Sacre du Printemps, and La Traviata have utilized many regular and extra dancers.

This season marks an encouraging return to the traditional marriage of dance and opera.

Metropolitan Opera Marriage Proposal

By Linda Mays, AGMA President

Metropolitan Opera tenor Tony Stevenson proposed to a grisette (dancing girl), Stephanie Ann Sheppard, on the stage of the MET on New Year’s Eve during a gala performance of The Merry Widow.

The cast, audience, and Stephanie were genuinely surprised when Tony, during the guest artist portion of the special gala, asked for Stephanie’s help in order to share something special with the audience. He then explained how the two had met and courted during the premier season and subsequent revivals of The Merry Widow productions at the Metropolitan Opera.

Tony followed tradition, got down on one knee, produced a ring, and made an eloquent and moving plea for Stephanie to be his lifelong companion, his friend, his lover, his wife. The audience applauded and shouted, “Say, ‘Yes!’” She, of course, cried and accepted. We all cried and continued the performance.

Other artists sharing this historic performance were guests Barbara Cook, Veronica Villarroel, Juan Diego Flórez, and Merry Widow cast members Susan Graham, Emily Pulley, Bo Skovhus, Paul Groves, James Courtney, Anthony Laciura, Yvonne Gonzales Redman, Sandra Piques Eddy, Jane Shaulis, Eduardo Valdes, Ian Greenlaw, Roy Cornelius Smith, Robert Orth, Thomas Hammons, Lori Alexander, Stephanie Fittro, Michele Tibbitts, Kathleen Shields, and Allison Thomas Lee.

New Year’s Eve and The Merry Widow will always have an extra meaning for those of us who shared Tony and Stephanie’s special moments.

Metropolitan Opera Shop Meeting

For the first time in over 20 years, every segment of the entire AGMA bargaining unit at the Metropolitan Opera met in November. Among the items discussed were the upcoming Met negotiations, preparations for which are just about to begin. Left photo: AGMA General Counsel Bruce Simon, AGMA President Linda Mays, Southern Area Representative John Hanriot, National Executive Director Alan Gordon (behind), National Dance Executive and Staff Counsel Deborah Alton and Chorus Committee Chair Rob Maher (standing). Center photo: Dancer Delegates Christine McMillan, Alan Gordon and Deborah Alton. Right photo: Bruce Simon, Women’s Chorus Delegate and Board Member Mary Meyers, and Alan Gordon.
Big Devil, Little Devil!

*Sam Ramey* and six-month-old son Guy backstage during a November 2003 *Faust* performance at Lyric Opera of Chicago.

New York City Opera Shop Meeting

Left to right: New York City Opera (NYCO) Solo Artists' Delegate Boyd Schlaefer, NYCO Chorus Delegate Madeleine Bush, AGMA Staff and Delegate Training presenter Etel Kallas, NYCO Chorus Men's Delegate Louis Perry and New York Area Chair and AGMA National Recording Secretary Mitchell Sandrowitz at New York City Opera in November.

Career Transition for Dancers' Gala

AGMA President Linda Mays, AGMA First Vice President Tim Jerome, and Lynn Redgrave at the Career Transition for Dancers' Ninth Annual Gala held in November.

Pictured left to right: New York City Ballet Principal Dancer Jennifer Ringer, AGMA Board Member James Fayette, AGMA President Linda Mays, and Keith Roberts from AGMA/Equity Crossover production of *Movin' Out*.

Flu Shots

In December, *The Actors' Fund* Medical Director, Dr. James Speers, administered free flu shots on-site at AGMA's National Office to Board Members and staff. Board Members Gerald Otte (left) and Jan Holland (right) were the first on line. Additionally, Dance Theatre of Harlem and Alvin Alley were two AGMA companies that took advantage of the on-site free flu shot clinics administered by *The Actors' Fund*. 
AGMA Health Fund Plan B – Money At Risk of Forfeiture

By Linda Mays, AGMA President

You must use your benefit within three years of the date your employer makes a deposit in your AGMA Health Fund Plan B account. Any money deposited into your account on or before February 28, 2001, will be forfeited unless you make a claim before the deadline of February 29, 2004.

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

Following this article is a list of the AGMA Health Fund Plan B participants whose accounts are in jeopardy of forfeiture as of February 29, 2004. You must file claims with Administrative Services Only (ASO), which is the third-party administrator for the AGMA Health Fund Plan B, in order to use your account. If your name is on the list, please contact ASO immediately at 1-877-999-3555, ext. 5522.

Plan B is designed to reimburse you for premiums and costs of qualified medical and dental insurance plans that cover you and your dependents. This applies to medical insurance plans that you purchase directly, or health insurance through your spouse’s employer that requires an additional insurance premium to include you as a dependent.

In addition, you can also use your account balance for reimbursement of a wide variety of qualified medical expenses, deductibles, and co-payments including many treatments and supplements not normally covered by health insurance policies. This 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:

- Abortions
- Ambulance
- Artificial limb
- Birth control pills
- Chiropractors
- Co-insurance & deductibles
- Dental treatment
- Eyeglasses & exams
- Hearing aids
- Hospital services
- Laboratory fees
- Medicines
- Nursing services
- Operations
- Psychiatric care
- Psychosurgery

Please call Administrative Services Only (ASO) 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 AGMA Health Fund Plan B account balance can grow quickly based on when contributions are received at ASO. You can check your balance by going to the ASO website which is www.asonet.com

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

The AGMA Health Fund Plan B is a unique and valuable negotiated union benefit.

USE IT - DON'T LOSE IT!

CONTACT INFORMATION

The AGMA Health Fund 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).

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

CONTACT NUMBERS

Administrative Services Only (ASO) 1 (877) 999-3555, ext. 5522
AGMA Health Fund Plan B 9-5 pm Eastern, Monday-Friday

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

Administrative Services Only website www.asonet.com

You can look up your account balances and contributions on the website. Please note that the ASO office must have your current address.

