



AGMAZINE

Official Publication of the American Guild of Musical Artists
A Branch of the Associated Actors and Artistes of America • Affiliated with the AFL-CIO

May 2002

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Volume 56, Number 2

EXECUTIVE DIRECTOR'S REPORT

BY ALAN S. GORDON

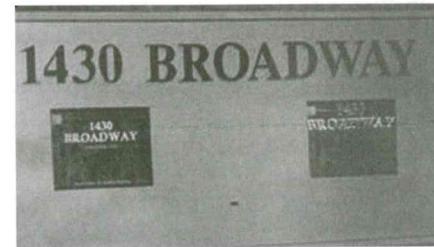
AGMA has moved into its new, and much more professional, office space at 1430 Broadway and all members are cordially invited to visit our new facilities. We have twenty percent more useable space, in much nicer condition, for \$100,000 a year less than our former rent.

Our search for new office space, which had already been underway before I came to AGMA two years ago, and our moving into that space, exemplifies the ways in which we have changed our internal operations in an effort to better service our members and to function in a more professional and efficient manner.

The keystone of this process was the delegation of functions to the people best able to carry them out. Initially, I met with National Manager of Administration & Operations Gerry Angel and Linda Mays so that we might create a detailed description of our space and facilities needs and our financial constraints. Then I located a number of real estate brokers to assist us, but refused to give any of them an exclusive arrangement so that all of them were in competition with each other to find us space. Then, Gerry and I looked at perhaps one hundred possible office spaces until we found several that would satisfy our projected needs. Then we involved the leadership, and had President Mays and Treasurer Lundgren look at the space, along with Sam Liebman, President of American Cost Control, our outside financial consultants. Ultimately, we all agreed that the 1430 space would be the best.

I assigned Gerry to work with Sam to fashion a proposal that would accord us the best possible deal. Together, they negotiated with the Landlord and reached an agreement on the lease terms. Gerry was responsible for costing out every provision and Sam was responsible for doing a detailed comparison of the new lease with other possible arrangements. We then had one of our outside counsel, who specializes in real estate matters, draft the lease and to negotiate still further concessions from the Landlord.

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AGMA GETS A NEW HOME.

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VOTE NOW!

Ballots are due back at the National Office By
May 31, 2002

The American Guild of Musical Artists
 1430 Broadway
 New York, New York 10018-3308
 (212) 265-3687
 Fax (212) 262-9088
www.MusicalArtists.org

Lawrence Tibbett, Founding President
Jascha Heifetz, Founding Vice-President

Linda Mays, President
Donna Marie Covert, 1st Vice-President
James Odom, 2nd Vice-President
John Coleman, 3rd Vice-President
Colby Roberts, 4th Vice-President
Joseph Evans, 5th Vice-President
Lynn Lundgren, Treasurer
Candace Itow, Recording Secretary

Alan S. Gordon, National Executive Director

General Counsel Bruce Simon
 Cohen, Weiss, & Simon
 330 West 42nd Street
 New York, NY 10036

Chicago Counsel Barbara J. Hillman
 Cornfield and Feldman
 25 East Washington Street
 Suite 1400
 Chicago, IL 60602
 (312) 236-7800

Special Counsel Gail Lopez-Henriquez
 Freedman & Lorry
 400 Market Street
 Philadelphia, PA 19106
 (215) 925-8400

Western Executive Administrator

Mark Mitchell
 817 N. Vine St., Suite 222
 Hollywood, CA. 90038
 (323) 467-0004

Area Representatives

New Orleans Mary Bertucci
 6216 Marigny Street
 New Orleans, LA 70122
 (504) 861-8102

Northwest Carolyn C. Carpp
 14401 NE 30th Place
 Apt. # 248
 Bellevue, WA 98007
 (425) 861-9949

San Francisco Nora Heiber
 (415) 759-7548

Mid-Atlantic Eleni Kallas
 16600 Shea Lane
 Gaithersburg, MD 20877
 (301) 869-8266

Editor: Gretchen Lees
 MMRC Liaison: Karen Grahn

FROM THE PRESIDENT LINDA MAYS



You have overwhelmingly supported the creation of a Board of Governors that will be functional in size and efficient in operation. Now more than ever, it is essential to know the candidates for the Board of Governors before you cast your ballot. The upcoming election is the most historic in AGMA's existence. Take time to familiarize yourself with the character, dedication, knowledge, experience, vision, attitude, commitment, achievements, and ability of your candidates.

A successful governing body is a balanced combination of vision for the future and perspective of the past. Three weeks before I became President, our Board of Governors authorized a plan to secure a change in professional leadership. What that meant in actuality was that, as Chair of the Executive Council, I had to rely on the wisdom of the past President and of an extraordinary group of dedicated leaders to run the union while conducting an in-depth job search. The success of any individual leadership position is predicated on the reliability of the leader's "Cabinet." Knowing the options before making an aggressive decision builds confidence. Debating issues in advance promotes careful preparation to minimize the uncertainty inherent in major change.

The overwhelming support for the reduction in the Board size is a tribute to the diligent, dedicated, and talented leadership team that worked with me. Make sure you consider the re-election of some of these seasoned motivators. Going forward, learning from our mistakes, building for future governance, re-defining, and broadening AGMA's mission is in our sights.

While you are considering AGMA's future, why not also plan a family vacation in Chicago and attend the AGMA Midwest Regional Conference, August 2 - 4, 2002. The rates at the Hyatt, which will host the conference, are reasonable, transportation choices are abundant, and there are boundless world-class recreational and cultural events within walking distance.

Here are some great ideas for a family vacation. There are many terrific locations close to the hotel. There is the Children's Museum and Omnimax theatre at the Navy Pier. A gorgeous lake-front (complete with beaches) for walking, running or bike riding along dedicated and paved paths (bikes are rentable) and a restaurant right on the beach. The Art Institute, TARA Museum, and Museum of Contemporary Art - all within walking distance of the hotel. The celebrated Michigan Avenue shopping district - lots of restaurants and stores on this street along with American Girl Place (the most popular mom and daughter store in the entire world). Also the Lincoln Park Zoo, one of the last free-of-charge zoos in the entire country. It is in the center of an impressive park and botanical garden, and only a short ten-minute bus ride away. There are three-day CTA visitor passes available for all public transportation needs (unlimited rides). The Hyatt Hotel is in the center of it all, one block from Michigan Avenue. Disney Store, ESPN Zone, FAO Schwartz, Gucci, Virgin Mega Store, Movie theatres - all along Michigan Avenue. Fireworks on Saturday night along the lake...

