EXECUTIVE DIRECTOR'S REPORT

Two years ago, AGMA began a campaign to reclaim a part of its basic jurisdiction that had been historically usurped by AFTRA: The right to represent its own members and to negotiate the compensation they receive when their work product is released on radio, television, CD's, the internet, or in any other media. AFTRA had, in turn, negotiated contracts that required AGMA members to join AFTRA and pay an initiation fee and dues to AFTRA in order to receive such compensation. Except at the Met and at the San Francisco Opera (where a historical anomaly led to separate AFTRA contracts that are legally protected from AGMA reclamation, for the moment), AGMA has now completely reacquired that jurisdiction. AGMA negotiates media release rates in addition to members' basic compensation that are better than AFTRA's and no member of AGMA is required to join AFTRA or pay dues to AFTRA in order to receive it. AFTRA is no longer involved in the release of operatic music or dance program material.

In keeping with that policy, when we first negotiated a contract with the producers of Baz Luhrmann's La Bohème On Broadway, AGMA insisted that it, rather than AFTRA or SAG, have the right to negotiate compensation for cast members when they appeared in commercials for the show, when a soundtrack recording was produced, and when the cast appeared on the Tony's special. Having established that foothold, AGMA then re-examined its appropriate, overall role on Broadway and the extent to which we might acquire jurisdiction over Broadway shows that contained significant amounts of operatic music and/or ballet dancing. The first such show we examined was Movin' Out which consists entirely of dance numbers set to Billy Joel music, with no spoken words.

As an AFL-CIO union, AGMA is a constituent member of the 4A's (Associated Actors and Artistes of America), the AFL-CIO affiliate that oversees the inter-union relationships of American entertainment unions. The 4A's Constitution gives it the authority (so long as AGMA remains in the AFL-CIO) to make jurisdictional determinations. The other constituent members are SAG, AFTRA, Equity, AGVA, the Italian Actors Union and the Hebrew Actors Union. Thus, to acquire jurisdiction over Movin' Out AGMA had a choice: To submit to the jurisdictional dispute procedures of the 4A's or to commence an NLRB proceeding and/or a federal court action against Actors' Equity (which initially claimed jurisdiction over Movin' Out by reason of its overall contract with the League of Theater Owners and Producers) and try to compel Equity to relinquish its jurisdiction.

We had an exceptional legal position, but I became convinced that it would be more collegial and appropriate, in an inter-union sense, to seek a
FROM THE PRESIDENT

LINDA MAYS

We have entered Phase I of the AGMA election process. Between now and May 31, 2003, you will be asked to choose approximately one-third of the Board of Governors (three-year terms) and all eight of the National Officers (two-year terms). My goal for the past two elections has been to increase the number of informed voters who choose the governance of AGMA. 6,778 AGMA members are eligible to vote in the 2003 election. Historically, fewer than 1,000 AGMA members cast votes.

Issues of merger, union jurisdiction, localized and centralized representation, member education, initiation fee increase, union pride, the "price" of better benefits for more members - decisions about these and other vital issues will affect your future.

It is your right, duty, and responsibility to elect leaders to guide these important decisions.

Start now to think about your personal vision for AGMA, and network with other members to either choose candidates or become a candidate.

In this issue, you will find information about upcoming Area meetings, local leaders to contact, local elections, and local nominating committees. In addition, you will be sent a notice with details specific to your Area meeting. Know your current local leaders; suggest a new local leader or volunteer to become one.

This year, participate in an Area-wide project to encourage informed voting! Become involved!

AGMA Emergency Relief Fund

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

Congratulations and thank you to all who have participated in our fund-raising drive and taught us new ways to give to the Relief Fund, honor loved ones, and in many cases, have lots of fun.

This is a perpetual project. Year-round giving is our goal.

The family of deceased Board of Governors member/activist Harry Davis requested in May 2002 that donations to the Relief Fund be made in lieu of flowers. Harry's family, friends and colleagues are still donating and paying a loving tribute to Harry by providing assistance to colleagues in need.

Southern California AGMA Board of Governors member Jonathan Curtsinger's milestone birthday invitation requested donations to the AGMA Relief Fund in lieu of gifts. Jonathan's friends are still sending donations and Jonathan is generously matching their donations.