(continued on page 13)
AGMAGazine January 2004

CONTACT NUMBERS (continued from page 12)
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 1 (212) 595-4064 dfny@nyc.rr.com

Make sure your current address and all employment contracts are on file with the ASO office. Many international artists use personal managers' or agents' offices as their mailing address. Often we cannot track an artist once they change artistic managements.

AGMA Plan B Signatories

ASCENSION MUSIC
BALTIMORE OPERA COMPANY
BOSTON LYRIC OPERA
CARNegie HALL (SAIL AWAY)
CENTRAL CITY OPERA
CHAUTAUQUA OPERA
CHICAGO PARK DISTRICT (GRANT PARK)
CINCINNATI OPERA
CITY CENTER 55th STREET
CLASSIC STAGE COMPANY
HENRY STREET SETTLEMENT
THE DALLAS OPERA
FLORENTINE OPERA

FLORIDA GRAND OPERA
JOFFREY BALLET OF CHICAGO
HOUStON GRAND OPERA
THE KAYE PLAYHOUSE AT HUNTER COLLEGE
LOS ANGELES OPERA
LYRIC OPERA OF CHICAGO
LYRIC OPERA OF KANSAS CITY
MELODIOUS ACCORD
MICHIGAN OPERA THEATER
MUSIC BEFORE 1800
MUSICA SACRA
NEW YORK CITY OPERA
NEW YORK CONCERT SINGERS, INC.

NEw YORK GRAND OPERA
OPERA PACIFIC
OPERA THEATRE OF ST. LOUIS
PHILHARMONIC ORCHESTRA OF NEW JERSEY
PITTSBURGH OPERA
PORTLAND OPERA
SAN DIEGO OPERA COMPANY
SAN FRANCISCO OPERA
SEATTLE OPERA
TRI-CITIES OPERA
THE WASHINGTON OPERA
WESTERN OPERA THEATER

AGMA Health Fund Plan B Participants' Accounts in Jeopardy of Forfeiture By February 29, 2004

Suzanne Ackin-Wienshien Gary Bachlund
Livia Agnovo Jay Bahny
John Mark Ainsley Samia Bahu
Sofia Aksenova Leon Bailey
Simone Alaimo Amelia Baissley
James Alba Gregg Baker
Hally Albers Dana Baker
David Alden Michael Ballam
Sergei Alekshashkin Antonio Barasorda
John Aler Victor Barauskas
Terrence Alexander Kimberly Barber
Robert Ales Berts
Galin Alesandro Vaughn
Valery Alexeyev EDMund Barham
Ronald Allen Bruce Barr
Thomas Allen Deanna Barrazza
Paula Almerares Victor Barrett
Virginia Alonso-Tokarz Josephine Barstow
Giuseppe Altomare Cecilia Bartoli
Carlos Alvarez Joseph Bascetta
Philip Amer Salvatore Basile
Juliana Anderson James Bassi
Alexandre Anisimov Tanja Batson
Alfonso Antoniouzzi Clive Baley
Graciela Araya Maria Bayo
Daniel Becker Dorcas Bean
Armando Ariostini Hildegarde Behrens
Oxana Arkaeva Tito Beltran
Fabio Armiliato Deborah Benedikt Jackson
Ainhoa Arteta Katherine Benfer
Grischa Asagaroff London Bengel
Marc Astafan Emily Benner
Vladimir Atlantov Katerina Beranova
Charles Robert Austin Bruce Beresford
Michael Austin Albert Bergeret
John Averi

Helmut Berger-Tuna
ArnauD Bernard
Michela Bianchini
Karim Bigler
Nicole Biondo
David Blackburn
William Blackwell
Michael Blaney
Hans Peter Blochwitz
Vladimir Bogachev
Guy Bogar
Marshall Borden
Bob Borsnager
Olga Borodina
Benoit Boutet
Timothy Bradley
Luiz Maria Bragato
Robert Brand
Wolfgang Brendel
Christina Breuer
Debra Brown
Bruce Brown
Lawrence Brownlee Jr.
Gregory Brumfield
Richard Brunner
Peabo Bryson
Susan Bullock
Wolfgang Bunten
Anthony Buonauro
Pata Burchuladze
David Burnakus
Karla Burns
Keith Buterbaugh
James Butler
Santiago Calderon

Elizabeth Canis
Stacey Canterbury
Michele Capalbo
Maria Cap
William Carney
Marco Carniti
Jose Carreras
Matthew Carroll
Giorgio Cacciari
Kathleen Cassello
Maryse Castets
Jerris Cates
Jean-Luc Chaignaud
Michael Chance
Annelies Chapman
Catherine Choi
Guiliano Ciannella
Katherine Ciesinski
Kristine Ciesinski
Corina Circa
Liviu Ciulei
Graham Clark
Christina Clark
Paul Charles Clarke
Laura Claycomb
Kristin Clayton
William Cochran
Amy Cochran
Joel Coffey
John Coffin
Cheryl Coleman
Sorin Colban
Carlo Colombara
Elizabeth Connell

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AREA MEETINGS

CHECK THE INFORMATION BELOW FOR SCHEDULED MEETINGS IN YOUR AREA. FOR UPDATES AND FURTHER INFORMATION, CONTACT YOUR LOCAL AREA CHAIRPERSON OR CHECK OUR WEBSITE: WWW.MUSICALARTISTS.ORG

AREA 1 NEW YORK

AREA MEMBERSHIP MEETING AND VALENTINE’S DAY AUCTION TO BENEFIT AGMA EMERGENCY RELIEF FUND
DATE: THURSDAY, FEBRUARY 5, 2004
TIME: 5 P.M. - 7 P.M.
LOCATION: ACTORS’ EQUITY BUILDING, 14TH FLOOR 165 WEST 46TH STREET BETWEEN BROADWAY & 6TH AVENUE
CONTACT: MITCHELL SENDROWITZ E-MAIL: KAIBAB@RCN.COM

AREA 2 SOUTHERN CALIFORNIA

A MEMBERSHIP MEETING FOR SOUTHERN CALIFORNIA AGMA GEOGRAPHIC AREA (INCLUDING ARIZONA, NEW MEXICO AND HAWAII) will be held in LOS ANGELES in FEBRUARY with TELECONFERENCE CONNECTIONS TO OTHER CITIES WHERE THERE ARE AGMA SHOPS.
THE EXACT DATE, TIME AND LOCATION WILL BE ANNOUNCED BY MAIL PENDING RECEIPT OF PERFORMANCE/REHEARSAL SCHEDULES OF ALL SOUTHERN CALIFORNIA SHOPS.