To receive a free tourism packet, contact the Chicago Convention and Tourism Bureau by calling toll-free, 1-877-CHICAGO, or visit their website at www.877CHICAGO.com.

Beyond all of Chicago's attractions for your vacation, attending the conference will be a unique opportunity to meet your elected leaders, other members, and staff.

Join us. You'll be glad you did.

Director's Report (Continued from Page 1)

Then we had our attorney review the lease with President Mays, so that every possible question and concern that the leadership might have could be discussed, evaluated and resolved. Finally, we compared the final package at 1430 with the final proposal made to us by our former landlord at 1727.

As I noted above, the deal we decided to make was for much better, larger space for much less money.

Then, the real work began. After the lease was signed, I asked Gerry to be completely responsible for all aspects of the move, including finding a mover that would move us out of 1727 and into 1430 on time and at a reasonable cost, assuring that the Landlord complied with all of the lease terms prior to move in, buying a new telephone system, contracting for new providers for electricity, telephone and internet service, as well as arranging for office cleaning and computer installation and maintenance sources.

Gerry coordinated the move and, in turn, assigned some aspects of this work to her assistant Gretchen Lees. Together, working nights and weekends for more than a month, they saved AGMA tens of thousands of dollars in moving expenses and related costs. We were out of our old space on Friday night, and although there were some relatively minor bugs with our phone lines and internet connection, as a result of Gerry's thoroughness, everything was in place by 3 AM on Saturday morning, when Gerry and Gretchen finally went home. We were up and running on Monday morning.

Still not finished, Gerry then negotiated a sublease agreement for two offices, subsequently reducing our costs. By subletting space to American Cost Control (ACC), Gerry not only reduced our monthly expenses, but also exponentially expanded our access to ACC from two days a week to every day of the week.

The way in which we dealt with finding new space and moving into it typifies the way in which we try to provide services to members in every other area: We examine the issue, chart out a course of action, involve the leadership at all appropriate points, assign the various parts of the job to those AGMA employees or consultants best able to achieve them and have them do the work in an efficient, effective, professional manner. And then, as final steps, we re-involve the leadership to make sure that we haven't overlooked any membership-related issues and, once we've completed the project, we communicate it to the membership so that they will always know what we are doing on their behalf and so that they will have an on-going opportunity to ask us questions and give us their feedback.

As AGMA continues to enjoy its new facilities over the next decade, I'd like to express my thanks on your behalf to the people who made it possible. First and foremost, to the employee who made it all work out, Gerry Angel. And also to President Linda Mays and Secretary Candy Itow, who looked at space with us; To Treasurer Lynn Lundgren, who gave us her financial and practical insights; To Sam Liebman, who helped us in innumerable ways to structure the best possible financial arrangement; To Gretchen Lees, who assisted Gerry at every turn; and to all of the members of the Board of Governors, who patiently endured board meetings in our former dilapidated board room while we searched for two years to find the best, most affordable space.

Again, we're open from 9:30 AM until 5:30 PM, and invite all of you to come by and visit.

WEBSITE INDEX

Once again, we are revising our website to make it more member-friendly and easier to use. The following is a list of the site's links and what information you will find there:

Important News

A regularly-updated package of material of current interest to members

Auditions

Future chorus, ballet, choral, and production auditions

Agreements

Links to the text of AGMA's collective bargaining agreements. Eventually, all of our contracts will be downloadable, as will a database of comparable contract provisions.

Legal news

Legal issues of interest to members

Board Members

A list of all national officers and all members of the Board of Governors.

Board Schedule

The date and time for every Board meeting.

Signatories

A list of all of AGMA's signatory employers, with links to their individual webpages.

Contacts

Links to entities that offer services or benefits to AGMA members.

Please continue to share with us your thoughts, suggestions, ideas and input about what our website should, or shouldn't, contain.

VISIT US AT:

www.MUSICALARTISTS.ORG

Election 2002

AGMA Board of Governors

01 NEW YORK AREA

SOLOISTS

(12 Vacancies)

Jane Bunnell

Luretta Bybee

Osceola Davis



I am Osceola Davis, soprano. Having sung major roles in both the US and abroad, I know what it's like to perform in a non-AGMA house where performing conditions are not the most favorable; that is why I am grateful for AGMA. Our union has come a long way and is reaching out even more to give assistance in many facets of the performing arts - from opera to dance, from stage management to concert choruses. As an incumbent I would like to remain a governor while participating in committee work and being a part of this expanding search.

Linda Doria

Frances Ginsberg

Greer Grimsley

Peter Kazaras

William Ledbetter

LeRoy Lehr

Mary Kay McGarvey

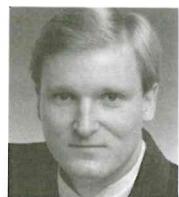
Belinda Oswald



Has been an AGMA member since 1990, has served on the Board of Governors for the past 2 years, and is presently on the New York Area

Executive Committee. Over the last decade Ms. Oswald's solo career highlights include principal roles with Washington Opera, Glimmerglass Opera, Boston Lyric Opera, Wolf Trap Opera, Fort Worth Opera, and as "Pamina" with Seiji Ozawa throughout Japan. She currently sings with the Metropolitan Opera Chorus. *It would be an honor to continue to serve on the Board of Governors and be a voice for all of our AGMA members.*

Joel Sorensen



New York Soloist; AGMA Member 8 years; Board of Governors approximately 5 years; Vice-Chair, Membership and Member Relations

Committee (MMRC) 5 years; originally joined the Board with the goal of addressing the Union's internal problems; with MMRC, currently serving as principal editor for a revised membership handbook to be printed this summer, as well as handbooks for shop Delegates and Governors; also with MMRC, helped institute the Principal Singers Caucus, a forum for discussing issues pertinent to principal singers; seeking additional term to complete work on handbook projects and continue efforts to increase principal singer involvement.

Anita Terzian



Soloist. AGMA member, 31 years. Current Board member. Chair, Schedule "C" Committee. Has performed leading Mezzo-Soprano roles with

major companies of Brussels, Rome, Geneva, Lisbon, Helsinki, Hamburg, Bonn, Cologne, Nice, Amsterdam, San Francisco; including NYCO, Teatro Colon and Wexford Festival, among others. Master of Music Degree, Juilliard School. *I have served on the AGMA Board of Governors since 1996. I am dedicated in representing the Soloists and all AGMA members with*

equal passion, energy and commitment. With your support, I shall continue to direct my efforts towards the focused goal of improving and enhancing the working conditions of the performing Artist.

