Arts Endowment Wins Three-Year Extension

A massive grassroots campaign supported by arts and labor organizations nationwide paid off on November 5 when President Bush signed legislation reauthorizing the National Endowments for the Arts and the Humanities — without content restrictions.

AGMA members can be proud of their role in this months-long effort of urging funding for the 25-year old federal agency while protesting proposed content restrictions. The AFL-CIO’s Department for Professional Employees coordinated the activity and effectively brought the message of the performing arts unions to Congressional leaders.

The new legislation specifies that while obscene art is without artistic merit, is not protected speech and may not be funded by the NEA, the determination of obscenity is left exclusively to the courts where the question had always resided.

Also under the new legislation, the NEA will be funded at a level of $175 million in Fiscal Year 1991 — a $5 million increase over FY 1990 funding.

Certain changes in the application and funding procedures have been made, as well, to make the NEA more “publicly accountable.” Applicants will be required to submit detailed project descriptions and provide interim progress reports. In addition, the responsibilities and make-up of the advisory panels are altered in the new law, with requirements that membership be broadened, lay persons included, terms limited and written summaries maintained. New conflict of interest provisions also have been added. Final grant authority rests with members of the Board of Governors are included in this issue of AGMAzine. They are due in the National Office in New York City by February 22, 1991.

The franchise to nominate and vote is an empty right unless exercised. AGMA cannot continue to be a democratic organization, run by its membership, unless you, the members, actively participate in the election process. Keep AGMA democratic. Be an active member!

Following is a breakdown of membership by category in each area for 1991.

<table>
<thead>
<tr>
<th>Area</th>
<th>Active Solo Singers</th>
<th>Active Instrumentalists</th>
<th>Active Stage Directors</th>
<th>Active Choristers</th>
<th>Active Dancers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. New York &amp; Vicinity</td>
<td>843</td>
<td>1</td>
<td>82</td>
<td>715</td>
<td>404</td>
</tr>
<tr>
<td>2. Southern California</td>
<td>110</td>
<td>0</td>
<td>11</td>
<td>1258</td>
<td>21</td>
</tr>
<tr>
<td>3. Chicago &amp; Midwest</td>
<td>138</td>
<td>0</td>
<td>23</td>
<td>405</td>
<td>87</td>
</tr>
<tr>
<td>4. San Francisco &amp; Vicinity</td>
<td>71</td>
<td>0</td>
<td>11</td>
<td>150</td>
<td>89</td>
</tr>
<tr>
<td>5. New Orleans &amp; Vicinity</td>
<td>27</td>
<td>0</td>
<td>2</td>
<td>51</td>
<td>4</td>
</tr>
<tr>
<td>6. Philadelphia &amp; Vicinity</td>
<td>38</td>
<td>0</td>
<td>5</td>
<td>100</td>
<td>41</td>
</tr>
<tr>
<td>7. Washington/Baltimore</td>
<td>109</td>
<td>0</td>
<td>9</td>
<td>239</td>
<td>21</td>
</tr>
<tr>
<td>8. Pittsburgh &amp; Vicinity</td>
<td>8</td>
<td>0</td>
<td>2</td>
<td>56</td>
<td>27</td>
</tr>
<tr>
<td>9. New England &amp; Vicinity</td>
<td>55</td>
<td>0</td>
<td>4</td>
<td>57</td>
<td>33</td>
</tr>
<tr>
<td>10. Texas</td>
<td>33</td>
<td>0</td>
<td>0</td>
<td>52</td>
<td>39</td>
</tr>
<tr>
<td>11. Northwest</td>
<td>33</td>
<td>0</td>
<td>1</td>
<td>103</td>
<td>29</td>
</tr>
</tbody>
</table>

1465       2       150     2186     795

Dues Referendum is Approved

The recent referendum concerning an increase in dues has been approved by the membership. The new dues structure goes into effect with the February 1991 billing.

(continued on page 7)
What You See, Is Not Always What We Have

by Sanford J. Wolff
National Executive Secretary

Figures do not lie, but, you have to be certain that you are tuned in to what is being said by figures. (See Statements of Assets & Liabilities.)

At first glance, the “bottom line” appears to be that we, AGMA, have $350,809 in the bank! That is not the case.

Analyze with me the Statements of Assets and Liabilities appearing on page 7. There is nothing wrong with that Statement. It was prepared by independent Certified Public Accountants as required by law and in accordance with the accepted and approved standards of accounting. Nonetheless, it can be misleading. Let me explain by focusing on these four items:

- Office Furniture & Equipment $60,508
- Computer Equipment 40,822
- Leasehold Improvements 16,271
- Cash value of Life Insurance and Annuity Policies 173,222
  $290,823

Both the furniture and equipment, and the computer equipment are valuable to us, even though these items could in no way ever be sold for $101,000 because the computer is “leased” and all of the furniture and equipment and computers have been used for over two-thirds of their useful life.

Look at the largest asset: cash value of Life Insurance and Annuity Policies: $173,222. Years ago, the Guild made arrangements with four of our employees whereby the current compensation of these employees is reduced each year in an amount equal to the annual payments for the insurance and annuity policies. The Guild owns the policies but is committed to pay these employees approximately the amounts that can be expected from the proceeds of those policies.

“Leasehold Improvements”: clearly not available cash in the bank! This is merely the amount originally spent for partitions, paint on the walls and fixtures.

("Miscellaneous advances" are dollars laid out which will, in the future, be recaptured either in services or supplies.)

This leaves us with $58,180, of which $4,978 is being held to adjust claims of members against employers if those claims arise.

All of this to explain why I and the Board of Governors felt the need for a dues increase. The amount of $54,202 is not a sufficient safeguard against what the Guild and all other unions face in today’s economic and anti-union climate.