AREA 3 CHICAGO

DATE: SUNDAY, FEBRUARY 29, 2004
TIMES:
SOCIAL AND COCKTAILS: 5:30 PM
DINNER BUFFET: 6:15 PM
BUSINESS MEETING: 6:45 PM
LOCATION: THE EXCHEQUER PUB AND RESTAURANT 226 SOUTH WABASH AVENUE, CHICAGO
CONTACT AREA CHAIR JIMMY ODOM AT (773) 271-0902 OR BY E-MAIL AT JODOM@MUSICALARTISTS.ORG

AREA 4 SAN FRANCISCO

MEETING WAS HELD ON JAN. 10, 2004

AREA 5 NEW ORLEANS

NO MEETING SCHEDULED AT THIS TIME.

AREA 6 PHILADELPHIA

DATE: SATURDAY, JANUARY 24, 2004
TIME: 11:30 A.M. - 1:30 P.M.
LOCATION: REHEARSAL HALL AT THE ACADEMY OF MUSIC WITH GUEST SPEAKER ELENI KALLAS LUNCH WILL BE PROVIDED PLEASE RSVP BY WED. JANUARY 21ST
CONTACT: EVELYN: (856) 768-7178 (H) OR BY E-MAIL: ESCOQUI@POSTMARK.NET

AREA 7 WASH./BALT.

DATE: SATURDAY, FEBRUARY 21, 2004
TIME: 1:30 P.M. (IMMEDIATELY FOLLOWING TWO'S MANON LESCAUT CHORUS REHEARSAL)
LOCATION: THE WASHINGTON OPERA STUDIO REHEARSAL ROOM A 6925 WILLOW STREET NW WASHINGTON DC
CONTACT: ELENI KALLAS E-MAIL: AGMADC@COMCAST.NET

AREA 8 PITTSBURGH

ANNUAL MEETING NORMALLY SCHEDULED FOR SEPTEMBER.

AREA 9 NEW ENGLAND

NO MEETING SCHEDULED AT THIS TIME.

AREA 10 TEXAS

NC MEETING SCHEDULED AT THIS TIME.

AREA 11 NORTHWEST

PORTLAND MEETING
DATE: TUESDAY, FEBRUARY 10, 2004
TIME: 7 P.M. - 9 P.M.
LOCATION: PORTLAND OPERA REHEARSAL STUDIO 211 SE CARERTHURS STREET
CONTACT: MARIA LEATHA (503) 528-1321 E-MAIL: MLEATHA@AOL.COM

SEATTLE MEETING
DATE: WEDNESDAY, FEBRUARY 11, 2004
TIME: 7 P.M. - 9 P.M.
LOCATION: SEATTLE OPERA REHEARSAL STUDIOS 200 TERRY AVE. NORTH SEATTLE, WA
CONTACT: CRISTINE REYNOLDS E-MAIL: CRISTINE318@YAHOO.COM OR GEORGE SCOTT JR. E-MAIL: GEORSEGROTT4@AOL.COM

THE ACTORS’ WORK PROGRAM (AWP) IN LOS ANGELES HOW YOUR FULL-TIME “CIVILIAN” JOB CAN SUPPORT YOUR ENTERTAINMENT CAREER TUESDAY, FEBRUARY 25, 2003 6:00 PM TO 8:00 PM AFTRA Boardroom 5757 Wilshire Blvd., 1st Floor AWP members, who have opted to take full-time jobs, will share how they are benefiting from financial security and benefits, including health insurance, while continuing to develop their creative projects. Open to all entertainment industry union members.
AGMA Financials
By Linda Maya, AGMA President

Inasmuch as this is the first audited financial statement since AGMA changed its fiscal year to a calendar year you will note that there are no comparative figures for 2001 and 2002.

INDEPENDENT AUDITOR'S REPORT

Executive Board
American Guild of Musical Artists

We have audited the accompanying statement of financial position of the American Guild of Musical Artists (the "Guild") as of December 31, 2002, and the related statements of activities, and cash flows for the year then ended. These financial statements are the responsibility of the Guild's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit 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 audit provides 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 American Guild of Musical Artists as of December 31, 2002 and the changes in its net assets and its cash flows for the year then ended in conformity with accounting principles generally accepted in the United States of America.