Our Lyric Opera of Chicago members and management raised $2,275 for the Relief Fund by holding a raffle. Claudia Kerski-Nienow and Jillian Bonczek co-chaired the raffle project, giving away a number of prizes, including the Grand Prize of a pair of main-floor, season-subscription tickets to the Lyric Opera, donated by William Mason, General Director of the Lyric.

Coming soon: An illustrated cookbook, "Sing For Your Supper," containing 180 favorite recipes from AGMA artists in the Chicago area. The next issue of AGMAZine will contain more details and order/donation information. Sandra Cross (at scvoice@aol.com) is spearheading this AGMA Emergency Relief Fund exciting fund-raising project.

Metropolitan Opera chorister and AGMA Board of Governors member Marty Singleton staged an impromptu raffle featuring Waterford Christmas...
The table shows a distribution of the total seats allocated to each geographic area and to each professional category and to each professional category within each part.

### Allocation Table

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| 2 | Every other year made to equalize the number of seats expiring each year within each geographic area, within each professional category, and within each part.

### Notes
- b - To be elected to 1 year term expiring in 2004
- a - Seat added after allocating original 75 seats
# 2003 Board of Governors Election Information

Listed below are the AGMA National Officers and Board members whose terms expire this year as well as those Board members remaining in office. **ALL** of the National Officer terms expire this year. The series of numbers following each classification indicates seats entitled/ seats continuing/open seats. Due to the reduced board size, not all Areas have or are entitled to seats in every category.

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

## 01 New York Area
- **Chorister Terms Expiring**: Karen Grahn, Harriet Greene, Louis Perry
  - Remaining in Office: Robert Kuehn, Robert Maher, Mary Meyers, Mitchell Sendrowitz, Marty Singleton, Kenneth Young 10/6/4
- **Dancer Terms Expiring**: Guillermo Asca, Lawrence Leritz
  - Remaining in Office: Robert La Fosse, Krisha Marcano, Gerald Otte, Paul Sackett 6/4/2
- **Director/Manager/Choreographer Terms Expiring**: None
  - Remaining in Office: Bruce Donnell, Jan Holland 2/2/0
- **Soloist Terms Expiring**: Luretta Bybee, Greer Grimsley, LeRoy Lehr, Luigi Vellucci
  - Remaining in Office: Jane Bunnell, Osceola Davis, Frances Ginsberg, Peter Kazaras, William Ledbetter, Belinda Oswald, Joel Sorensen, Anita Terzian 12/8/4

## 02 So. California Area
- **Chorister Terms Expiring**: John Golitzin, Timothy Smith
  - Remaining in Office: Jonathan Curtsinger, David Schnell, Burman Timberlake, Nancy Zanolli von Oeyen 5/4/1
- **Soloist Terms Expiring**: Rosalind Newman
  - Remaining in Office: None 1/0/1

## 03 Chicago Area
- **Chorister Terms Expiring**: Jeanne Scherkenbach, Richard Similio
  - Remaining in Office: Carolyn Berghoff, Sandra Cross, Richard Livingston, Lawrence Montgomery, Lorene Richardson, Susan Steele 8/6/2
- **Dancer Terms Expiring**: Michael Anderson
  - Remaining in Office: Sara Stewart 2/1/1
- **Director/Manager/Choreographer Terms Expiring**: None
  - Remaining in Office: Margaret Stenger 1/1/0
- **Soloist Terms Expiring**: Buffy Baggott
  - Remaining in Office: Christopher Feigum 2/1/1

## 04 San Francisco Area
- **Chorister Terms Expiring**: Pamela Dale
  - Remaining in Office: Sally Mouzon, Sonja Wohlgemuth 3/2/1

## 05 New Orleans Area
- **Chorister Terms Expiring**: Julie Condy
  - Remaining in Office: None 1/0/1

## 06 Philadelphia Area
- **Chorister Terms Expiring**: Jan Taylor
  - Remaining in Office: Evelyn Santiago-Schuiz 2/1/1
- **Soloist Terms Expiring**: None
  - Remaining in Office: Sara Blann 1/1/0

## 07 Wash./Baltimore Area
- **Chorister Terms Expiring**: Cecilia Korcsog
  - Remaining in Office: Rosemary Fisher, Timothy Kjer, Paul Klingenberg, David Prager 4/4/0
- **Dancer Terms Expiring**: None
  - Remaining in Office: Barbara Stuckey 1/1/0