Our projections, based on the experience and audit of fiscal 1990, fiscal year ending in September, 1991, should leave us with a Treasury in excess of $350,000.

These projections depend on a lot of things, but primarily on two factors:

1. That the recession we face will not seriously affect the Box Office or contributions from major donors, and that there will be at least the same number of opera companies, dance companies and concert tours in 1991 as there were in 1990.

2. That Federal and State funds to not-for-profit performing arts organizations will not be cut any more than they have been.

Keeping in mind these two factors, we must also remind ourselves that ordinarily, the first areas to suffer in a time of economic recession are the performing arts, libraries, and even schools.

A recently announced study reveals that since 1967, business support to music and dance increased annually. It also reveals, however, that 73% of the corporations surveyed reported no increase in 1991, 12% anticipate a decrease in support, and only 15% expect to increase.

The negotiation of contracts will get tougher. This means more time on the road, more meetings, more hard decisions and probably work stoppages. All of this takes money, and we need to build a backlog, a treasury, fight-back funds.

Relying as our employers do on Federal and State assistance, means lobbying, an expensive activity, but one essential to our livelihood. There is clearly an obligation on us to participate to a far greater extent.

AGMA is a National Union. On this our life depends. I am aware that resentment has been expressed by some who will be paying additional work dues, i.e. one-half percent more with the maximum addition being $500 annually, and that is only for those of you who will earn $100,000 during the year.

Compare that maximum cost to the fact that in fiscal 1990 alone, we successfully achieved and paid over to members in excess of $225,000 on claims against defaulting employers of those mem-

(continued on page 10)
PETITION
FOR NOMINATIONS OF NATIONAL OFFICERS OF AGMA

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

__________________________ as a ____________________________ (office) of AGMA.

<table>
<thead>
<tr>
<th>PRINT NAME</th>
<th>SIGNATURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
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<tr>
<td>3.</td>
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<td>4.</td>
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<td>5.</td>
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<td>6.</td>
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<td>7.</td>
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<td>8.</td>
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<td>9.</td>
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<tr>
<td>10.</td>
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<tr>
<td>11.</td>
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<tr>
<td>12.</td>
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<tr>
<td>13.</td>
<td></td>
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<tr>
<td>14.</td>
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</tr>
<tr>
<td>15.</td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td></td>
</tr>
<tr>
<td>20.</td>
<td></td>
</tr>
</tbody>
</table>

(10 signatures are required.*)

*THIS PETITION MUST BE FILED WITH THE NATIONAL OFFICE IN NEW YORK BY FEBRUARY 22, 1991.*

* * * * * * * * * *

I, ____________________________, agree to run for election as ____________________________

__________________________ (Signature of nominee)

* A few more signatures than 10 is well-advised in the event that one or more may be invalid due to late payment of basic dues, inactive status or some other irregularity.
Letter from Chicago Members of the Board of Governors

The following letter was published in the September 1990 issue of AGMAzine. Unfortunately, an edited version appeared. Here is the full text of the letter which was sent to AGMA by members of the Chicago Board of Governors from Lyric Opera and the Lyric Opera Chorus Negotiating Committee (previously unpublished material appears in italics):

We the members of the AGMA Chicago Board of Governors from Lyric Opera and the Lyric Opera Chorus Negotiating Committee are writing concerning the proposed AGMA dues referendum.

We feel that the support we have received in the past three years, particularly in the last seven to eight months, has been of the highest quality from Barbara Hillman and her staff here in Chicago, and from Tom Jamerson and his staff in New York.

Ms. Hillman's outstanding and tireless efforts on our behalf required countless hours of work in preparation for negotiations, during negotiating meetings with Lyric Opera and follow up work both with our committee and on the phone with Lyric management. Her advice on strategy and her ability to grasp the ideas behind every one of our proposals in addition to her performance at the negotiating table resulted in what amounted to an almost total rewrite of our basic agreement, increasing its strength as well as its scope.

Mr. Jamerson did not miss one of our 14 or so negotiating meetings with Lyric management. His presence as well as Ms. Hillman's formidable performance made Lyric management see us in a new light and with a seriousness never before shown to us. His input which draws on having negotiated so many other of this country's opera and ballet agreements was most vital and appreciated.

We at Lyric have never had such sort of contribution of time and dedication from the New York office. During and shortly after our negotiations, Mr. Jamerson also succeeded in making Chicago Opera Theatre an AGMA house and at this writing both Mr. Jamerson and Ms. Hillman are involved in initial talks with Lyric Opera's Center for American Artists with the goal of obtaining an AGMA basic agreement with them. As our fall season takes shape, new issues requiring Ms. Hillman's and Mr. Jamerson's attention will doubtless arise, so you see the work goes on and if it requires a dues referendum to continue and augment the efforts of these two experts and AGMA staff like them, then we cannot help but support it.

As Board members read their weekly minutes, they must realize that AGMA is not only concerning itself with the major four or five opera and ballet companies around the country, but with many more—in negotiations and arbitrations costing as much if not more than ours.

Whereas many members may require a more detailed scenario of AGMA's intentions with regards to how the additional revenue from increased dues is to be spent, we, the AGMA Board of Governors and Negotiating Committee at Lyric Opera of Chicago, give our support in principle to the dues referendum.

Sincerely,

Scott Holmes          Skipp Buss
Bryan Miller          Carolyn Berhoff
Bette S. McGee        Martha A. Edwards
Lawrence Montgomery   Deborah Fair
Robert Prindle        Mark Nienow
Marilyn Vitale-DeStefano

Grace Bumbry Concert Benefits Emergency Relief Fund

Grace Bumbry and AGMA President Nedda Casei raise their glasses in a champagne toast following Ms. Bumbry's very successful concert at Carnegie Hall on November 27 to benefit AGMA's Emergency Relief Fund.