Luigi Vellucci

01 NEW YORK AREA

CHORISTERS (9 Vacancies)

Rose Anderson

I would like to continue the work I began this year as a member of the Board of Governors of AGMA. As an experienced chorister, I am familiar with the problems of both the concert singer and the opera singer. WE need more attention to creating jobs and gaining fair compensation. I intend to represent all choristers and their respective needs and issues.

Glenn Bater

Harris W. Davis

AGMA member since 1961. Service: Board of Governors, Work Rules and Contracts Committee, NY Area Executive Committee. Past service: Budget and Finance Committee; Chorus Committee; Committee IV; Delegate, NY City Opera Chorus and Cincinnati Summer Opera. I believe that AGMA is the best guarantor of working conditions in our profession; I would like to continue serving on the Board in order to expand our services to our members.



Karen Grahn

AGMA member since 1988, two-term Board member, Secretary of Membership and Member Relations Committee (5 years), AGMAZINE liaison, New York Area Concert Singers Negotiating Committee, coordinator for nationwide Concert Choristers Caucus (a new subcommittee of MMRC). It has been very exciting seeing the positive changes that have taken place in the union during the last few years. But there is more work to do. Bottom line: New York Area Concert Singers need to be represented on the Board; we need a voice to stand for us. I would like to continue being that voice.

Harriet Greene

Service: Negotiating committees at NYCO; AGMA Committees for SAFETY, PERSONNEL, BUDGET and FINANCE and presently ADMINISTRATION & POLICY. As a long-term member of AGMA, and after five terms on the Board, I feel that being actively involved in our union is a valuable and rewarding experience. AGMA has become more businesslike in its operations but still seeks to maintain a close and concerned relationship with its members. Members want and need to express their views and to know that they will be given attention. If re-elected, I will make a concerted effort to see that your voices are heard.

Elinor Harper

Lorraine Keane



Robert Kuehn

Current Board Member. Member of the Concert Singers' Negotiating Committee and New York Area Executive Committee. Serving AGMA is both challenging and rewarding. I would welcome an opportunity to

continue working toward a stronger, more effective union.

Robert Maher

Metropolitan Opera Regular Chorister for 10 years, current Chair of the Chorus Negotiating Committee (part of the AGMA Contract Negotiating Committee at the Met Opera), a member of the New York Area Executive Committee for AGMA, and a member of the contract review subcommittee. AGMA is at an exciting point in its development to become more relevant and responsive to the membership and the employer. I am seeking election to the Board of Governors with the desire to see AGMA continue this positive course on which we all can benefit.

Mary Meyers

I have been an AGMA member for 25 years and with the MET Opera chorus for the last 17 years. I have served on the Board for 10 years, as the delegate/steward for the MET women's chorus for 3 years and on the negotiating committee for four AGMA contracts at the MET. In recent years, I have seen AGMA grow in stature and effectiveness and been her strong supporter through tumultuous changes and quasi-revolutions. So much has been accomplished and so much more remains to be done. I would like the opportunity to continue serving on our new "streamlined" Board.

Louis Perry

Bonny Rinas



AGMA member for 9 years. Current: Board of Governors, 4 years. Past service: Metropolitan Opera Extra Chorus, 2 seasons; Opera Orchestra NY delegate, 2001. I have been a member of the Met Extra Chorus for 10 years. I have worked with many choirs

throughout the New York area. I feel that my experience as an opera chorister and an independent chorister will give me the insight needed to represent my fellow union members on the Board. As a member of the Board I will work hard to protect union members from unfair or unsafe practices.

Mitchell Sendrowitz



Board Member; NY Area Chair; Executive Council; Member and Member Relations Committee; Board Reduction Sub-Committee; Safety

Sub-Committee. My vision and goal for AGMA is that we re-invent our union, and with creativity, sensitivity and inclusiveness, turn it into an institution which better serves its members. I've been working hard for AGMA. If re-elected, I promise to continue to give it my all.

Marty Singleton



I am a working artist. In the field and on the stage, I know the issues that concern AGMA Musicians. I've been a member of AGMA since 1990.

My work experience includes freelance survival, church and synagogue, NYCO Chorister, and presently Met Chorister of eleven seasons. I am serving my first year as an AGMA Governor and have recently been elected to a three-year term on the New York Area Executive Committee. Please give me the opportunity to continue to serve you.

Joseph Turi



I have worked at the Metropolitan Opera since 1996 and have been a member of AGMA for the past two years since becoming a member of the Metropolitan Opera Extra Chorus. Although I have not served on any

committees for AGMA, I do know of the commitment required for this post, having held offices for various organizations in the past. I am deeply honored for the nomination for candidacy for the AGMA Board of Governors. I am a dedicated, diligent worker, and will do my best in any capacity to which I am assigned.

Kenneth Young



AGMA member for 22 years. Current: Board of Governors; MMRC. Past service: Work Rules and Contracts. Currently a full-time chorister with the

Metropolitan Opera. Thanks to the hard work and dedicated leadership of our current and past elected officials, AGMA meets membership needs better now than ever before. There is still much work to be done. The demand for reform and growth in the fast-paced world we live in is never-ending. My pledge to you is to join my colleagues on the Board in support of those changes, resulting in a strong union dedicated to the common good of ALL its members.

01 NEW YORK AREA

DANCERS/CHOREOGRAPHERS

(6 Vacancies)

Robert La Fosse



Lawrence Leritz

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

Krishna Marcano



Trained at the Caribbean School of Dance in Trinidad, W.I.; received BFA in Dance from SUNY Purchase. I joined AGMA when I joined Martha

Graham Dance Co. in 1995, and was union representative for one year. I joined Alvin Ailey American Dance Theater in 1997, where I served as union representative for two years, and led them into contract negotiations. I served on the Board of Governors while in Alvin Ailey Co. and would like to continue my service to AGMA. I am now on Broadway in *AIDA* and I stay devoted to concert work and the AGMA union.

Gerald Otte

Paul Sackett



AGMA member 33 years; Currently: Board member and AGMA Relief Fund Trustee. Formerly: Policy and Administration and Personnel

Committees. Past service: Committee IV; Search Committee; Dancer with NYC Ballet 18 years, ongoing theatrical involvement; BA in Arts, MBA in Finance, Phi Kappa Phi, Beta Gamma Sigma; published author and dealer in fine arts. Our union has made remarkable progress thanks to the efforts of a dynamic and motivated Board. It would be a pleasure to serve another term with such a distinguished group of dedicated members.