BUCHBINDER TUNICK & COMPANY LLP

American Guild of Musical Artists
Statement of Financial Position
December 31, 2002

Assets:
Cash and short-term investments: (Note 2)
  Operating accounts $990,665
  Money market funds 274,496
  Certificates of deposit 1,343,527
  Total 2,608,688

Receivables:
  Dues less: allowance for doubtful accounts of $1,697,216 515,058
  Other 22,172
  Total receivables 537,230

Other assets:
  Cash - security deposits (Note 6) 113,306
  Prepaid expenses 39,198
  Security deposit 400
  Net property assets (Notes 2 and 4) 170,182
  Total assets $3,469,004

Liabilities and net assets:
  Accounts payable and accrued expenses $413,291
  Security deposits (Note 6) 113,306
  Total liabilities 526,597
  Total liabilities and net assets $3,469,004

Commitment and contingency (Note 5)

Net assets - unrestricted 2,942,407
  Total net assets 2,942,407

BUCHBINDER TUNICK & COMPANY LLP

Statement of Activities
For the year ended December 31, 2002

Revenues:
  Working dues $2,191,393
  Basic dues 460,555
  Initiation fees 359,886
  Reinstatement fees 24,188
  Total from membership 3,036,022
  Visa fees 82,750
  Interest 32,408
  Other 22,967
  Total revenues 3,174,147

Expenses:
  Program services: 1,583,905
    Member services
  Supporting activities:
    Administration expenses 1,526,254
    Total expenses 3,110,159
    Change in net assets 63,988

Net assets:
  Beginning of year, as previously reported (Note 8) 2,820,866
  Prior period adjustment 57,553
  Beginning of year, as restated 2,878,419
  End of year - unrestricted $2,942,407

Statement of Cash Flows
For the year ended December 31, 2002

Cash flows from operating activities:
  Change in net assets $63,988
  Adjustments to reconcile change in net assets to net cash provided by operating activities:
    Depreciation and amortization 29,874
(continued on page 17)
Financials (continued from page 16)

Provision for dues receivable doubtful of collection 377,693
Changes in operating assets and liabilities:
  (Increase) in dues receivable (35,237)
  (Increase) in other receivable (5,304)
  (Increase) in prepaid expenses (25,464)
Decrease in security deposit 406,110
  (Decrease) in accounts payable and accrued expenses (13,485)
  (Decrease) in security deposit payable (406,110)
Net cash provided by operating activities 392,065

Cash flows from investing activities:
  Purchase of property assets (115,367)
    Net cash (used in) investing activities (115,367)
    Net increase in cash and short-term investments 276,698
Cash and short-term investments, beginning of year 2,331,990
Cash and short-term investments, end of year $ 2,608,688

Notes to Financial Statements
December 31, 2002

Note 1 - General: The American Guild of Musical Artists (the "Guild") is a union of performers in the opera, dance, oratorio, concert and recital fields. The Guild is a branch of the Associated Actors and Artistes of America. The Guild, along with the artists' managers/agents, markets legally binding contracts between artists and their employers. These are known as Basic Agreements, which among other provisions, may establish minimum compensation, limit rehearsal hours, specify the number of performers, provide for overtime compensation, sick leave, and appropriate travel conditions, and require employers to post security deposits as guarantees that they will abide by the terms of the Basic Agreements.

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.

Valuation of Investments: Investments in money market funds and certificates of deposit are stated at cost, which approximates fair value.

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 Guild to concentrations of credit risk include cash and short-term investments and dues receivable. The Guild maintains accounts at high-quality financial institutions. While the Guild 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 Guild has not experienced any losses on such accounts. Dues receivable represent amounts due to the Guild from various employers. Any concentration of credit risk related to such receivables is subject to each employer's financial condition.

Note 4 - Property Assets: Property assets, at cost, consist of the following at December 31, 2002:
  Furniture and fixtures $ 85,493
  Computer equipment 243,149
  Leasehold improvements 6,839
  Less: accumulated depreciation and amortization 165,299
  Net property assets $ 170,182
Depreciation and amortization expense amounted to $29,874 for the year ended December 31, 2002.

Note 5 - Commitment and Contingency:

Commitment: The Guild rents office space at 1430 Broadway, New York, New York. The noncancelable operating lease expires on January 31, 2012. The future minimum annual rental is as follows:

Years Ending

<table>
<thead>
<tr>
<th></th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>December 31</td>
<td></td>
</tr>
<tr>
<td>2003</td>
<td>$ 245,910</td>
</tr>
<tr>
<td>2004</td>
<td>245,910</td>
</tr>
<tr>
<td>2005</td>
<td>245,910</td>
</tr>
<tr>
<td>2006</td>
<td>245,910</td>
</tr>
<tr>
<td>2007</td>
<td>258,791</td>
</tr>
<tr>
<td>Thereafter</td>
<td>1,061,512</td>
</tr>
</tbody>
</table>

$2,303,943

The lease includes escalation clauses for real estate taxes, porters' wages, and utility costs and requires minimum coverage for general liability and property. Rent expense was $299,643 for the year ended December 31, 2002.

Contingency: The Guild has issued a $43,000 irrevocable stand-by letter of credit drawn on a J.P. Morgan bank in favor of the landlord. The letter of credit is in lieu of a cash security deposit. The bank has collateralized a $44,000 certificate of deposit in regard to this letter of credit.

Note 6 - Security Deposits: Security deposits consist of cash and certificates of deposit which are in the joint names of the Guild and the employer.

Note 7 - Pension Plan for Employees: The Guild participates in the American Guild of Musical Artists Staff Pension Plan (the "Plan"), a defined benefit pension plan covering substantially all of its employees.

The benefit expense calculation for the fiscal year ended December 31, 2002 reflects the application of FASB Statement No. 88 due to a curtailment of benefit obligations resulting from the freezing of benefit accruals effective May 15, 2002. The expense due to the curtailment is $77,380.

The Plan provides 100% vesting after five years of service and provides the following types of pension benefits: normal, late retirement, and death.

Each type of pension has specific eligibility requirements as to age and years of service. The amount of the monthly benefit is determined in accordance with the provisions of the Plan. The Plan provides that the employer shall contribute an amount, actuarially determined, necessary to provide the benefits specified by the Plan for the eligible participants.

A summary of the components of net periodic pension cost for the year ended December 31, 2002 are as follows:
  Service cost - benefits earned during the period $ 30,264
  Interest cost on projected benefit obligation (19,759)
  Expected return on assets 619

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Financials (continued from page 17)

Note 7 - Pension Plan for Employees (Continued)
Net periodic pension cost under
FASB Statement No. 87 11,124
FASB No. 88 curtailment expense 77,380
Total expense charge for the period $ 88,504
The following table indicates the Plan's funded status as of December 31, 2002, the date of the most recent actuarial reports.