Pennsylvania Ballet Adds Dancer to Board

Patrick Veitch, President and CEO of the Pennsylvania Ballet, announced that Principal Ballerina Tamara Hadley had been elected as a member of the company's Board of Trustees. Mr. Veitch said he was both pleased and proud of this appointment, a first in the dance profession. "This is yet another step in furthering our ongoing aim to improve relations and share information between the artists and the administration," he said.

Author's Query

Dear AGMA:

For a book on George Balanchine's choreography for Broadway (and, possibly, the West End) I seek photos, film and kinescope footage, anecdotes and reminiscences. I would also be interested to learn the whereabouts of anyone who actually danced the relevant choreography.

Paul H. Epstein
1 West 72nd Street
New York, NY 10023

Crime Victims Assistance is Available in New York

Union members and their families may take advantage of an assistance program offered by the Central Labor Rehabilitation Council of the New York City Central Labor Council, AFL-CIO. Entitled Crime Victims Assistance, this program is funded by the Crime Victims Board of New York State which provides approximately $30,000 in assistance annually to victims of crime.

The Crime Victims Assistance program provides supportive services to individuals and their family members who have been victims of criminal activity. Individuals are seen by a trained social worker and also are given information and education regarding the Crime Victim Compensation Law, psychological support, advocacy in the compensation procedure, referral to other support services and, when necessary, case follow-up.

For information, contact Adrienne Merjian, Program Director, Crime Victims Assistance Program, (212) 532-7575.

Free Books on Business

The free U.S. Government Books for Business Professionals catalog describes a wide variety of books and subscriptions of interest covering such fields as accounting, business law and labor relations. For information, write to the Office of the Public Printer, United States Government Printing Office, Washington, DC 20401.
Entr’acte
A Review of Current Events

Sherrill Milnes is President of the First American Vocal Arts Congress to be sponsored by the Maryland Summer Institute for the Creative and Performing Arts (MSICPA), at the University of Maryland, College Park, from July 16-20. Open to the public, Congress events will include symposia and performances by leading American artists. The Congress will be held concurrently with the First Edition of the University of Maryland International Marian Anderson Vocal Arts Competition.

Leah Anne Myers, Bel Canto soprano, won the first annual Bellini vocal competition held in Catania, Sicily on October 3–6, 1990. Ms. Myers sang selections from I Capuleti e I Montecchi, La Sonnambula and I Puritani during the three-day competition. Ms. Myers had been a finalist in the 1988 Luciano Pavarotti International Vocal Voice Competition.

American soprano Deborah Voigt has been awarded the Rosa Ponselle Gold Medalion Award in the 6th Rosa Ponselle International Vocal Competition at the John F Kennedy Center for the Performing Arts.

The Silver Medallion in this competition went to Korean baritone Hans Choi. Mr. Choi also was awarded first prize in the D’Angelo Young Artist Competition.

Both Ms. Voigt and Mr. Choi, while under The Rosa Ponselle Foundation’s scholarship and study grant award program of vocal and artistic preparation, were selected as the gold medalists in the vocal division of the Tchaikovsky Competition as the best female and male singers. Ms. Voigt is making her Metropolitan Opera debut during the 1990-1991 season, and Mr. Choi, since winning both the Ponselle and Tchaikovsky Competitions, has been invited to perform in a worldwide concert tour.

Board member soprano Martina Arroyo and tenor Robert Grayson performed in an Evening of Opera at Alice Tully Hall in New York’s Lincoln Center on January 18 as part of the Diamond Jubilee celebration of the Louisiana State University School of Music. The program included arias and duets from such operas as Puccini’s Tosca, Ponchielli’s La Gioconda and Verdi’s Otello. Located in the state capital of Baton Rouge, the LSU School of Music offers a comprehensive education, sending its graduates out to teaching positions at prominent institutions throughout the country and to performance ensembles the world over.

Board members stress communication

An Open Letter To All AGMA Members:

We, the Board of Governors of AGMA, urge all members to make us aware of any problems you may be experiencing, either in your work, or your dealings and feelings with and about your union and its officers. Too often we hear murmurings of discontent from our colleagues about what the union does and does not do for them. Now, with the recent dues increase, it is most important that we all feel that AGMA is doing all it can for the performing artist, and that an issue which was decided by such a narrow margin does not cause a schism in the union membership.

If there is anything you wish to be brought up at a Board of Governors meeting, be it a grievance, complaint, or some information which might be beneficial to us or the union, please write to one of us who represents your category, in care of the AGMA office in New York. Please be as specific as you can in providing information for us so we can better discuss your issue.

We of the Board of Governors are elected by you. We represent you in issues that are important to, and voted on by the union. We are your Congress. To be made aware of any problems or issues that are affecting you, we must hear from you. Likewise, if you have any suggestion as to how our union can better serve the needs of its members, write and tell us. We are at a crucial point in time. We cannot do it without you.

Again, please write to one of us who represents your category in care of the AGMA office in New York.