01 NEW YORK AREA

STAGE MANAGERS/DIRECTORS

(2 Vacancies)

Bruce Donnell

AGMA member since 1974. A stage director at the Metropolitan Opera since 1975. Has staged productions nationally and internationally. Currently on Board of Governors. *It has been a privilege to serve my colleagues in this profession that we all love through past service on the Board of Governors. I hope to be given the opportunity to continue this service through re-election to the Board.*

Jan Holland

Member since 1974. Current: Board Member; Budget and Finance Committee; Personnel Joint Sub-Committee. Work under AGMA jurisdiction includes Stage Management, Soloist, Chorus, and Concert Chorus contracts. *Three years ago I ran for the Board with the resolve to turn my own frustration and apathy toward the Union into a voice for action and change. We have acted and changed, laying solid groundwork for a more efficient Union. With reduction in Board size, demands on each Governor will be greater, but so will be the opportunities for decisive action. It would be a great and enjoyable challenge to continue to serve.*

Jonathan Waterfield**02 SOUTHERN CALIFORNIA AREA****SOLOISTS**

(1 Vacancy)

Rosalind Newman

I have enjoyed serving the last three years on the Board of Governors and participating in our efforts to bring AGMA into the 21st century. While we are

well on that path, there is still more to be done. I wish to help AGMA become more aggressive in favor of its membership so that all of us could have better employment experiences. Some of my goals for AGMA in the next three years include creating a standard national contract and encouraging American companies to give preference to American members at all levels.

Angeles Opera. Author of a chapter in OperaAmerica's book "The Business of Singing" (re: the importance of AGMA and advantages of working under an AGMA contract.) *All AGMA members--choristers, dancers, staging staff, and soloists deserve greater respect and should be given the same considerations and benefits that management is more willing to grant to instrumentalists.*

02 SOUTHERN CALIFORNIA AREA**CHORISTERS**

(6 Vacancies)

Andrew Black**Jonathan Curtsinger**

Member of AGMA over 25 years. First elected delegate, 1977, Norman Luboff Choir. Member Board of Governors 10 years. Member of Membership Committee, then co-chair, serving on National Nominating Committee and as chairperson. Member LA Opera's negotiating / singers committees since 1991. *It is crucial that all members of AGMA are represented in a businesslike fashion, by representatives who can show their integrity, not only to members in their category or area, or members they like. I believe if one is to represent their AGMA colleagues, they must do so responsibly by representing everyone, like them or not!*

John Golitzin**David Schnell**

AGMA member for over 25 years. Current: Executive Council; Chair, Standing Committee for Work Rules and Contracts; Co-chair, Schedule C Committee. Past: Secretary, Southern California area committee; Singer's and Contract Negotiating Team Committees, Los Angeles Master Chorale (also several years as Delegate) and the Los

Tim Smith

Member of AGMA since 1996, when he joined the Los Angeles Opera Chorus. Current: Member and Member Relations Committee. Past: Area 2 Committee; Regularly elected as Delegate at LAO; also part of their Contract Negotiating Team in 2000. With a reduction in Board size, meeting attendance is critical, and Mr. Smith has maintained a near-perfect attendance record during his Board term. *I have enjoyed becoming more involved with AGMA, and wish to continue serving my fellow members. I look forward to increasing my activity with our Union, as it continues to reform and grow stronger, thus serving us ALL better.*

Burman Timberlake

Local Achievements: Negotiator: 14 local contracts; Teleconferencing of: Board; local-area committee/member-ship meetings. New local staff representative. Increased Relief Fund contributions. Experience: AGMA since 1973. Board of Governors (including 1st/3rd V.P.), 1980--. Committees: Administration, 1994 -- (Chair, 1995-1997); Senior-staff hiring; Executive Council, 1998-2002. Southern California Area Executive Committee, 1978 -- (Chair, 1989--); Formerly, shop steward: L.A. Opera Chorus (joined 1985); L.A.

Master Chorale (joined 1972). SAG/AFTRA. Goals: Protect members from mistreatment/retaliation; Train/support AGMA shop stewards, negotiators, and traveling soloists/stage managers; "Organize" new shops; Increase working performers' AGMA involvement; Improve dues collection.

Nancy Zanolli von Oeyen



AGMA member 20 years. Chorister: Roger Wagner Chorale, Los Angeles Opera, Los Angeles Master Chorale (LAMC). AGMA

Board of Governors: two years. As a member of LAMC, elected to serve as chorale representative and to be a member of the search committee for the music director of LAMC. AGMA has been essential in restarting the LA Opera and has played an enormous role with the LA Master Chorale during some very difficult times. We must continue to uphold our ideals and that takes artists who are committed to work for these goals - I would like the opportunity to serve.

02 SOUTHERN CALIFORNIA AREA

DANCERS/CHOREOGRAPHERS

(1 Vacancy)

No Candidates

03 CHICAGO AREA

SOLOISTS

(2 Vacancies)

Buffy Baggott

Christopher Feigum



AGMA member for 10 years. Has worked with the following Operas: Lyric of Chicago, Washington, Santa Fe, Houston

Grand. Although relatively new to the business, I believe I can help address the unique perspectives and concerns of solo singers. I believe soloists face an entirely different set of priorities and pressures than others working in the business, but I also feel that there must be a stronger dialogue between these groups. AGMA has embarked on a new phase in its representation of artists and I would be proud to take an active role in this exciting time of change.

03 CHICAGO AREA

CHORISTERS

(8 Vacancies)

Carolyn Berghoff



AGMA member for 27 years. Service has included: At the National level: Life member of AGMA, Current member Board of Governors, Current Trustee AGMA Health and Retirement Funds, Former member of MMRC. At the Local level: Current member Chicago Area Executive Committee, Current Chorus Delegate Lyric Opera of Chicago, Member AGMA Negotiating Committee at Lyric Opera of Chicago, 5 contracts, Past Fund Raiser for AGMA Relief Fund.

Sandra Cross

I am a member of the Chicago Symphony Chorus, the Grant Park Symphony Chorus and the Core Supplementary Chorus of the Lyric Opera of Chicago. Currently, I am a union representative for both the CSC and the Lyric Opera. Because of my membership in the above organizations, I am well aware of the concerns of our union members. If elected I would work diligently to make sure that our union members receive fair and equitable treatment.