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fair value of plan assets</td>
<td>$198,212</td>
</tr>
<tr>
<td>Benefit obligation</td>
<td>325,768</td>
</tr>
<tr>
<td>Funded status</td>
<td>(127,556)</td>
</tr>
<tr>
<td>Pension liability</td>
<td>(34,763)</td>
</tr>
<tr>
<td>Information on benefit costs</td>
<td></td>
</tr>
<tr>
<td>Benefits paid</td>
<td>$199,549</td>
</tr>
<tr>
<td>Employer contribution</td>
<td>135,000</td>
</tr>
<tr>
<td>Actual return on plan assets</td>
<td>15,831</td>
</tr>
<tr>
<td>Weighted average assumptions</td>
<td></td>
</tr>
<tr>
<td>Discount rate</td>
<td>6.25%</td>
</tr>
<tr>
<td>Expected return on plan assets</td>
<td>8.00%</td>
</tr>
<tr>
<td>Rate of compensation increase</td>
<td>-</td>
</tr>
<tr>
<td>Inflation rate</td>
<td>-</td>
</tr>
</tbody>
</table>

Note 8 - Prior Year's Adjustment: The net assets have been restated as of January 1, 2002, for the cumulative effect attributable to overstatement of accrued pension cost.

A summary of the change is as follows:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net assets, January 1, 2002, as previously reported</td>
<td>$2,820,866</td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>57,553</td>
</tr>
<tr>
<td>Net assets, January 1, 2002, as restated</td>
<td>$2,878,419</td>
</tr>
</tbody>
</table>

Note 9 - Functional Classification of Expenses: In the accompanying statement of activities, expenses have been reported by their functional 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.

Note 10 - Related Party Transactions: The Guild is related to various employee benefit plans established to provide benefits to the Guild's members and/or employees.

Note 11 - Tax Status: The Guild is exempt from federal income tax under the provisions of Section 501(c)(5) of the Internal Revenue Code.

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Negotiations Continue in San Francisco

The collective bargaining agreement between AGMA and the San Francisco Opera expired last February. Although the Opera argues that it is in dire financial condition, the AGMA shop contends that it has already made sufficient sacrifices to help the Opera and that the time has now come to end the disparity between chorus and production staff wages and what is paid to the orchestra. AGMA has been attempting to renegotiate that contract since April, and has now brought in a federal mediator in an effort to break the impasse. Pictured to the left is most of the negotiating committee, a group of members that has devoted significant amounts of its time and efforts towards improving the financial and professional rewards earned by their co-workers.

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New York City Opera Reunion

On April 30, 2004 at 12:30 p.m. at Tavern On The Green at 68th Street and Central Park West there will be a luncheon to celebrate the 60th year of our company. The cost is $50.00 per person.

Please send me a check for $50.00 as soon as possible in order to reserve the facilities. The final cut-off date is April 1st, 2004.

We hope to see you at this affair so that we can greet and meet our friends of years past.

For information, please call or write to:
Lila Herbert McGill
7891 Granville Drive
Tamarac, Florida 33321
Tel: (954) 718-9445
AGMA EMERGENCY RELIEF FUND
DONATION FORM

My contribution to the AGMA Emergency Relief Fund is:

* $100 □  $75 □  $50 □  $25 □  $15 □  Other ______

NAME: ____________________________________________

ADDRESS: _________________________________________

E-MAIL: ________________________  PHONE #: ________________________

IN MEMORY OF: _________________________________

IN HONOR OF: _________________________________

Occasion (if applicable): ________________________________

☐ Please check this box if you would like an acknowledgement to be sent to the honoree or the next of kin.

NAME OF PERSON TO RECEIVE ACKNOWLEDGMENT LETTER: ______________________

ADDRESS: _________________________________________

____________________________________________________

Please return this form with your check to
Susan Davison
C/o AGMA Emergency Relief Fund
1430 Broadway, 14th Floor
New York, New York 10018
Telephone: 1-800-543-2462
Fax: 1-212-262-9088
E-mail: susan@musicalartists.org
Website: musicalartists.org
Spotlight on Union Plus Legal Service (www.unionplus.org/legal)

By Linda Mays, AGMA President

Union Plus Legal Service offers AGMA members in good standing a complimentary initial consultation of up to 30 minutes plus a 30% discount on most additional legal services. Remember, there is no enrollment fee or annual fee required to use the service.

Leases, insurance policies, simple wills and sales contracts can be reviewed and explained at no charge to the member. Lawyers in the program have agreed to provide simple document review – explaining terms and answering specific questions. If a program attorney determines that a simple follow-up letter or phone call will resolve a member’s issue, it will be done without charge.

If a member needs further assistance with a will, a living trust or estate planning, the program’s legal experts can assist with 30% discounted rates. The Union Plus Legal Service also has lawyers that specialize in family law (e.g. child custody and divorce issues), real estate, and traffic disputes.

If you know a great attorney, but he/she is not affiliated with the Union Plus Legal Service, please complete the recommendation form at www.unionplus.org/benefits/legal/recommend.cfm.

We welcome lawyer panel recommendations. There are over 2,000 law offices nationwide affiliated with the Union Plus Legal Service.

Learn more and search for lawyers at: www.unionplus.org/legal. You can search by area of practice, state, language preference and zip code. Members who do not have Internet access may call 1-888-993-8886, 9 a.m. to 6 p.m., Eastern time.

The Union Plus Legal Service is a great benefit. Tell your colleagues to visit www.unionplus.org/legal; announce it in an e-mail if possible.

Download a fact sheet: www.unionplus.org/leaders/pdfs/legalserv_fs.pdf and post it in your rehearsal or performance venues. Also make copies and distribute them at union meetings.

The legal service is just one of many significant Union Privilege benefits available to AGMA members in good standing.