Board members — New York

Soloists

John Absalom
Gabor Carelli
Russell Christopher
Sandra Darling
Anthea De Forest
Alan Fischer
Edmond Karisrud
William Ledbetter
Dolores Mari-Galdi
Will Roy
Paula Stark
Martina Arroyo
William Cason
Dominic Cossa
John Darreinkamp
Enrico Dr Giuseppe
William Fleck
Diane Kesling
Gale Limansky
Regina Resnik
Joseph Sopher
Luigi Vellucci
Louise Wohlfak
Marilyn Brustad
Claudia Catania
Muriel Costa-Greenspon
J.B. Davis
Adib Fazah
Margaret Goodman
Leonore Lanzillotti
David Lloyd
Elionor Ross
John Stamford

Stage Directors / Stage Managers

Bruce Donnell
Lori Rosecrans
Franco Gentilesca
Pamela McRae

Choristers

Erbert Aldridge
Lee Bellaver
Suzanne Der Derian
Beno Foster
Elinor Harper
Lorraine Keane
William Lyon Lee
Salvatore Randazzo
Tom Tomasovic
Kenneth Young
Marilyn Armstrong
Kenneth Bonjukian
Kenna Dovel
Harriet Greene
Lila Herbert
Nancy Kendall
Madeleine Mines
Jon Rowen

Dancers

Deborah Alton
Gary Cordial
Kimberly Graves
Candace Ito
Gerald Otte
Joey R. Smith
Jean Barber
Ricardo Costa
Stephanie Godino
Suzanne Laurence
Roger Plaut
Christine Spizzo
Karen Brown
Christine Dakin
Patrick Hinson
Lawrence R. Leritz
Raymond Serrano

AGMA HOTLINE
(212) 247-0247

Call the AGMA Hotline (212) 247-0247, for news of auditions, services available, union business, fellowships, competitions, career assistance and health matters. The Hotline is available seven days a week, 24 hours a day and is updated regularly.

(continued on page 10)
## American Guild of Musical Artists, Inc.
### General and Administrative Expenses
(Cash Basis)

<table>
<thead>
<tr>
<th>Description</th>
<th>1990</th>
<th>1989</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staff salaries</td>
<td>$683,418</td>
<td>$618,082</td>
</tr>
<tr>
<td>Payroll taxes</td>
<td>51,277</td>
<td>44,519</td>
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<tr>
<td>Temporary clerical services</td>
<td>42,178</td>
<td>21,763</td>
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<tr>
<td>Branch office expenses</td>
<td>161,735</td>
<td>113,506</td>
</tr>
<tr>
<td>Group life insurance, members</td>
<td>222</td>
<td>27,509</td>
</tr>
<tr>
<td>Employees’ pension plan contributions, net</td>
<td>58,665</td>
<td>49,423</td>
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<tr>
<td>Insurance, general</td>
<td>14,366</td>
<td>15,935</td>
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<tr>
<td>Employees’ health and life insurance, net</td>
<td>72,256</td>
<td>65,933</td>
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<tr>
<td>Rent</td>
<td>174,249</td>
<td>171,313</td>
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<td>Utilities</td>
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<td>12,704</td>
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<tr>
<td>Magazine expense</td>
<td>19,510</td>
<td>16,723</td>
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<td>Postage</td>
<td>34,264</td>
<td>33,228</td>
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<tr>
<td>Life insurance premiums, net of increase in cash surrender value (deferred compensation)</td>
<td>2,351</td>
<td>(7,371)</td>
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<tr>
<td>Printing</td>
<td>23,968</td>
<td>17,843</td>
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<td>Stationery and office expense</td>
<td>29,805</td>
<td>27,811</td>
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<tr>
<td>Telephone</td>
<td>20,166</td>
<td>21,803</td>
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<tr>
<td>Delegates’ fees and expenses</td>
<td>140</td>
<td>140</td>
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<tr>
<td>Computer expense</td>
<td>5,188</td>
<td>18,708</td>
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<tr>
<td>Travel expense, staff</td>
<td>61,424</td>
<td>23,742</td>
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<tr>
<td>Travel expense, members</td>
<td>14,479</td>
<td>4,816</td>
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<tr>
<td>Meeting and dinner expenses</td>
<td>16,413</td>
<td>12,791</td>
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<tr>
<td>Per capita taxes</td>
<td>26,624</td>
<td>35,485</td>
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<tr>
<td>Contributions</td>
<td>640</td>
<td>1,060</td>
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<tr>
<td>Legal</td>
<td>30,219</td>
<td>30,194</td>
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<tr>
<td>Legal</td>
<td>3,437</td>
<td>3,131</td>
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<td>Agency fees</td>
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<tr>
<td>Accounting</td>
<td>12,000</td>
<td>13,947</td>
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<tr>
<td>Investment advisory fee</td>
<td>649</td>
<td>558</td>
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<tr>
<td>Arbitration fees</td>
<td>12,359</td>
<td>17,882</td>
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<td>Equipment and office maintenance</td>
<td>20,586</td>
<td>9,620</td>
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<td>Interest expense</td>
<td>2,455</td>
<td>5,451</td>
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<td>Dues and subscriptions</td>
<td>3,967</td>
<td>3,192</td>
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<td>Sales tax expense</td>
<td>32</td>
<td>535</td>
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<tr>
<td>Depreciation of office equipment</td>
<td>22,032</td>
<td>21,130</td>
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<tr>
<td>Amortization of leasehold improvements</td>
<td>1,405</td>
<td>1,405</td>
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<tr>
<td>Public relations expense</td>
<td>1,471</td>
<td></td>
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<tr>
<td>Miscellaneous expenses</td>
<td>2,148</td>
<td>2,852</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$1,637,267</strong></td>
<td><strong>$1,463,123</strong></td>
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</table>