Richard Livingston

AGMA member 30 years, Life Member. Currently on Board of Governors and Chicago Executive Committee. Past service: Committee on Committees, Membership and Member Relations, Chicago Symphony Chorus Delegate and CSC Executive and Negotiations Committees. AGMA continues to make progress, yet there are still problems with keeping accurate records of our membership and in communicating effectively with members, managements, and the public. I'd like to continue my service on the Board as we strive to improve and expand the work our union does on behalf of all those who work under AGMA's jurisdiction.

Kurt Merrill

Lawrence Montgomery

Lorene Richardson

Jeanne Scherkenbach

Richard Similio

Susan Steele



I have been a member of AGMA since 1972 as a chorister in the Chicago Symphony Chorus, and more recently, as a supplemental singer in Lyric Opera of Chicago and Grant Park Symphony Chorus. I currently serve on the negotiating committees of the CSC and Grant Park (both of whose contracts have been or will be negotiated this year). This was my first year as a Governor, during which I have been on the Budget and Finance committee. I hope to be re-elected to help give Choral Concert Artists another active representative on the National Board.

03 CHICAGO AREA**DANCERS/CHOREOGRAPHERS**
(2 Vacancies)**Michael Anderson**

AGMA member for 10 years. Current service: Board of Governors, Chicago/Midwest Executive Committee, Joffrey Ballet Contract Negotiating

Committee. Past service: Chairman of The Joffrey Ballet Dancers Settlement Committee (1995), Served as delegate for the Joffrey Ballet of Chicago for 3 years. *I am proud to be a member of this union and I believe the new changes and direction of the Board of Governors will make the union stronger and more efficient.*

Eric Bourman

26-year veteran of the performing arts; member of AGMA since 1995. Served as dancers' representative for: Lyric Opera of Chicago, Metropolitan Ballet Theatre, Equity Deputy to the principals. Having negotiated dozens of contracts has provided Eric a great deal of experience working with management. *Working in different houses allows me to bring a unique perspective to the Board. It has been and continues to be my goal, to aggressively represent dancers and their needs for this and future generations. As our forefathers and mothers have done for us, with great passion and unfettered spirit, amplifying your voice in our union.*

Sara Stewart

As an AGMA board member for nearly 10 years, I am truly excited with the current restructuring. I would feel honored to serve and represent the AGMA members during this intense period of change and reorganization. Committees, with which I am

involved, include: Work Rules and Contracts (Vice Chair), Disciplinary Hearing Panel, Chicago Area Executive Committee, National Officer Nominating Committee (Chair). Having experienced career transitions as a dancer, ballet mistress, and choreographer, I hope to bring a broad perspective to the bargaining table; and I am looking forward to participating in my third round of Lyric Opera of Chicago negotiations.

03 CHICAGO AREA**STAGE MANAGERS/DIRECTORS**
(1 Vacancy)**Margaret Stenger**

As an AGMA member I have served on the AGMA Board of Governors as well as MMRC for a number of years. I believe my most important contribution has come with my participation in contract negotiations for 5 different opera companies, contracts where every member of the shop benefited from better working conditions and higher salaries. As a member of MMRC I have assisted in organizing a staging staff caucus that I hope will bring important issues to the Boards' attention. I am now and have always been committed to serving the whole of AGMA and all of its members.

Chris Corley

A Union should protect its members from harm and since 1990 and SF Opera's use of smoke and fog, that protection has been non-existent; the tragedy that has occurred here never should have. I've been told, "AGMA is too weak"...so, lets change that, but allowing its members to be subjected to career-ending harm is unacceptable. I'm, frankly, disappointed with AGMA, not seeing it act like a real Union (my opinion and that of many colleagues), I would like to help change that. I have been a Union member since 1979, 9 years with AGMA and the remainder with AFL-CIO, Retail Clerks.

Pamela Dale

I encourage all AGMA Members to vote for the candidate that will SPEAK OUT on your behalf. Silence or shyness can be harmful to the representation of your interest in AGMA. If I am re-elected, I will continue to crusade for workplace safety as aggressively as I can. That is my campaign promise to those who vote for me, however, if you choose to vote for someone else, vote for candidates with an unintimidated style of representation. San Francisco has been ignored and neglected. Vote for the candidate that will stand up and make a difference. Please! Vote!

Daniel Harper**Jay Moorhead**

I am pleased to be nominated for a position on AGMA's Board of Governors. My objective is to increase awareness of singers' value to and roles within performing organizations, to increase salary and benefits for all professional musical artists, and to encourage active participation by my colleagues within AGMA in advocating

04 SAN FRANCISCO AREA**SOLOISTS**
(1 Vacancy)**Gregory Stapp****04 SAN FRANCISCO AREA****CHORISTERS**
(3 Vacancies)**Terry Alvord**

for the above. I have been an AGMA member of the San Francisco Symphony Chorus since June 2000 after seven seasons as a volunteer member.

Sally Mouzon

AGMA member since 1996. Chorister, San Francisco Opera (5 seasons); Solo Singer, many other organizations. AGMA Service: Board since 1999; Work Rules and Contracts since 2001. San Francisco Area Committee since 2000. As the daughter of a labor lawyer and sister of a union negotiator, I understand the value of strong unions in the lives of their members. AGMA members deserve a union that truly represents their needs, and AGMA leadership must be responsive to the membership. AGMA must lead in protecting the rights of all its members, in all its shops and across all its member categories and areas.

Linda Taylor

Sonja Wohlgemuth

Member since 1997. Present: Board; National Concert Chorus Caucus; Bay Area Executive Committee; SFSC Shop Delegate. Past: SFSC Contract Negotiation Chair. Through my membership in AGMA, I have enjoyed increasing leadership responsibilities while committing to the growth of our union and individual members. Recently, at the local level, I led the San Francisco Symphony Chorus in historic wage increases, in addition to building strong alliances with orchestra and stage crew members. My strong voice will be a great catalyst for those who want to make positive changes in the climate of our industry. I look forward to continuing to serve you.

04 SAN FRANCISCO AREA

DANCERS/CHOREOGRAPHERS

(1 Vacancy)

James Strong



I have been a member of AGMA since 1999. Currently, I dance with Ballet San Jose/Silicon Valley, whose dancers recently joined AGMA. I served as AGMA delegate there and helped to create a new contract for the dancers. Previously, I danced with San Francisco Opera, Eugene Ballet/Ballet Idaho, Ballet Dallas, Lawrence Pech Dance Company, and Ballet Arizona. Throughout my experiences, I have found contract terms to be extremely varied. AGMA helps bring uniformity and security to professional artists and because of this I would like to serve as West Coast representative on the Board of Governors.

a representative on the Philadelphia Local Area Committee for the last five years, and I'm excited about the possibility of making a difference within our union.

