Forty-five members of Board of Governors are elected

A total of 1,556 ballots were received in the recent election to fill 45 seats on the Board of Governors. Of this total, 1,492 ballots were valid and 64 were declared invalid because the members were in arrears in dues, the ballots arrived too late or other reasons. All active members as of February 1, 1992 were eligible to vote. Results follow, with the names of those elected appearing in larger type.

**NEW YORK AREA**
*Solo Singers — 6 Vacancies*

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>EILEEN SCHAULER</td>
<td>567</td>
</tr>
<tr>
<td>ANTHEA DE FOREST</td>
<td>512</td>
</tr>
<tr>
<td>ALAN FISCHER</td>
<td>492</td>
</tr>
<tr>
<td>DOLORES MARI-GALDI</td>
<td>482</td>
</tr>
<tr>
<td>GABOR CARELLI</td>
<td>335</td>
</tr>
<tr>
<td>LEONORE LANZILLOTTI</td>
<td>265</td>
</tr>
<tr>
<td>Gale Limansky</td>
<td>219</td>
</tr>
<tr>
<td>John Stamford</td>
<td>189</td>
</tr>
<tr>
<td>Adib Fazah</td>
<td>163</td>
</tr>
<tr>
<td>Write-Ins</td>
<td>5</td>
</tr>
</tbody>
</table>

**Stage Directors/Stage Managers — 3 Vacancies**

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRUCE DONNELL</td>
<td>595</td>
</tr>
<tr>
<td>LORI ROSECRANS</td>
<td>521</td>
</tr>
<tr>
<td>STEPHEN PICKOVER</td>
<td>519</td>
</tr>
<tr>
<td>Write-Ins</td>
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</tbody>
</table>

**Choristers — 4 Vacancies**

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>PAMELA SMITH</td>
<td>451</td>
</tr>
<tr>
<td>WILLIAM LYON LEE</td>
<td>304</td>
</tr>
</tbody>
</table>

**CHICAGO AREA**
*Solo Singers — 3 Vacancies*

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARNOLD VOKETAITIS</td>
<td>154</td>
</tr>
<tr>
<td>ROBERT HOVENCAMP</td>
<td>148</td>
</tr>
<tr>
<td>MARK NIENOW</td>
<td>146</td>
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<tr>
<td>Robert Miles</td>
<td>89</td>
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<td>Write-Ins</td>
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</tbody>
</table>

**Dancers — 2 Vacancies**

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>PATTI EYLAR</td>
<td>179</td>
</tr>
<tr>
<td>ALEX SANCHEZ</td>
<td>158</td>
</tr>
<tr>
<td>Write-Ins</td>
<td>2</td>
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</table>

**SAN FRANCISCO AREA**
*Solo Singers — 1 Vacancy*

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>DONNA PETERSEN</td>
<td>103</td>
</tr>
<tr>
<td>Write-Ins</td>
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**Choristers — 1 Vacancy**

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>GREGORY de SILVA</td>
<td>95</td>
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<tr>
<td>Write-Ins</td>
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**SOUTHERN CALIFORNIA AREA**
*Choristers — 5 Vacancies*

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
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<tbody>
<tr>
<td>NATALIE BECK</td>
<td>153</td>
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<tr>
<td>ROGER LINDBECK</td>
<td>139</td>
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<tr>
<td>JOHN GOLTZIN</td>
<td>127</td>
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<tr>
<td>BARBARA HANCOCK</td>
<td>123</td>
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<tr>
<td>DRU McCAIN</td>
<td>118</td>
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<tr>
<td>Juanita McCollum</td>
<td>100</td>
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<tr>
<td>David O’Guinn</td>
<td>78</td>
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<tr>
<td>Write-Ins</td>
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</tbody>
</table>

**WASHINGTON-BALTIMORE AREA**
*Solo Singers — 3 Vacancies*

<table>
<thead>
<tr>
<th>Name</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>PATRICIA BOYD</td>
<td>106</td>
</tr>
<tr>
<td>MICHAEL CONSOLI</td>
<td>105</td>
</tr>
<tr>
<td>ROBERT WILLIAMSON</td>
<td>101</td>
</tr>
<tr>
<td>Write-Ins</td>
<td>4</td>
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</tbody>
</table>

(continued on page 8)
AGMA's By-Laws are amended

The Board of Governors recently has voted to amend the By-Laws to AGMA’s Constitution and By-Laws in two areas.