## American Guild of Musical Artists, Inc.
### Statement of Revenue and Expenses and Fund Balance
(Cash Basis)

<table>
<thead>
<tr>
<th>Description</th>
<th>1990</th>
<th>1989</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dues, basic and working</td>
<td>$1,272,375</td>
<td>$1,215,151</td>
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<tr>
<td>Initiation fees</td>
<td>340,529</td>
<td>301,161</td>
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<td>Contract forms</td>
<td>1,311</td>
<td>848</td>
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<tr>
<td>Reinstatement fees</td>
<td>5,479</td>
<td>3,155</td>
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<tr>
<td>Miscellaneous</td>
<td>3,294</td>
<td>652</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td><strong>1,622,988</strong></td>
<td><strong>1,520,967</strong></td>
</tr>
<tr>
<td>General and administrative expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Excess of Expenses Over Revenue Before Investment Income</td>
<td>(14,279)</td>
<td></td>
</tr>
<tr>
<td>Excess of Revenue Over Expenses Before Investment Income</td>
<td></td>
<td>57,844</td>
</tr>
<tr>
<td><strong>Investment Income:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest and dividends</td>
<td>2,841</td>
<td>439</td>
</tr>
<tr>
<td>Excess of (Expenses) Over Revenue</td>
<td>(11,438)</td>
<td></td>
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<tr>
<td>Excess of Revenue Over Expenses</td>
<td>58,283</td>
<td></td>
</tr>
<tr>
<td>Fund balance, beginning of year</td>
<td>347,114</td>
<td>288,831</td>
</tr>
<tr>
<td>Fund balance, end of year</td>
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### Chicago Lyric Choristers Sell Mugs to Aid AGMA Emergency Relief Fund

In an original fundraiser for the AGMA Emergency Relief Fund, a group of Lyric Opera of Chicago Choristers are offering mugs for sale as a benefit for the Fund. The committee used the image of the lyre-toting muse of music, familiar as the Relief Fund’s logo, in white on a black 10-ounce mug. The result is as striking as it is practical. They make great gifts for anyone with an interest in music — and, somehow, everything tastes better in one.

So far, the group has raised over $1,000 for the Fund just from the singers and staff at Lyric Opera, and they're planning to offer them to the other AGMA affiliates in the Chicago area. If you'd like one of these handsome, useful and tax-deductible mugs, send a check or money order made payable to the AGMA Relief Fund to AGMA Mugs, c/o Bette McGee, Lyric Opera of Chicago, 20 N. Wacker Drive, Chicago, Illinois 60606. The cost is $10 for each mug, plus $2.50 for postage, handling and insurance for the first mug and $1 each for additional ones. And feel free to add an additional contribution.

### EMERGENCY CARING

The AGMA Emergency Relief Fund has a brand-new newsletter. Watch for “CARING.”
American Guild of Musical Artists, Inc.
Statements of Assets and Liabilities
(Cash Basis)

<table>
<thead>
<tr>
<th>Year Ended September 30</th>
<th>1990</th>
<th>1989</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$ 58,180</td>
<td>$ 78,329</td>
</tr>
<tr>
<td>Office furniture and equipment, at cost, less accumulated depreciation of $74,445 in 1990 and $65,215 in 1989</td>
<td>60,508</td>
<td>57,989</td>
</tr>
<tr>
<td>Computer equipment, hardware, at cost, less accumulated depreciation of $55,054 in 1990 and $41,572 in 1989</td>
<td>40,822</td>
<td>45,979</td>
</tr>
<tr>
<td>Leasehold improvements, at cost, less accumulated amortization of $4,800 in 1990 and $3,395 in 1989</td>
<td>16,271</td>
<td>17,676</td>
</tr>
<tr>
<td>Cash value of life insurance and annuity policies</td>
<td>173,222</td>
<td>160,860</td>
</tr>
<tr>
<td>Miscellaneous advances</td>
<td>1,806</td>
<td>860</td>
</tr>
<tr>
<td>Security deposit</td>
<td>360</td>
<td></td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>$350,809</td>
<td>$362,053</td>
</tr>
</tbody>
</table>

| Liabilities and Fund Balance: |      |      |
| Liabilities: |      |      |
| Obligations under capital leases | $ 14,938 | $ 14,756 |
| Miscellaneous liabilities | 195 | 183 |
| Security deposits, payable | $259,301 | $272,651 |
| Concert singers committee escrow payable | 9,006 | 8,046 |
| Less: Cash and securities held in escrow | 264,307 | 280,697 |
| **Fund balance** | $350,809 | $362,053 |

Milwaukee Ballet Soars

The Milwaukee Ballet, once on the brink of financial disaster and demise, has staged a stunning comeback. In 1990-1991, the company's 20th anniversary season, subscriptions have reached 107% of goal with single series and Nutcracker exceeding projections on average of 10%, with more than 50,000 Milwaukeeans attending the 27 performances of that production.

Just two years ago, in February 1989, the company faced a $1.6 million deficit and a reduced subscriber base. Michael Stirdivant, Ballet President and CEO, then approached the city's business, political and financial leadership with a detailed turnaround plan including fundraising, artistic repositioning, marketing and fiscal restraint.

Just four months later, it was announced that the Milwaukee Ballet had secured from 30 different sources the money needed to retire the debt and insure its 20th anniversary season. The season ended with a balanced budget, a first in the history of the company, and the appointment of a new artistic director.

"Our goal is to be the premier midwest classical ballet company, both artistically and financially," agree both Stirdivant and Artistic Director Dane LaFentsee.

Pittsburgh Opera Mourns

Members of the Pittsburgh Opera Chorus are mourning the death of fellow chorister Dolores Donati. Ms. Donati was murdered during a robbery on November 8, 1989. A group of about 20 friends from the Chorus have contributed $300 toward buying an honorary chair in her memory at the Benedum Center in Pittsburgh. At press time, one of the men charged was sentenced to life in prison on November 9, 1990 and another man’s trial is set to begin in January.

ARTS ENDOWMENT WINS THREE-YEAR EXTENSION
(continued from page 1)

the Chairperson, but that approval has been modified.

Many Senators and Representatives provided strong support to the NEA and worked tirelessly to eliminate the unfair and burdensome restrictions that had been placed on NEA funds. These included Senators Pell (D-RI), Hatch (R-UT), Kassebaum (R-KS) and Kennedy (D-MA) who forged a major NEA reauthorization compromise and led efforts in the Senate to eliminate the content restrictions from the Appropriations bill. Similarly, Representatives Williams (D-MT), Coleman (R-MO), Grandy (R-IA) and others developed the NEA reauthorization compromise in the House and led efforts to gain its overwhelming approval. Representative Sidney Yates (D-IL), Chairman of the House Interior Appropriations Committee, a longtime friend of the arts, worked at every step to preserve the basic integrity and funding of the Endowment and eventually brought the issue to its successful conclusion.