Jan Taylor



Having been a member of the Board of Governors for several years, I have seen how the work of members all over the country brings the union together.

06 PHILADELPHIA AREA

SOLOISTS

(1 Vacancy)

Sara Blann



I believe that I can make a difference for Solo Artists within our Union. As a participant of the Membership and Member Relations Committee, I know how important it is to be heard so that change will be brought about to benefit the Soloist Member. I believe in the Union-wide implementation of Plan B as a starting point, with more companies including Retirement and Health Care in the negotiated contracts. As a young Soloist, working regionally, I am highly motivated to see change that will benefit singers as they continue to expand their careers.

05 NEW ORLEANS AREA

CHORISTERS

(1 Vacancy)

Julie Condy

06 PHILADELPHIA AREA

CHORISTERS

(2 Vacancies)

Evelyn Santiago-Schulz



Having been a member of the chorus of the Opera Company of Philadelphia for eight years, I believe I can offer insight as to the needs of choristers. I also bring a wide variety of other experiences. I have done both Principal and Apprentice work with Utah Festival Opera, as well as several engagements as a Concert Artist. I have also sung with the Philadelphia Singers and Choral Arts of Philadelphia. I've been

07 WASHINGTON/BALTIMORE AREA

SOLOISTS

(2 Vacancies)

Patrick Toomey

AGMA member for 25 years. Served as delegate at Baltimore Opera Company. Has performed with Baltimore Opera, Washington Opera, Opera Company of Philadelphia, The Philadelphia Singers and Washington Concert Opera.

07 WASHINGTON/BALTIMORE AREA**CHORISTERS**

(5 Vacancies)

Rosemary Fisher

A dramatic soprano, Ms. Fisher has been with the Washington Opera for 14 years this September. Committees: Board of Governors; Work Rules and Contracts; Washington/Baltimore Area Executive Committee. She has been associated with two negotiations for the Washington Opera.

Timothy Kjer

I have been an AGMA member for over 20 years, performing regularly with the Baltimore Opera Company. I currently serve as Area Chair for the Washington/Baltimore Executive Committee. As a Board of Governors member I have served on the Budget and Finance and Administration and Policy Committees. I am proud to represent our members in resolving concerns, knowing that our unity can provide positive results. I will continue to support AGMA's reform into a stronger and more efficient union that truly serves its members well.

Paul Klingenberg

AGMA member since 1985; Board member since 1997. Served as an AGMA delegate on a number of productions with the Washington Opera. I

believe that AGMA has made great strides in the past few years in becoming more responsive to the needs of all of its members. I hope to continue to help AGMA and the Board of Governors move forward in these turbulent times. If elected, I will work toward sustaining the progress that has been accomplished by Executive Director Alan Gordon in implementing manage-

ment reforms in the New York AGMA Office and throughout the rest of the country.

Cecilia Korcsog**David Prager****07 WASHINGTON/BALTIMORE AREA****DANCERS/CHOREOGRAPHERS**

(1 Vacancy)

Barbara Stuckey

I believe strengthening communication among us will deepen our standards and better connect the artistic process with the demands of production. When we communicate well, it all works. Good contract standards, which both management and the artist respect, translate to production values and the magic that the audience takes home. Because I would like to continue to work on that process nationally, your vote means a lot to me. Experience: W/B Executive Committee, over six years; Board, over ten; committee preparation and contract negotiations: Washington Opera, Baltimore Opera, Wolf Trap, and Washington Concert Opera; an active professional performing career.

07 WASHINGTON/BALTIMORE AREA**STAGE MANAGERS/DIRECTORS**

(1 Vacancy)

Cathryn Raymond**08 PITTSBURGH AREA****CHORISTERS**

(1 Vacancy)

No Candidates**09 NEW ENGLAND AREA****SOLOISTS**

(1 Vacancy)

Marilyn Bulli**09 NEW ENGLAND AREA****CHORISTERS**

(1 Vacancy)

No Candidates**09 NEW ENGLAND AREA****DANCERS/CHOREOGRAPHERS**

(1 Vacancy)

No Candidates**10 TEXAS AREA****CHORISTERS**

(1 Vacancy)

George Eison

AGMA Board member since 1996; Dallas Opera AGMA delegate or alternate for 14 yrs; 20th-year Chorister with Dallas Opera. As a union member working in a right-to-work state, I realize how important it is that we keep our contracts as strong as possible in order to protect ALL of our members. It is important that we reach out to our non-member colleagues to show them the importance of AGMA membership. Now that there is only one 'chorister' position for Texas, if elected I will make every effort to have an open avenue of communication with my AGMA colleagues in Houston.

A R E A N E W S

NEW YORK

COBRA BILL GAINS CO-SPONSOR



Above, from left to right: New York City Opera Chorus delegates Louis Perry and Madeline Bush, Assemblyman Scott Stringer, and AGMA President Linda Mays.

AGMA members in the New York Area, led by President Mays and New York City Opera Chorus delegates, Madeline Bush and Louis Perry, presented eighteen petitions to New York State Assemblyman Scott Stringer urging him to support a COBRA Subsidiary Bill for the Entertainment Industry. President Mays and leaders from at least twenty other unions have been working for 2 years with a professional lobbyist to promote this bill. Bingo: During the meeting pictured at left, Assemblyman Stringer agreed to support and even co-sponsor this vitally important bill. This is a New York State Bill expected to be a ground-breaking prototype that will easily be adopted in other states containing large numbers of residents who are episodically employed in the entertainment industry. Bravo, AGMA.

ELINOR HARPER HONORED

By Linda Mays, President

Joining the ranks of AGMA members Leontyne Price, Grace Bumbry, Shirley Verrett, Martina Arroyo, Todd Duncan, William Warfield, Reri Grist, etc., Elinor Harper, long-time AGMA Board member, New York Area Executive Committee member, and former officer was presented the "Lift Every Voice" Legacy Award by world-famous tenor George Shirley. The elegant event was hosted by the



Above, from left to right: AGMA Board members Mary Kay McGarvey, President Linda Mays, Mary Meyers, and Lorraine Keane join George Shirley and honoree Elinor Harper (front).

National Opera Association which also presented Anna Moffo and Robert Merrill with National Opera Association Lifetime Achievement Awards.