AGMA Leaders are Guest Observers/Participants at Equity Outreach

By Linda Mays, AGMA President

We were guests at an Equity Outreach presentation to a group of theater students from State University of New York (SUNY) at Potsdam in December. Pictured left to right: Actors’ Equity Student Outreach and Membership Education Coordinator Rob Roznowski, New York Area Chair and AGMA National Recording Secretary Mitchell Sendrowitz, AGMA President Linda Mays, Membership and Member Relations Committee Secretary Karen Grahn, and Actors’ Equity Communications Director David Lotz. Not pictured, Pre-AGMA Awareness Committee (PAAC) Chair Osceola Davis.

In Memoriam

Richard Brown
Franco Bonisoli
Franco Corelli
Randall J. Gregoire
Hans Hotter
Michael Kamen
William W. McIver

Barry Morell
Merle Edward ("Ted") Puffer
Rhona Pulman
Nora G. Reuter
Penny Singleton
John J. Trehy
Mary Niedzwiecki
Patrick Nigh
Laurinda Nikkel
Yrjö Niskamen
Elisabeth Norman
Judith Norton
John Novak
Wieslaw Ochman
Stanford Olsen
Frode Olsen
John Olund
Jolanta Ośmiłk
James O’Neal
Javier Ulacia Ortiz
De Urbina
Aidan O’Shea
Roberto Oswald
Kimerica Ottogalli
Eric Owens
Chris Owens
Johnathan Page
Carolann Page
Stefano Palatchi
Kari Paludsen
Johnathan Pepe
Hasim Papian
Elisabeth Parcells
William Parcher
Myrna Paris
Rose Parker
Cheryl Parrish
Robert Pastore
Gary Pate
Francis Patrelle
Chester Patton
Nathalie Paulin
Linda Pavelka
Susanne Peck
Mark Perrotti
Alexandrina Pendatchanska
Mario Perez
Josie Perez
Eric Perkins
Edward Perretti
Heidi Person
Erika Person
Ann Margaret Petersson
Christopher Petrucchini
Valentin Petychynov
John Pierce
Jacqueline Pierce
Raquel Pietro
Jeffrey Pinter
Scott Piper
Mathew Pittman
Roger Plaut
Paul Pliskha
Rosalind Plowright
Constantin Plužnikov
Bruno Pola
Brett Polegato
Matthew Polenzi
Laura Polverelli
Marion Pop
Pedro Poro
Alfredo Portilla

Jay Pouhé
Alphonse Poulin
Susan Powell
Alvy Powell Jr.
Patrick Power
Jonathan Prescott
Elena Prokina
Anthony Pulgram
Emily Pulley
Nanne Puritz
Gregory Purnhagen
Derrick Purvis
Stephen Pyatnychko
Gino Qualico
Judith Radde
Patrick Raftery
Diane Ragnagni-Slawin
Derek Lee Ragg
Alan Rasmussen
Hans Christian Rath
Nina Rautio
Deborah Raymon
Jennifer Reed
Natalie Reese
Edward Rejenbach
Eileen Resnider-Clark
David Rendall
Stephen Richardson
Walter Richardson
Jean Rigby
Mark Risinger
Timothy Ritchie
Kelly Robinson
Francisco Rochaix
Kathleen Rock
Juan Rodo
Mike Rogers
Rafael Rojas
Joanquin Romaguera
Woody Romore
David Ronis
Shane Rooks
Jan-Hendrik Rootering
Rahuel Rosales
Deric Rosenblatt
Neil Rosenshein
Debra Rose-Saltzberg
Herbert Ross
Jonathan Ross
Sivan Rotem
Renee Roub
Shawn Rouse
Irina Rubtsova
Gilbert Runey
Henry Runey
John Ruocco
Kenneth Ruta
James Ryan
Leonie Rysaneck
Roberto Sacca
William Saetre
Emilio Sagi
Derek Sakakura
Gidon Sap
Antonio Salvadori

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Director's Report (continued from page 7) mutually-agreed-upon version is drafted, smaller agencies, individual Agents, and opera managers will be given an opportunity to become signatories to its provisions.

Although this issue must first be discussed among our soloist members and the specific details and enumerated prohibitions must still be worked out, the Agreement will define the word "Agent" very broadly, and it will include "every Agent, manager, personal representative, person and business entity that represents Artists who are members of AGMA for the purpose, in whole or in part, directly or indirectly, of securing performance bookings or other employment for such Artists and who conduct compensation negotiations with regard to the employment or services of such Artists."

As stated in its preamble, the objective of the AGMA- Authorized Agents and Managers Agreement is to "enforce and monitor the area standards and industry standards gained through collective bargaining and to do so by establishing the highest degree of professional competence, conduct and integrity in the representation of Artists who are members of AGMA, including concert and operatic singers, dancers, choreographers, stage directors and their assistants, stage managers and their assistants, and other live performers and production personnel within the scope of AGMA's jurisdiction as established by the AFL-CIO or otherwise. In exercising that authority, an Agent must conduct himself or herself at all times as a fiduciary of the Artist."