In Article 1, Section 1, concerned with Quorums at Meetings of the Guild, the Board has voted a change in the quorum for meetings held outside of New York. The old language read: “In the case of areas outside of New York, the quorum shall be set by the Executive Committee of such area, but in no event should such quorum be less than twenty percent (20%) of the active members in good standing of such area.” This now has been changed to read, “but in no event should such quorum be less than twenty-five (25) active members in good standing of such area.”

The second change occurs in Article VII, Section 3, Dues and Initiation Fee. The old language states that: “In the event the initial contractual fee is less than $2,000.00, the Artist may pay the Initiation Fee in installments (partial payments equal to 25% of AGMA contractual gross compensation) over a period not to exceed 36 months.” This now has been changed so that the 25% figure has been lowered to 12.5%.

New immigration regulations in effect

New U.S. Immigration and Naturalization legislation requires union consultation for granting visas for non-immigrant artists to perform in the United States. AGMA, as well as the other entertainment industry unions had lobbied vigorously through the AFL-CIO Department for Professional Employees for retention of this provision in the new legislation, stressing they wanted a voice, not a veto, in the decision-making.

The new classifications, “O” for individuals of extraordinary ability and support personnel, and “P” categories for groups, either of extraordinary ability or culturally unique performances, all must have written opinion whether or not the visas should be granted.

The new regulations went into effect on April 1, 1992, and each category has specific guidelines and definitions to be followed.

Career Transition honors Newhouse

Career Transition for Dancers has presented its 1992 Arts Achievement Award to Caroline H. Newhouse for her “lifetime commitment to the cultural life of New York.”

Cynthia Gregory, recently elected chair of CTFD, made the presentation at a luncheon in New York on May 7. Regina Resnik served as Mistress of Ceremonies for the event. New York Governor Mario Cuomo congratulated Mrs. Newhouse, calling the honor, “a richly deserved tribute.”

Proceeds from the luncheon went to the Caroline H. Newhouse Scholarship Fund, administered by Career Transition For Dancers since 1989, which helps performers prepare for satisfying second careers.

Caroline H. Newhouse (r) receives Career Transition for Dancers’ 1992 Arts Achievement Award as Cynthia Gregory (l) and Regina Resnik share the occasion.
So you want to be an Independent Contractor ...

by Alan D. Olsen
Associate National Executive Secretary

The current Tax Reform Act (as distinguished from the last Tax Reform Act or the next Tax Reform Act) provides some tax advantages for workers who qualify under the IRS definition of "Independent Contractor."

Recently, some AGMA members and many employers have urged AGMA to recognize and sanction the independent contractor status for artists engaged to perform in AGMA's jurisdiction. There are three basic reasons why AGMA cannot.

The first has to do with the designation itself. The IRS in a "Revenue Ruling" has produced 20 factors that are to be used in determining whether an employee-employer relationship exists or whether the worker is an independent contractor. The IRS considers that among other considerations, a worker may be considered an independent contractor if:

a. the contractor sets his own hours,

b. the contractor performs the work without supervision,

c. the contractor supplies his or her own equipment and materials,

d. the contractor controls the method of performing the work,

e. the contractor takes the risk of suffering a business loss,

f. the contractor works at locations other than the employer's place of business,

g. the contractor has a written contract with the employer that specifies that he or she is an independent contractor and is responsible for his or her own social security and income tax payments.

The IRS considers that among other considerations a worker is an employee if:

1. the worker is required to comply with instructions as to when, where and how to do the work,

2. if the work must be performed personally,

3. if a continuing relationship between the worker and the employer exists,

4. if the work is performed on the employer's premises,

5. if payment is made for specific time periods, i.e., hourly, weekly, or in our case, per performance,

6. if the employer pays travel expenses — per diem.

These are some of the factors (any of which may be determinative) that exist in the IRS ruling. Neither AGMA on behalf of its members nor the employer has the authority to make discretionary judgments as to what constitutes an independent contractor in the eyes of the law.

The second reason that AGMA on behalf of its members cannot accept this concept is that it negates all employee benefits. Independent Contractors are not considered employees in any sense of the word, and the employer does not have to agree to provide benefits such as unemployment insurance, health and accident insurance or any other benefit which employees may enjoy under federal or state law or union negotiated bargaining agreements. Clearly, it is the employers who stand to gain the most by treating workers as independent contractors as they then avoid the cost of these benefits which in most cases can exceed 15% of payroll. Some employers have suggested that all AGMA members should be considered independent contractors. For many members, the inability to receive unemployment benefits between engagements would make it impossible to continue in the profession.