The thrust of Ms. Harper's award is her tireless career of activism demanding employment equality for all artists, not just those of her own race. Since Elinor was the first African-American permanent company member of the Metropolitan Opera, Rudolph Bing, General Manager, reportedly asked if she had the courage to face all the indignities that would be encountered as a young black female

touring with an essentially all-white company on tour in then-segregated states (1960). Her courage in solidarity with Leontyne Price, Nadyne Brewer, and George Shirley prompted Rudolf Bing to announce in 1962 that the Metropolitan Opera would no longer tour cities in which the entire company was not welcomed. The legendary non-discrimination clause, along with job security and benefit provisions, are still part of the Collective Bargaining Agreement at the Metropolitan Opera due to Ms. Harper's advocacy as an AGMA negotiating chair in 1969.

As artists and AGMA members we congratulate Elinor, grandly recognized for her contributions to our profession.



Opera legends Robert Merrill and Anna Moffo (center), along with Mary Meyers and Linda Mays.

AREA MEETING

There was enthusiasm from members in the major NY Area performance venues for revitalization of the NY Area. The newly elected chair Mitchell Sendrowitz is supported by a diverse and motivated Area Committee. Reviewing local contracts, outreach to members, and BOG election advocacy are already in the works.



Gerald Otte, Mitch Sendrowitz, Frances Ginsberg counting ballots for NY local Area Committee seats.

The meeting agenda included committee and area chair elections, and a national AGMA update by Alan S. Gordon, AGMA National Executive Director. Bruce Simon, AGMA General Counsel, shared some observations of the effects of 9/11 on AGMA companies and other unions represented by his firm. Mr. Simon also enumerated examples of the

progress made by AGMA in the recent past.

A representative of the Actors' Federal Credit Union (a benefit available to all AGMA members) gave our members a rundown of conveniences, improvements recently added to the plan, and many money-saving benefits.

The meeting ended with a feast (of course) and a festive raffle for the benefit of the AGMA Relief Fund. Our members generously furnished the raffle items and great desserts.



Gerald Otte, left, and Mitch Sendrowitz at the New York area meeting.

METROPOLITAN OPERA AUDITIONS

Belinda Oswald, AGMA Board of Governors member, and Laura Fries, both of the Metropolitan Opera Regular Chorus, performed the monumental task of organizing volunteers and 400 auditioners during the recent Metropolitan Opera chorus auditions held over a three-day period at the MET.

For approximately ten years, Choristers have generously volunteered to be responsible for the mechanics of these logically complicated proceedings to ensure maximum tranquility, comfort, and respect for our current and future AGMA members. AGMA membership representative

Garrett Dodge was available during sign-in to help AGMA members check their status and instantly become members in good standing in order to audition in the AGMA-only portion of the auditions.

In addition to Belinda and Laura, Jean Braham, Rebecca Carvin, Deborah Cole, Lee Hamilton, Ellen Lang, David Lowe, Deborah Saverance, Dan Smith, John Smith, and Elaine Flynn Young were the members of a terrific team. Special thanks also to Mary Meyers and Dennis Williams, Chorus Delegates, who provided the AGMA presence during the auditions.

WASHINGTON / BALTIMORE

By Eleni Kallas, Washington/Baltimore Area Representative



Above, from left to right: 5th Vice President Joseph Evans, W/B Area Representative Eleni Kallas, and Victor Benedetti, New York Area Board member.

Over sixty members were in attendance at the Spring General Membership meeting on February 9, 2002, in Washington. A membership meeting also took place in Baltimore on February 3, 2002, with 30 members in attendance there. Three members were elected to the W/B Executive Committee: Jeff Luke (dancer), Vickie Miller (singer) and Cathy Raymond (production staff). Petitions were circulated for National Board of Governors positions, and candidates addressed the membership. The Modifications to the Collective Bargaining Agreement for The Washington Opera's Japan tour were discussed and approved. An exciting time lies ahead for our AGMA artists traveling to Japan from August 1-18, 2002, where they will

Continued on Page 15

CHICAGO

ATTENTION MEMBERS AND FRIENDS OF THE CHICAGO/MIDWEST AREA

We're collecting recipes for a Chicago AGMA Cookbook. Please send up to six recipes, along with anecdotes about them, to Sandra Cross at 5051 N. Damen Avenue, #3E, Chicago, Illinois 60625 by May 20, 2002. Proceeds from cookbook sales will go to the AGMA Relief Fund.

CHICAGO AGMA COOKBOOK

(RECIPE COLLECTION SHEET. PLEASE DETACH AND RETURN TO SANDRA CROSS AT THE ABOVE ADDRESS.)

Category (Main Course, Soup or Salad, Appetizer...)	Number of Servings
Recipe Title	
Submitted By	Company Affiliation
ANECDOTE:	

PLEASE INCLUDE A SEPARATE SHEET WITH INGREDIENTS AND DIRECTIONS

Election Candidates (Continued from Page 11)

Kimberly Lane Erwin



AGMA member 13 years. Current service: Board of Governors 3 years, Budget and Finance Committee. Past service: National Officers Nominating Committee, Houston Grand Opera Delegate 8 years, HGO Contract Negotiating Committees, HGO Committee Chair. *I plan to work with area delegates and potential signatory companies to increase our numbers and provide state-wide support. Our collective strength and focus is the only way to improve salaries and working conditions in this right-to-work state. Via the latest technology, I am available in my home studio at anytime to AGMA members throughout the Texas area.*

10 TEXAS AREA

DANCERS/CHOREOGRAPHERS

(1 Vacancy)

No Candidates

11 NORTHWEST AREA

CHORISTERS

(2 Vacancies)

Maria Leatha



Member of Portland Opera chorus for 5 years; member of AGMA since 1997. Stage experience includes roles with Portland Opera Works, Opera Idaho, The Dallas Lyric Opera, The Boise Master Chorale, and the Boise Chamber Orchestra. Holds degrees from Boise State University in Vocal Performance and Arts Administration. *If elected, this will be my first term as an advocate and voice for AGMA and*

its members. I hope to represent my area democratically and equitably through open communication and collective artistic thought. When not performing, I am the mother of two very busy boys, Maxwell, 6, and Alexander, 2.

George Scott



AGMA member for 25 years. Current service: Executive Council, Board of Governors, Northwest Local Area Committee, Northwest Area Chairperson, Seattle Opera Delegate. Board committees: Budget and Finance, Committee on Committees, Personnel. Past service: AGMA 4th Vice President, Relief Fund Task Force. Board committees: Chairperson, Personnel Committee; National Officer Nominating Committee; Board Reduction Research and Resource Group.

Washington/Baltimore (Continued from Page 13)

be performing in productions of SLY, OTELLO, and TOSCA.