The essence of the Agreement will consist of the several basic understandings outlined below which will be more fully described within the Agreement itself. The basics are:

1. An Agent's relation and obligation to Artist shall be that of a fiduciary;

2. Agent shall not represent any Artist employed by employers who are parties to collective bargaining agreements with AGMA unless such Artist shall be or become a member of AGMA within the time period prescribed by law and remain a member of AGMA in good standing during the term of this Agreement;

3. Agent may not charge any Artist a monthly retainer or other regularly recurring fee;

4. Agent is entitled to receive and collect commissions from Artists in accordance with the schedule and provisions contained in the Agreement for any and all employment secured by such Agent for and performed by such Artist;

5. Agent is not entitled to collect commissions from Artists for per diem, transportation, travel, housing, or other advances or reimbursements made to Artist by others for Artist's expenses;

6. Agent is entitled to enforce its right to collect such commissions pursuant to the arbitration provisions contained in the Agreement and neither the Artist nor AGMA shall be entitled to raise the Agent's license status or lack thereof as a defense to an otherwise valid claim for payment of a commission;

7. Any and all disputes arising under the Agreement or arising otherwise between an Agent and an Artist (including but not limited to claims for commissions, allegations of bad faith dealing by either the Agent or the Artist, or the refusal of AGMA to authorize an Agent or the withdrawal of such authorization) shall be exclusively resolved pursuant to the arbitration provisions of the Agreement and any arbitrator's award may be, per se, enforced in any court of competent jurisdiction;

8. Agent is entitled to be reimbursed by Artist for all reasonable expenses incurred with Artist's consent on Artist's behalf, but must account to the Artist for all such expenditures;

9. Neither Agent nor AGMA shall discriminate against or in favor of any Artist because of his or her race, sex, age, national origin, sexual orientation, or membership in AGMA or any other labor organization;

10. Agent agrees to perform in such a manner so as to ensure the effective representation of the Artist and at all times to protect the best interests of the Artist;

11. Artist shall fully, fairly and completely abide by all of his or her obligations to Agent; and

12. Any Artist may terminate his or her agreement with any Agent if the Agent breaches his/her fiduciary duty to Artist, rejects any offer of employment for the Artist without the Artist's informed consent or fails to secure employment for the Artist within a reasonable period.

In establishing this Agreement, prior problems with supposedly "uncancellable" contracts would be eliminated. The Agreement will provide that (subject of course to the continuing obligation to pay the Agent for any work previously booked by the Agent for the Artist) any Artist may terminate his or her agreement with their Agent, if:

(a) the Agent's authorization is withdrawn by AGMA,

(b) the Agent has (in the opinion of Artist) an excessive number of persons in Artist's category under its management and Agent, therefore, is no longer able to manage Artist properly, or

(c) the Agent has booked Artist for an engagement that is in any manner injurious to the Artist's career or in places which are not appropriate to the standing of the Artist or in furtherance of the career of the Artist, and the Artist desires that its Standard Agent-Artist Contract be terminated; or

(d) the Agent has refused a bona fide written offer for Artist's services for reasons other than the best interests of Artist or without the Artist's knowledge or informed consent; or

(e) the Agent has not secured a significant booking for Artist's services for a period of more than ninety (90) days.

In the event of the Artist's termination of his or her Agent, the Artist shall in good faith nonetheless fulfill all of his or her obligations for engagements secured for the Artist by Agent prior to

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Director's Report (continued from page 22)

the effective date of such termination and shall, unless otherwise decided by arbitration, pay the commissions thereon and all other sums owing by Artist to Agent.

In addition to the broad scope and coverage of the Agreement, the enforcement of all rights under the Agreement will be pursuant to a very broad Arbitration provision so as to assure that all disputes will be handled and resolved expeditiously by the Arbitrator, without the need to resort to costly and time-consuming adjudication by courts.

This new Agreement and its sweeping coverage will be the cornerstone of a revised industry-wide relationship among Agents, AGMA and all of the Artists that AGMA represents.

AGMA members have long complained about many of the practices of the larger agencies and about the predatory conduct of some individual independent Agents. Thanks to the willingness of a few AGMA members to stand up for their rights and those of their co-workers, the dawn of a new relationship between Agents and Artists could be at hand.

(continued from page 21)