Continued on page 5
Jurisdiction (Continued from page 1)

districtional determination from the 4A's. Since Movin' Out was so clearly a dance production within AGMA's appropriate jurisdiction, our attorneys felt that a victory was a certainty if the 4A's was going to act in a fair and unbiased manner on the merits. Thus, they argued, AGMA could win either way: If the 4A's made a straightforward jurisdictional determination, we would acquire jurisdiction over Movin' Out. If, instead, the 4A's made a determination based on other factors (like the size of two unions claiming jurisdiction or the venue of the show), we would at least be inescapably put on notice that we could not get an impartial, fact-based jurisdictional determination. In the former case, AGMA would take over the representation of the Movin' Out cast. In the latter case, AGMA would then need to decide the extent to which it was to our advantage, if any, to remain in the AFL-CIO.

The 4A's Jurisdiction Committee should reach a decision soon. Either way, AGMA will need to consider the extent to which it wants to challenge Equity's former exclusivity on Broadway.

Some argue that inter-union squabbling detracts from the ability of both unions to do the best possible job representing their members. I disagree. Equity is a fine union that has done a good job of representing actors in New York. But Equity is less significant elsewhere, and is hobbled by a cumbersome bureaucracy. AGMA, however, has done a terrific job of representing ballet dancers, the singers of operatic music and the stage and production staff both in New York and across the country. Our revised governance structure lets us be imaginative, proactive and dynamic. Moreover, our Broadway contract is, I think, the better contract. Mustering our expertise in opera, our first significant Broadway contract (for La Bohème on Broadway) was negotiated to be an opera contract for Broadway, rather than a Broadway contract for an opera. That means it has provisions for casting and for employment that are based on talent, rather than on geography or antiquated union rules. AGMA's contract has a better health plan, at a lower cost. Our contract has provisions that allowed the producers to hire the full range of cast necessary to stage a spectacular production of La Bohème. In our contract, AGMA (not AFTRA) negotiates the rates of the cast album, commercials and uses in other media. And under our contract, no member of AGMA has to join AFTRA or pay dues to AFTRA to receive that extra compensation.

Ultimately, it may be that a merger between Actors' Equity and AGMA would give all of our respective members a greater level of clout at the bargaining table and a more complete range of member services and staff representation. But such a merger can only come to pass if it creates a union that is a symbiotic partnership of equals.

Until Equity can accept that reality, AGMA must unilaterally decide if it wants to grow and in which direction. We can continue to focus only on our traditional "cast of characters" in opera, concert chorus and ballet companies or, instead, we can live out the meaning of our mission and expand our representation of opera singers, dancers, choreographers, stage directors and stage managers wherever they perform.

To me, if AGMA can do the best job in representing an artist, it shouldn't matter whether that artist goes to work on 46th Street or on 66th Street.

As always, I solicit and welcome your thoughts, comments, criticisms or suggestions, at AGMANY@aol.com.
OFFICER PETITION

Nomination For NATIONAL OFFICER Of AGMA

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

________________________________ for __________________________

(Name of Member)          (Name of office)

of the AGMA Board of Governors.

Print Name                  Signature

1. __________________________   __________________________

2. __________________________   __________________________

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Ten signatures* of members in Good Standing are required.

THIS PETITION MUST BE FILED WITH THE NATIONAL OFFICE
IN NEW YORK BY MARCH 1, 2003.

I, ___________________________, agree to run for the above office of AGMA.

______________________________
Signature of Nominee

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

For Nominations of Members to the AGMA Board of Governors

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

_______________________________ as a ____________________________
(Name of Member) (Soloist, Stage Dir./Mgr./Choreo, Chorister/Actor, or Dancer)

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

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

**THIS PETITION MUST BE FILED WITH THE NATIONAL OFFICE IN NEW YORK BY MARCH 1, 2003.**

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

_______________________________
Signature of Nominee

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

NEW YORK

La Boheme on Broadway cast members (Clockwise from bottom left): Michael Cone, Debra Patchell, Jamel Pittman, Enrique Abdala, Jessie Hinkle, Katherine Keyes, AGMA President Linda Mays, Tim Jerome, Patricia Corbett, Gilles Chasson, Joy Hermaly, Charlotte Cohn, Patricia Phillips and Janinah Burnett