It was a resounding victory for those supporting the NEA without censorship or debilitating and unconstitutional restrictions and an overwhelming defeat for those led by Senator Jesse Helms (R-NC), who sought to cripple or abolish the Endowment.

Congratulations

Wedding Bells for former Alvin Ailey star Donna Wood, who just completed a world tour of the Broadway show Sophisticated Ladies in the USSR, Japan and Washington, DC. Ms. Wood and litigation lawyer Peter Michael Sanders, Esq. were married in Tarrytown, New York on October 28.

Ballet Chicago’s Joseph Rodgers and New York City Area Dancer Maria Rodgers welcomed a 5 lb. 12 oz. girl, Emily Frances.

Ballet Star Fernando Bujones and Boston Ballet’s Maria Armillas have announced their engagement. At press time, no wedding date had been set.
Members of the Board of Governors whose terms expire in 1991

**New York Area**

**One Stage Director/Stage Manager:** Franco Gentilesca.

**Eight Choristers:** Lee Bellaver, Bernard Fischer, Beno Foster, Jonathan Guss, Elinor Harper, Lila Herbert, Lorraine Keane, Alan Sokoloff.

**Eight Dancers:** Deborah Allton, Gary Cordial, Ricardo Costa, Kimberly Graves, Stephanie Godino, Candace Itow, Suzanne Laurence, Raymond Serrano.

**Southern California Area**
Two Solo Singers: Anne Marie Biggs, Paul Hinshaw.

**Four Choristers:** Katherine A. Bjornson, Sally Etcheto, Kenneth Knight, John E. Radic.

**Chicago Area**
Five Choristers: Skipp Buss, Michael Cook, Marilyn DeStefano, Kathryn Kerchner, Elena Rico.

**San Francisco Area**
Three Choristers: Charles Fidlar, Tom Reed, Karl Saarni.

**Philadelphia Area**
One Chorister: Jane Peterson.

**Washington/Baltimore Area**
Four Choristers: Beth Botsis, Valerie Eichelberger, Wilson Nichols, Jr., Thomas Polson, Jr.

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**AGMA RELIEF FUND**

Statements of Revenue, Expenses and Fund Balance
(Cash Basis)

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<thead>
<tr>
<th></th>
<th>1990</th>
<th>1989</th>
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<tbody>
<tr>
<td><strong>Revenue:</strong></td>
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<td></td>
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<tr>
<td>Contributions</td>
<td>$258,466</td>
<td>$184,037</td>
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<tr>
<td>Investment Income:</td>
<td></td>
<td></td>
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<tr>
<td>Interest (net of amortization of bond premiums and discounts)</td>
<td>$46,478</td>
<td>$57,006</td>
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<tr>
<td>Dividends</td>
<td>3,525</td>
<td>4,222</td>
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<tr>
<td>Gain on sales of securities</td>
<td>15,599</td>
<td>8,513</td>
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<td></td>
<td>65,602</td>
<td>69,741</td>
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<tr>
<td>Less: Advisory and custodian fees</td>
<td>7,324</td>
<td>58,278</td>
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<tr>
<td><strong>Total Revenue:</strong></td>
<td>$316,744</td>
<td>$247,929</td>
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|                      |        |        |
| **Expenses:**        |        |        |
| Monthly assistance payments to members | 38,074 | 43,789 |
| Other assistance payments to members | 89,751 | 98,246 |
| General insurance     | 1,492  |        |
| Contributions         | 25,207 | 41,517 |
| Office salaries       | 50,096 | 42,365 |
| Payroll taxes         | 4,027  | 3,203  |
| Staff medical insurance | 3,039  | 2,864  |
| Office supplies and expenses | 149  | 2,226  |
| Accounting            | 7,500  | 9,225  |
| Legal                 | 3,600  |        |
| Staff pension plan contribution | 1,903 | 2,839 |
| Fund raising expense  | 59,895 | 69,120 |
| Purchased services    | 4,614  | 1,221  |
| Miscellaneous         | 3,119  | 1,994  |
| **Total Expenses:**   | 287,374 | 323,701 |

|                      |        |        |
| Excess of Revenue Over (Expenses) | 29,370 |        |
| Excess of (Expenses) Over Revenue |        | (75,772) |
| Fund Balance, Beginning of Year | 775,454 | 851,226 |
| Fund Balance, End of Year       | $804,824 | $775,454 |

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**Officer terms expiring**

In accordance with the Constitution under which the terms of Officers of the Board of Governors are two years, the following Officers' terms expire in 1991 and nominations for such positions shall be made at the same time as those for regular members of the Board:

**New England Area**
One Dancer: Barbara Stuckey.

**Texas Area**
One Solo Singer: Rodney Stenborg.

**Northwest Area**
One Chorister: Mary Virginia Tulinstra.

**One Dancer:** Raoul Bellis-Squires.

**One Dancer:** Harriet Clark.

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**Reminder**

Your union dues and Initiation Fees are deductible on your Federal Income Tax Return.

This deduction can be shown on Schedule “A” or Schedule “C” or Form 2106 as prescribed by law.

Please check with your tax advisor or the IRS.

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**Three Gold Life Memberships are Presented in New Orleans**

Gold Life Membership Cards have been presented to three New Orleans AGMA members by New Orleans Representative and mediator, Rosemary LeBoeuf. Recipients are Arthur Cosenza, General Manager of the New Orleans Opera Association; Board member Mary Bertucci and former Board member Harry Howard. Presentation was at a reception held at the New Orleans Opera Guild.