OSCAR SAMANO
PEGGY SAMUELS
EMILIO SANCHEZ
JAMIE SANDERS
HECTOR SANDOVAL
PAUL SAVANAH
ALEXANDER SATVCHENKO
CHRISTINE SCHAFER
MARTHA SCHEFFEL
CECILIA SCHIEVE
WOLFGANG SCHMIDT
GREGORY SCHMITZ
KAREN SCHOWALTER
ANDREW SCHROEDER
ERWIN SCHROTT
ALLEN SCHROTT
CRIG SCHULMAN
CARTER SCOTT
GARETH SCOTT
VINCENT SCUDERI
KATHLEEN SEGAR
UTE SELBIG
MICHEL SENECHAL
LESTER SENTER
CHRISTOPHER SERADZIAN
ANDREI SERBAN
ROBERTO SERVILE
NANCY SHADE
SAMAEL SHAW
JENNIFER SHENKER
MIKA SHIGEMATSU
YOUNG-OOK SHIN
LESLIE SHIPA
JOHN SHIRLEY-QUIRK
STEVEN SHORT
CYNDIA SIEDEN
DAVID SILVERMAN
MARIETTA SIMPSON
JULIE SIMSON
BO SKOVHUS
LAUREN SKUCE
WICUS SLABBERT
STEPHEN SMITH
TREVOR SMITH
DELRE SMITH
KINIGHT SMITH
DANIEL SMITH
DIANA SMITH
PAUL SOLEM
STEPHEN SOMOULIOS
PAUL SOPER
DAVID SOXMAN
PIETRO SPAGNOLI
PENNY ODAR SPRAUGE
KEVIN ST.CLAIR
SUSAN STACEY
DEBORAH STEPHENS
PATI JO STEVENS
ROBYN STEVENS-WOODLE
PETER STEWART
SYLVIA STONER
LAWRENCE STREETMAN
KURT STREIT
DANIEL SULLIVAN
MELISSA SULLIVAN
WEI XIU SUN
THOMAS SUNNEGARDH
VJEKOSLA VSUTEJ
ROSALIND SUTHERLAND
JENNIFER SWANSON
MARCIA SWANSTON
MARK SWINDLER
DEL FIONN SYKES
MILLICENT SYLVESTER
ALBERT TAKAZUCKAS
DARINA TAKOVA
MARIANNA TARASOVA
ELLEN TAYLOR-SISSON
JULIE TAYMOR
DAVID TEMPLETON
BRYN TERRIEL
STEPHEN TERRELL
PETER TRAFFORD TERRY JR.
TODD TESKE
STEVEN THARP
KATHY THEIL
WILLIAM THEISEN
DIMITRA TEODOSSIOU
JEAN THILL
MARTIN THOMPSON
TAZEWELL THOMPSON
MARTIN TOBIAS
TIM TOBIN
STEFANIA TOCZYSKA
TOMAS TOMASSON
JULIE TOURTELLOTTE
ARLENE TRAVIS
DARKO TRESNjak
MARK TREVIS
PATRICK TRIPLET
THOMAS TROTTER
CHRIS TRUEBLOOD
ROMAN TSYMBALA
TIMOTHY TUCKER
DONNA TURCHI
MILDRED TYREE
CESAR ULLOA, JR.
JANINE ULLYETTE
ARIZEDER URREIZIETA
LEONTINA VADUVA
SYLVIE VALAYRE
YOU'RI VAMOS
VLADIMIR VANEEV
MARCO VARELA
RAMON VARGAS
SVETLA VASSILEVA
ENCARNACION VAZQUEZ
ROSA VENTO
CARLO VENTRE
ALESSANDRA VISCONTI
VITTORIO VITTELI
SIEGFRIED VOGEL
DEBORAH VOIGT
JILL VON TEBRA
MARK VONDRAK
DAWN LOUISE WADE
SANDRA WALKER
YAN YAN WANG
KEITH WARNER
YOKO WATANABE
SUSANNAH WATERS
PETER WATSON
WOLFGANG WEBER
SCOTT WEBSTER
PETE WEBSTER
BERNARD WEKIL
LEE ANN WELLER
COURT WHISMAN
WILLARD WHITE
STEPHEN LEN WHITE
WILLIAM WHITE
RICHARD WHITE
MARSHA WHITTIER
JOHANNES WIEGAND
YALI-MARIE WILLIAMS
KATE WILLIAMS
MARLIN WILLFORD
BARBARA WILTSIE
GOSIA WINTER
STEIN WINGE
VIRGINIA WINTERS
DIANE WINTERTON
FREDERICK WINTHROP
MAX WITTGES
ERIN WOOD
MATT WOODBURY
ALAN WOODROW
J. COPELAND WOODRUFF
DARREN WOODS
KEITH WORKOWSKI
JAMES WORLEY
KRISTA WOZNIAK
SUSAN YANKEE
YANNI YANNISSIS
GRANT YOUNGBLOOD
PING YU
GREGORY YURIK
STELLA ZAMALIS
ELENA ZAREMBA
IRENA ZARIC
FRANCO ZEPPERILLI
MANHUA ZHAN
ZHENG ZHOU
DELORES ZIEGLER
TOM ZIELINSKI
MARY ZITNIK
MARIA ZOUVES
Marilyn Zschau

If you are in contact with colleagues on the list, please encourage them to contact ASO at 1-877-999-3555, ext. 5522.
THE ACTORS' FUND PROGRAMS, SEMINARS AND WORKSHOPS IN NEW YORK

Money and the Performing Artist
Mondays: January 26 to March 8, 2004
5:30 p.m. to 7:30 p.m.
The Actors' Fund offices
729 Seventh Avenue, 10th floor
A six-week group meeting that explores how our cultural and family attitudes contribute to our attitudes towards money. Reservations required; call Dale Daley at (212) 221-7300, ext. 113.

Women's Peer Support Group
Thursdays, February 5 to March 25, 2004
6:00 p.m. to 7:30 p.m.
The Actors' Fund offices
729 Seventh Avenue, 10th floor
An eight-week group for women in mid-life, exploring issues relating to the challenges of aging in the entertainment community. Reservations required; contact Carol Mannes at (212) 221-7300, ext. 143.

Computer Skills-Don't Leave Home Without Them
Wednesday, February 18, 2004
5:30 p.m. to 7 p.m.
Equity Council Room
165 West 46th Street
Hear from Actors' Work Program members who have developed new skills and knowledge of computers to enhance their options and earning capacity in sideline and parallel careers. Reservations not required.

Health Care Options for People Over 65
Monday, Feb. 23, 2004
2:00 p.m. to 4:00 p.m.
The Actors' Fund offices
729 Seventh Avenue, 10th floor
Learn more about your Medicare and how to fill in the gaps in your coverage. Reservations are required; please call (212) 221-7300, ext. 260.

Money Matters
Mondays: March 15 to April 12, 2004
5:30 p.m. to 7:30 pm
The Actors' Fund offices
729 Seventh Avenue, 10th floor
A series of seminars designed to address a variety of money management concerns such as debt management, budgeting and investing. Reservations are required; contact Arlene Levinson at (212) 221-7300, ext. 145.

Teaching/Training Professions-Part I
Wednesday, March 24, 2004
5:30 p.m. to 7:00 p.m.
Equity Council Room
165 West 46th Street
Find out about education and certification for K-12 and college teaching jobs and hear from Actors' Work Program members who are teaching in these settings. Reservations not required.

Teaching/Training Professions-Part II
Wednesday, April 21, 2004
5:30 p.m. to 7:00 p.m.
Equity Council Room
165 West 46th Street
Learn about using teaching and training skills in such fields as Workplace Training, Adult Education and much more. Actors' Work Program members will share their experiences of developing training as their parallel and second careers. Reservations not required.

TEGIT
By Linda Mays, AGMA President
The Administrators of The Entertainment Industry Group Insurance Trust (TEGIT) have advised that due to a recent change in the IRS tax code, healthcare premiums may be 100% deductible in certain instances. For complete information, check the IRS general website at http://www.irs.gov, or consult the IRS's Publication 502: "Medical and Dental Expenses: Including the Health Coverage Tax Credit" for 2003 returns at http://www.irs.ustreas.gov/pub/irs-pdf/p502.pdf, or consult your tax advisor.