The third reason that AGMA cannot accept this idea is that we are a labor union whose function is to collectively represent employees. The protections which we can and do provide AGMA members employed under our collective bargaining agreements (i.e., terms and conditions, grievance procedures and arbitration of claims, to mention only a few) are undeniable rights of the union employee. AGMA must do everything in its power to protect those rights.

(This article originally appeared in the February, 1988 issue of AGMAzine.)

Male dancers wanted

Cincinnati Ballet has two openings for the 1992-93 season. The company needs a strong male soloist dancer, 5'10" or taller with strong classical technique and also an accomplished partner.

In addition, there is an opening for a male apprentice dancer.

Contact: Michael Dennison, Cincinnati Ballet, 1216 Central Parkway, Cincinnati, Ohio 45210, (513) 621-5219.

What's in a Name?

It is a common practice for performers to use a variety of professional names, for their own good reasons. But unless AGMA members notify the AGMA membership department about the various names by which they are known, considerable confusion results. Please take a moment to write or phone the National Office to register with the Membership Department each name by which you are known. It's in your best interest.
Exciting finals for AGMA Bumbry competition

The level of talent and mastery of skills demonstrated at the Grace Bumbry Student Assistance Award competition sponsored by the AGMA Emergency Relief Fund was outstanding. Twenty-nine entrants from all over the United States competed, with eight exceptional singers chosen for the finals.

The judges, Martina Arroyo, Chester Ludgin and Nedda Casei, joined in the finals by Hilda Harris, were so impressed by the abilities of the young contestants, that two first prizes were awarded instead of one and a special second award was created. The two first prize winners were Derrick Lawrence, bass-baritone from Philadelphia and Amy Goldstein, soprano from Brooklyn. The second prize was given to Barron Coleman, baritone from New York City.

The presentation awards were made on April 29th at the historic Players Club in New York’s Gramercy Park. Grace Bumbry was to have presented the awards, but due to illness in the family was unable to attend. Nedda Casei, President of AGMA and Chairman of the Emergency Relief Fund, was in China on tour, but was well represented by Mr. Alan Olsen, Associate National Executive Secretary of the American Guild of Musical Artists, Mr. Alex Dubé, Administrator for Dance at AGMA, and Ms. Floran Yagoda, Administrator of the AGMA Emergency Relief Fund.

A champagne reception followed the presentation of the two checks for $1,500. Fully paid initiation into the American Guild of Musical Artists was given to Mr. Lawrence, and Ms. Goldstein, who already is a member of AGMA, received two years of paid dues. Mr. Coleman received a check for $500.

Amy Goldstein is a graduate of the Manhattan School of Music with a Masters Degree in Music, and has performed with Central City Opera and Chautauqua Institute. Derrick Lawrence is a graduate of North Carolina School for the Arts with a Bachelor of Music Degree. He attended Juilliard School of Music and graduated with a Professional Arts Certificate from the Curtis Institute of Music in May, 1992. Barron Coleman is a graduate of Southern Methodist University with a Bachelor of Music Degree and will graduate with a Masters Degree in Music from the Manhattan School of Music in 1993.

AGMA and the AGMA Emergency Relief Fund congratulate these impressive young artists and wish them every success.

Kudos to the Metropolitan Opera Chorus for outstanding generosity and support

Since 1989 when the first Met Bazaar was launched as a fundraiser for the Relief Fund, over $40,000 has been raised due to the efforts of the Metropolitan Opera Chorus.

This year’s Bazaar brought in over $19,000 thanks to Linda Mays who organized the Bazaar, long hours and hard work and dedication on the part of the Choristers, and the support of “Met” management and staff.

A series of film lectures was hosted by the late Stanley Levine, “Met” backstage manager for 30 years, and organized by Elinor Harper of the “Met” Chorus. For two consecutive years, 1990 and 1991, the “Brutta Film” series created interest and support for the AGMA Emergency Relief Fund. Mr. Levine was greatly admired and will be missed by those who worked with him, and whose lives were touched by his caring, his humor and his wit.

It is a testament to the Relief Fund and to the vital programs it provides, that the Metropolitan Opera Chorus has given so much, both financially and with their hearts. They have donated lovingly in memory of their colleagues, and have strongly supported the Fund’s membership solicitation campaign.