Members overwhelmingly approved the contract, and special thanks go to our Japan Tour Negotiating Committee: Rosemary Fisher (chairperson), Diana Vera, Alan Garcia, Jeff Luke, David Prager, Elizabeth Freeman, Cristy Langan, and Beth Krynicki. Negotiation committees were established for Washington Concert Opera and Baltimore Opera Company negotiations, which will take place this spring and summer respectively. All members are urged to participate in negotiations by sending their concerns to me at liacouae@erols.com or by contacting Tim Kjer, the W/B Area chairperson at tkjer@bcpl.net.

The Vilar/Domingo Young Artists Program directed by Michele Krisel officially began its inaugural season in March at The Washington Opera (TWO). I am pleased to announce that from the eleven singers chosen for the program ranging in age from 21-37, four are W/B AGMA members: Michele Gutnick, soprano from Maryland, 2001 Operalia finalist, Masters Degree from University of MD, member of TWO chorus, and made her company debut last season as a Handmaiden in TURANDOT. Matthew Wolf, tenor from Virginia, studied at Catholic University of America and has performed with TWO chorus, made his debut with the company this season as a Nazarene in SALOME. Jessica Swink, soprano from Maryland, 2001 Operalia semi-finalist and has performed with TWO chorus. Israel Lozano, tenor from Spain residing in Baltimore, past participant in San Francisco Opera's Merola program, studied at Peabody Conservatory, and has performed with the Baltimore Opera chorus. The 1.5 year program, with an option for a second year, provides private voice lessons, vocal, language and dramatic coaching, study in stage movement, piano, nutrition and yoga as well as counseling on the aspects involved in building a career, such as stress

reduction, nutrition, and advice from agents on how to audition and manage a career. As per the AGMA/TWO Collective Bargaining Agreement, all participants in the program who perform in main stage productions will be compensated the AGMA rates in addition to their Young Artists stipend.

Washington Concert Opera has officially announced the selection of Anthony Walker as its artistic director and conductor. He replaces Stephen Crout, who founded and directed the company since 1986. Mr. Walker is from the Welsh National Opera where he is currently the chorus master and staff conductor. The company will continue to offer two productions each season.

Meeting with soloists, choristers and dancers during rehearsals and performances is always a pleasure. It enables me to see the artistry of our members, answer questions and demonstrate AGMA's support to our members. During the TWO production OF MICE AND MEN, I was pleased to have the opportunity to speak with AGMA vice-president Joseph Evans and NY Board of Governors member Victor Benedetti. (see photo)

Communication with our members in this region and nationally is easier and more time efficient because of technology. The creation of our local database and the national AGMA website, www.musicalartists.org, enables members to know of auditions throughout the country, as well as keep up to date with union news, member benefits, and important developments. With Schedule C and more of our contracts being posted on the website, artists now have the information necessary to understand their contract offers, rights, and responsibilities. Remember to contact AGMA prior to signing any contract that is questionable. Be sure to keep your AGMA dues current and to advise us of any changes in your mailing or e-mail addresses.

IN MEMORIA

*Paul Aquino
Norman Atkins
Beverly Bower
Ed Bradbury
Debria Brown
Don Carlo
Kathryn Geith*

*Peter Hemmings
Howard Jarratt
Mari Kajiwara
Rosetta Le Noire
Jerome LoMonaco
Donald Peck
Eric Sorensen*

REMEMBER:
VOTE!
IT DOES
MAKE A
DIFFERENCE.

AGMA Midwest Regional Conference

By David Cangelosi, Chairman of Midwest Regional Conference

WHEN: August 2-4, 2002

WHERE: Hyatt Regency Hotel, Chicago, Illinois

This is your big chance to meet your fellow AGMA members and learn more about the union. More importantly, we've pulled together an agenda that will help you to make the most of your union benefits. *C'mon, it'll be fun!*

SEMINARS INCLUDE:

- *How Our Union Works*
- *Health Care: Explanations of Plans A & B*
- *Union Privilege Benefits*
- *The Importance of Financial Planning*
- Sunday Morning AGMA Town Meeting: *Administration on the Hot Seat*, featuring AGMA President Linda Mays; National Executive Director Alan Gordon; and AGMA's Executive Council. This will be a frank, open discussion of issues, concerns, developments, questions, and our future as a union.

CONFIRMED SPEAKERS INCLUDE:

William Mason, General Director, Lyric Opera of Chicago
Henry Fogel, President, Chicago Symphony Orchestra
Barbara Hillman, National Labor Negotiator
Sheldon Patinkin, Opera Director, Consultant, Second City Comedy, Theater Dept. Chair at Columbia College

Margaret Blackshere, President, Illinois State AFL-CIO

Pierre Lockett, Principal Dancer, Joffrey Ballet (ret.), Development Associate at Joffrey Ballet

Janet Carl Smith, Deputy Commissioner of Cultural Affairs, City of Chicago, to greet body

REGISTRATION FEE OF \$50 INCLUDES:

- Attendance at all sessions **PLUS**
- Welcome reception at Ranalli's Restaurant on Friday evening
- Continental breakfasts Saturday and Sunday
- Dinner at The Palm restaurant on Saturday night
- After-conference party at a local area restaurant on Sunday afternoon

HOTEL INFO:

The Hyatt Regency Chicago is offering a limited number of rooms at a discounted conference rate. Single rate \$139 and double rate \$164 (plus tax). Call the Hyatt at (312) 565-1234 and ask for the AGMA rate!

**SEE OUR WEBSITE WWW.MUSICALARTISTS.ORG
FOR SCHEDULE DETAILS**

****PLEASE COMPLETE AND RETURN FORM BELOW****

AGMA MIDWEST REGIONAL CONFERENCE REGISTRATION FORM

Name: _____

Address: _____

City: _____ **State:** _____ **Zip Code:** _____

Telephone Number: _____ **E-Mail:** _____

Note: *This information will not be disseminated. It will only be used to contact you with regard to the Conference.*

Payment

Enclosed is my check for \$50 made payable to AGMA
 Please Charge my Visa or Mastercard

Number: _____ **Expiration Date:** _____ **Bank V Code*** _____

** (three digits following your card number on the signature line on the back of your card.)*

Return this form by July 5, 2002, to:

**David Cangelosi
AGMA Conference
P.O. Box 146431
Chicago, IL 60614-6431**

**Telephone: (312) 587-7294
Fax: (312) 587-7239
E-Mail: DJCangelosi@aol.com**