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**EMERGENCY CARING**

The AGMA Emergency Relief Fund has a brand-new newsletter. Watch for "CARING."
PETITION
FOR NOMINATIONS FOR MEMBERS OF THE AGMA BOARD OF GOVERNORS

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

__________________________ as a ________________________________
(Solo Singer, Stage Director/Stage Manager, Chorister or Dancer)

member of the AGMA Board of Governors from the ____________________________
(area).

<table>
<thead>
<tr>
<th>PRINT NAME</th>
<th>SIGNATURE</th>
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(10 signatures are required.* Both signatories and nominees must be residents of the above area.)

THIS PETITION MUST BE FILED WITH THE NATIONAL OFFICE IN NEW YORK BY FEBRUARY 22, 1991.

I, ____________________________, agree to run for election as a member of the AGMA Board of Governors.

__________________________
(Signature of nominee)

* A few more signatures than 10 is well-advised in the event that one or more may be invalid due to late payment of basic dues, inactive status or some other irregularity.
Board members — Los Angeles

Soloists
Anne Marie Biggs
Beverly Robinson

Choristers
Judith Adele
Jonathan Curtisinger
Juanita McCollum
John Goltzin

Dancers
Lola Montes

Soloists
Paul Hinshaw
John Lombardi

Barbara Pearson
Arnold Voketaitis

Katherine A. Bjornson
Kenneth Knight
Burman Timberlake

Stage Directors / Stage Managers
Blythe De Blasis

Choristers
Carolyn Berghoff
Marilyn De Stefano
Scott Holmes
Bette McGee
Elena Rico

Dancers
Christine Dorian

Soloists
Susan Hofflander
Lawson Skala

Jamie Rigler

Skipp Buss
William Diana
Kathy Kerchner
Robert Prindle
Kathy Weingart-Ryan

Michael Cook
Martha Edwards
Deborah Fair
Dennis Marshall
Lorene Richardson

Patti Eylar
Michael Sheridan

Board members — San Francisco

Soloists
John MacAllister
Donna Petersen
Ruth Ann Swenson

Choristers
Toni DeSalvo
Dallas Lane
Karl Saarni

Dancers
Jo Ellen Arntz
Julian Montaner
Kathryn Roszak

Board members — New Orleans

Soloists
Mary Bertucci

Choristers
Sally Fischer
Karen Kalin

Board members — Philadelphia

Soloists
Kenneth Garner

Choristers
Robert Perry
Elizabeth Walker

Dancers
Jeffrey Gribler
Roy Kaiser

WHAT YOU SEE IS NOT ALWAYS WHAT WE HAVE

(continued from page 2)

bers. Just a few of those members will be paying the increase of $500 in working dues.

At the end of fiscal year 1988, a month or two after you employed me, I reported to you a loss of approximately $90,000. In fiscal year 1989, we expanded our services but watched our costs closely, and we re-captured more than one-half of that deficit. Increased costs of everything we pay for: i.e., the increased number of meetings, heat, light and rent, staples, resulted in our almost breaking even, but there was, as you can see, an excess of expenses over income.

Let me repeat some of the things I wrote to you in April of 1990. All of these comments remain pertinent and concern areas in which increased activity is required and desired by the majority of our membership:

"Importantly, a healthy (financial) reserve will give us the confidence in bargaining on behalf of our members without the fear of not being able to support a strike and the legal and other costs that may be entailed."

"AGMA needs to ‘reach out’ — the members want it and you have agreed the members deserve it..."

"Your staff is convinced that Board of Governors’ meetings in all areas of the country must be held on a regularly scheduled basis, as well as in New York. At least one-half of our membership lives and works west of the Hudson River."

"Our part of the performing arts (because practically all of our employers are in the not-for-profit field), depends more heavily than any other art form on city, state and federal funding, and we have not done our share of lobbying and ‘arm-twisting’ in Washington or the state legislatures. We must do more, and this is expensive, but we would be doing it for ourselves."

"When time permits a staff member and our President or a Vice President should attend every membership meeting held around the country. The mails, the FAX machine and the telephone do not provide enough contact with the members. Phonograph recordings and videotapes are fine, but if you want to see, hear and know opera, the dance or concerts, you’ve got to be there!"

"Our representatives throughout the nation are hard-working, but underpaid in most cases. Only one has received an increase in compensation during the last four years."

Those considerations are as valid today as they were when they originally were written. That is why the dues increase was essential and that is where we intend to concentrate our efforts.

On behalf of your Board of Governors, I thank you for your vote of confidence in AGMA, and your understanding of what we must do to give our union the strength it needs to properly represent your interests.

(continued on page 12)
President Bush Signs New Immigration Law

The law governing temporary non-immigrant visas has been revised in order to limit the number and restrict the circumstances under which foreign entertainers, artists, athletes and accompanying personnel may be admitted for temporary work in the United States.

The new Immigration Act, which goes into effect in October 1991, also requires that unions be consulted before such aliens may be admitted. Passed by the Congress in the final moments of 1990, the new legislation specifically includes numerous reforms favorable to AGMA and sought by AGMA, the AFL-CIO Department for Professional Employees and other affiliated unions.

The new Act does away with the "distinguished merit and ability" terminology of the H-1 visa and restricts H-1Bs for use only by aliens in defined "specialty occupations," or those requiring theoretical and practical application of a body of highly specialized knowledge and attainment of a bachelors degree in the specific specialty, or its equivalent.

Of special interest to AGMA, is the new "O" visa for aliens of Extraordinary Ability in the sciences, arts, education, business or athletics. This extraordinary ability must be demonstrated by sustained national or international acclaim, extensively documented. It is also available for accompanying individuals, but only if they are integral to the performance and have critical skills not of a general nature which cannot be performed by others. Unions are granted consultation rights on all "O" visa applications.