The Trustees, Chairman and staff of the AGMA Relief Fund greatly acknowledge the outstanding support and benevolence of the Metropolitan Opera Chorus.
Helpful hints and money savers

From time to time, we learn of endeavors or services which may be helpful to members or save them money and we are urged to bring them to your attention. AGMA does not necessarily recommend or sponsor these activities. We are merely bringing them to your attention. Here are three such enterprises:

Northeastern Equity Management, Inc. provides an Equity Savings Program for persons with mortgages on a house or apartment. Northeastern claims it can shorten the term of the mortgage and save “thousands of dollars in interest payments.” If this interests you, call Northeastern at (516) 829-0840 or write to 503 Northern Boulevard, Great Neck, NY 11021.

The Transmedia Card entitles the cardholder to receive a 25% discount on menu-listed prices for food and beverages at nearly 1,000 restaurants in New York City, New Jersey, Westchester, Connecticut, Long Island, Philadelphia and southern Florida. The state of California has just been franchised and other major markets are soon to follow. While the discount is only available at restaurants listed in the directory provided with the card, the availability is rapidly expanding with five to ten new establishments added weekly. The list is updated every six weeks. A telephone “Hotline” is provided for daily additions to the list. If interested, call (212) 517-1775 or write to Kelly Welles, 425 East 63rd Street, New York, NY 10021. Tell her you’re an AGMA member.

Living Wills, Inc. provides an ID Card and registration service for “Living Wills.” “A living will states the kind of medical treatment the person wants should they (sic) not be able to express their (sic) desires directly.” If interested, call (609) 424-2914, or write Living Wills, 102 Sandingham Road, Cherry Hill, NJ 08003.

Congratulations

Charlene Gehm, former dancer with The Joffrey Ballet, and Gary MacDougall, an industrialist and foundation executive, were married in June, 1992.

Susan Clark, Principal Dancer with the Milwaukee Ballet, and retired Milwaukee Wave all-star soccer goalkeeper Tony Pierce were married on December 7, 1991. The couple resides in Milwaukee.

Fernando Bujones and Maria Armillas, both of Boston Ballet, wed in early November, 1991.

While on holiday in Denmark, Peter Martins, artistic director of New York City Ballet, wed Darci Kistler, Principal Dancer at NYCB.

From Feld Ballets/NY, Principal Dancers Jeff Neeck and Lynn Aarons wed on May 2.

On the West Coast, San Francisco Ballet’s Kristine Peary, and Neal East, Service Manager for Soft Lab Inc., were married in October, 1991.

Nina Wurtzel, of the Cincinnati Ballet, and filmmaker John Glenn were married in New York City on June 6.

Dolores Galdi, AGMA staff member and daughter of AGMA Board member Dolores Mari-Galdi, was married to AGMA member, tenor Craig Siriani on June 6, 1992 at St. Patrick’s Cathedral.

Congratulations!

It’s a girl! Born to Cincinnati’s Andrea and Charles Straus, Lauren Victoria, on May 16, 1992, 8 lbs. 6 oz. Congratulations.

Credit Union adds investment option

The Actors Federal Credit Union recently has introduced a financial counseling and brokerage service that allows members to expand their potential for financial growth, even with a small amount to invest. The service is offered by Financial Network Investment Corporation (FNIC), one of the largest independent brokers in the country.

FNIC representative Artie Grossbard is on hand at the credit union office in the Equity Building, 165 West 46th Street, New York on Tuesdays and Thursdays to speak with members about investment possibilities and financial goals.

For more information on FNIC or to join the AFCU, call (212) 869-8926.

Remember your colleagues in need.
Support the AGMA Emergency Relief Fund —
Your direct line to emergency assistance.

Contributions to the Relief Fund are fully deductible for income tax purposes.

Deceased

Maria Alba
Andres Brossard
Gary Cordial
John R. Dunlap
Quaintance Eaton*
Nancy R. Fenster
Robert Gladstein
Stanley Levine
Tony Lopez
Laure Matz*
Alexander Minz
Joseph Patelson*
Joseph Porrello
Milton Rosenstock*
Brian Shaw
Christopher Shepherd
Phil Stark
Eberhard Wächter
Glenn White

* Distinguished individual in related profession
Paul Plushka is honored by Pennsylvania Governor

Metropolitan Opera bass-baritone Paul Plushka has been honored by the Governor of Pennsylvania with one of the Governor's Awards for Excellence in the Arts, Humanities and Sciences. The award was presented on May 5 at the residence of Pennsylvania Governor Robert P. Casey in the State Capital. Theodore Bikel, President of the Associated Actors and Artistes of America, President Emeritus of Actors' Equity Association and a former member of the National Council on the Arts, made the presentation.

In his keynote address, Mr. Bikel also took the opportunity to urge support for the arts and funding for the National Endowment for the Arts.

"Once again," Bikel said, "it seems necessary for the arts to present a case in justification of their very existence within the framework of government concern; and once again there are voices who argue that only the private sector should properly be concerned with our nation's culture. The fallacy inherent in this is evident. Grants offices in foundations and corporations usually are handicapped by a lack of universal expertise; no such grants office can be expected to be equally knowledgeable in music, theatre, visual arts or literature. The National panels and State Arts Councils, on the other hand, are composed of people with direct expertise in the various disciplines and their decisions often successfully inform the private sector as to the artistic worth of applicants."

Mr. Bikel said it was "especially heartening to have the prestige of the Commonwealth and its Governor devote this day to honoring the arts and its practitioners. It constitutes an acknowledgement not only of the temporary worth of the arts, but of their lasting value to us as a society."

The Governor's Humanities Award went to Judge A. Leon Higginbotham Jr., Circuit Judge and Chief Judge Emeritus of the United States Court of Appeals in the Third Circuit, and the Sciences Award went to Dr. C. Everett Koop, former Surgeon General of the United States.

Paul Plushka

Entr'acte

A Review of Current Events

AGMA and the Dance Theatre of Harlem's negotiating committee were relentless and successful with the assistance of a federal mediator in staving off management's unilateral attempt to impose a wage freeze and drastically reduce the minimum guaranteed number of work weeks.

The Merce Cunningham Dance Company continues to successfully tour abroad. In addition, the company has filmed, at the Astoria Studios in New York, Mr. Cunningham's Beach Birds for Camera.

Chicago's Metropolitan Pier and Exposition Authority has finished a new production of Ruth Page's classic The Nutcracker sponsored by the Chicago Tribune.

Ballet Chicago still continues to struggle for its identity in the community and has completed a tour of the Northeast, its first in several seasons.

Elliot Feld has celebrated his 25th anniversary as a choreographer and his company had a very successful spring season at New York's Joyce Theatre.

Pacific Northwest Ballet has broken ground for its new facility that will house the administration and company and despite this atmosphere of recession, it will realize its capital campaign goal of $10 million. The Company appeared at the Kennedy Center in January.

Pittsburgh Ballet Theatre just returned from touring Taiwan.

Nutcracker the film. Negotiations are presently underway in New York between AGMA and producers to film George Balanchine's holiday masterpiece The Nutcracker for theatrical release. Filming is scheduled during the month of August, 1992, and the shooting schedule will last four weeks, following the company's annual performances in Saratoga.

The dance world mourns the loss of Clark Tippett, principal American Ballet Theatre artist and choreographer.

Promotions: At Pittsburgh Ballet, Kip Sturm, Shari Little Holliday and Nanci Crowley all have been promoted to Soloists. Louise Nadeau and Julie Tobias of Pacific Northwest Ballet have been promoted to Principals. Karl Condon, of Boston Ballet, was promoted to Principal Dancer for the 1992-93 season.

What about Honorable Withdrawal?

If you are thinking of retiring from the profession or otherwise planning not to work under AGMA's jurisdiction for an extended period of time, you may apply to the Guild for an Honorable Withdrawal card and dues will no longer accrue.

Your basic dues ($39 semi-annually) continue to accrue unless you notify AGMA in writing that you wish to be placed on Honorable Withdrawal status. You must be paid-up at the time of such request.

Remember: This changeover is not automatic. It must be requested in writing.

While on Honorable Withdrawal, you are not an "Active Member" and may not take part in AGMA elections and you will not receive AGMA mailings, such as notices and AGMAzine.
FORTY FIVE MEMBERS OF BOARD ARE Elected

(continued from page 1)

Choristers — 2 Vacancies

TERESA REID 76
NANCY KELSO 65
Joan Morton 54
David Prager 33
Write-Ins 1

PITTSBURGH AREA
Choristers — 1 Vacancy

ROBERT W. SIMONI 34
Jessica Flynn 17
Write-Ins 2

NEW ENGLAND AREA
Solo Singers — 2 Vacancies

ANDREA BRADFORD 52
S. MARK ALIAPOULIOS 50
Write-Ins 4

Choristers — 1 Vacancy

JENN HARRISON 48
Write-Ins 6

TEXAS AREA
Solo Singers — 1 Vacancy

CARROLL FREEMAN 4
(Elected by write-in-vote)
Other Write-Ins 12

Choristers — 3 Vacancies

GEORGE EISON 38
JAMES TINKLE 33
ROBERT SHEETS 30

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Your direct line to emergency assistance.
Contributions to the Relief Fund are fully deductible for income tax purposes.