New "P" visas also have been established for individual and group athletes and entertainers who are internationally recognized and perform in a group that has been internationally recognized as outstanding for a sustained period, entering for a specific event or performance, entering under a reciprocal exchange program, or entering as part of a culturally unique program. Here, too, unions will be consulted.

AFL-CIO Offers Union Privilege Plan

Would you like AGMA to participate?

Union Privilege is a service organization, backed by the AFL-CIO, which offers discounted credit cards, prescription services, car rentals and other services to union members.

At a recent meeting, the Board of Directors considered membership in this program. However, participation requires that AGMA make available its membership mailing lists to selected service organizations. It always has been, and remains, the position of the AGMA Board to maintain its membership mailing list in strict confidence. Accordingly, the Board rejected the Union Privilege program.

At the same time, the Board voted unanimously that an article should appear in AGMAzine detailing the services and asking for a response from members as to whether or not you would be interested in participating in one or more of the programs offered. If there is a substantial favorable response, the Board will consider this matter again at a subsequent meeting.

Services available

At the present time, the following services are available to union members through the Union Privilege program:

1. Legal Service
2. MasterCard
3. Life Insurance
4. Health Needs Service
5. Travel Plus Club
6. Hertz Rental Car Discounts
7. UnionRATE Savings

Please complete and clip the coupon below and return to AGMA, 1727 Broadway, New York, NY 10019

I would ________ be interested in participating in the Union Privilege plan.

I would not ________ be interested in participating in the Union Privilege Plan.

Name: ________________________________

Address: ________________________________

Deceased

John Alexander
Patrick Thomas Bakman
Olivia Bonelli-Ortell
Joel Drabin
Willie Drake
J. Paul Fonseca
Rosemarie Grout
Elizabeth Harwood
Mercie Hinton
Timothy Holley
Nigel Courtney Jones
Michael Katcharoff
Kenneth Kreeb
Victor La Casse
Richard Lewis
August Lorenzano
La Vada Marlowe
Donna Owen
Scott Reeve
Kevin Smith
Eleanor Steber
Feodore Tedick
Norbert Vesak

Help is Available

In New York State, there is the New York State Division of Substance Abuse, 1-800-522-5353 and the Alcoholism Hotline, 1-800-ALCALLS.

In New York City, there is the Recover Hotline, run by Addictions Anonymous® Information and Education Project. The number is R-E-C-O-V-E-R (732-6837).

Nationwide, there is the Cocaine Hotline, 1-800-COCAINEN, National Institute on Drug Abuse, 1-800-622-HELP, AIDS Hotline, 1-800-342-AIDS.

For general tax information, call the Internal Revenue Service, 1-800-424-1040.

State Tax Forms Available

Having been informed by a member of the Soloist Committee that it is often difficult to obtain tax forms for the several states in which our members work, we will have the forms for all the states available in the AGMA office.

Call or write if you do not have the form you need. and we will make every effort to get it to you.
Dance Negotiations Bring Major Gains

Despite the climate of a recession, Administrator for Dance Alexander Dubé reports that the outstanding work of dancers’ negotiating committees has resulted in some significant gains.

National Dance Basic contracts finalized include Houston, Milwaukee, Pennsylvania, Pacific Northwest, Boston Ballets and the Metropolitan Pier and Exposition Authority (Chicago).


San Francisco Ballet fought for and achieved its own Basic Agreement and American Ballet Theatre’s three-year agreement was reached following a most passionate series of negotiating sessions.

Major gains in benefits include increased seniority, extended sick pay, pregnancy/child birth provision, severance/exit pay and cost of living increases.

Update

An article in the last issue of AGMAzine noted that Miriam Broderick, wife of longtime Board member Luigi Vellucci, had sung in the Metropolitan Opera Chorus for 25 years. Indeed, Ms. Broderick is still active and singing at the Met.

Also in the September 1990 issue, the Milwaukee Ballet was omitted from an article on National Dance Basic Agreement negotiations. Apologies to the company, President Michael Stidivant and AGMA delegates Alyce Keaggy and Jonathan Stahl. For more news on the Milwaukee Ballet, see the story on page 7.

EMERGENCY CARING

The AGMA Emergency Relief Fund has a brand-new newsletter. Watch for “CARING.”

BOARD MEMBERS STRESS COMMUNICATION
(continued from page 10)

Board members — Washington/Baltimore

Soloists
Patricia Boyd
Gail Mitchell

Choristers
Beth Botis
Eleni Kallas
Thomas Poisson, Jr.

Dancers
Barbara Stuckey

Board members — Pittsburgh

Choristers
Carol Kissel

Dancers
Raymond Ricketts

Board members — New England

Soloists
S. Mark Aliapoulous

Choristers
Jonathan Barnhart

Dancers
Ann-Marie Grant

Board members — Texas

Soloists
Frances Bible

Choristers
Robert D. Sheets

Dancers
Mark Arvin

Board members — Northwest

Soloists
Shirley L. Harned

Choristers
Raoul Bellis-Squires

Monte Jacobson

Board members — Washington/Baltimore

Soloists
Valerie Eichelberger
Robert Williamson

Choristers
Michael Brooks
Joan Morton
Cliff Thomson

Dancers
James Hampton
Wilson Nichols, Jr.

Board members — Pittsburgh

Soloists
Robert W. Simoni

Dancers
David Jennings Smith

Board members — New England

Soloists
Andrea Bradford

Choristers
Geraldine Barretto

Dancers

Board members — Texas

Soloists
Rodney Stenborg

Choristers
James D. Tinkle

Mary Virginia Tuinstra

Dancers
Sean Kelly

Board members — Northwest

Soloists
Patricia Berg

Choristers
Todd Anthony Case