WASHINGTON / BALTIMORE

By Eleni Kallas, Mid-Atlantic Area Representative

The Washington/Baltimore Spring General Membership meeting is scheduled for Saturday, April 12, 2003, at 2:00 pm at the Washington Opera Studio, 6925 Willow Street NW, Washington DC. This meeting will include a presentation by the Area Rep. and Local Committee of CONTRACT ENFORCEMENT BEGINS WITH YOU, a program designed to empower members and delegates alike through a better understanding of our contracts, benefits, chain of command, union rights and privileges. Mark your calendars now and plan to attend this very important meeting. Lunch will be provided to accommodate those members who are in rehearsal.

Traveling to meet AGMA artists at various companies this season has afforded me the opportunity to meet and talk with principal artists, directors, choreographers, production staff, choristers and dancers in each of our respective companies. My last site visit was at the Baltimore Opera where I was fortunate to see their dazzling production of Die Fledermaus (See photo).

The Washington Opera (TWO) moves its productions of Aida, Don Giovanni and Fidelio to DAR Constitution Hall while the Kennedy Center Opera House is under renovation. TWO has pared down the 3,700 seat theater to 2,900 seats in order to enlarge the stage area. Since the theatre has no orchestra pit, the orchestral musicians will be positioned at the back of the stage behind the sets. Conductor and artists alike will be closely following numerous monitors to insure that the musical elements of production are preserved. Acoustic experts have also been consulted and have adapted the huge hall to the presentation of opera. Excitement mounts as the company prepares the new production of Aida, conducted by Heinz Fricke, which includes an 80 member chorus, 25 dancers and a stellar cast including Maria Guleghina, Marianne Cornetti, Franco Farina, Hao Jiang Tian, Mark Delavan and John Marcus Bindel.
WHO DO I CALL IF I HAVE QUESTIONS ABOUT DUES?

AGMA members should always find out who the AGMA Representative is for their current contracted production. The local AGMA Representative can answer all general questions concerning AGMA policy. If you need more specific information, or have a question concerning your account, you should call, fax, write or e-mail the National Office.

The AGMA Signatories' production and contract information is processed by the National Membership Representatives: Vincent Brown, Garrett Dodge and Justin Parks. If you are currently working for an AGMA signatory, address your questions to one of the National Membership Reps - please consult the list below to see which specific Representative you should contact.

If you have a question concerning a charge to your credit card, or wish to set up a payment plan for your Initiation Fee, please contact Terrance Odette.

If you wish to give a change of address, or need a new membership card, please contact Hector Vargas.

Please address any general questions, concerns or suggestions concerning your AGMA membership to Carl Saloga, the Membership Supervisor.

If you call our office after business hours, or on the weekend, please leave your message with the membership office and it will be forwarded to the appropriate party.

AGMA NATIONAL OFFICE MEMBERSHIP DEPARTMENT
(212) 265-3687

CARL SALOGA - MEMBERSHIP SUPERVISOR
X440 - MEMBERSHIP@MUSICALARTISTS.ORG

VINCENT BROWN - MEMBERSHIP REPRESENTATIVE
X441 - VBROWN@MUSICALARTISTS.ORG

GARRETT DODGE - MEMBERSHIP REPRESENTATIVE
X443 - GDODGE@MUSICALARTISTS.ORG

JUSTIN PARKS - MEMBERSHIP REPRESENTATIVE
X442 - JPARKS@MUSICALARTISTS.ORG

TERRANCE ODETTI - DATA PROCESSOR
X444 - TODETTE@MUSICALARTISTS.ORG

HECTOR VARGAS - DATA PROCESSOR
X445 - HVARGAS@MUSICALARTISTS.ORG

AGMA SIGNATORIES AND ASSIGNED MEMBERSHIP REPRESENTATIVES

ARIZONA OPERA - VINCENT BROWN (VB)
ALVIN AILEY DANCE - JUSTIN PARKS (JP)
ASCENSION MUSIC - JP
ATLANTA BALLET - JP
BALLETiOSSICAN - JP
BALLEToMet Columbus - JP
BALLEt Tech - JP
Baltimore Opera - GARRETT DODGE (GD)
BOSTON BALLET - JP
BOSTON LYRIC OPERA - JP
CARMEl Bach FESTIVAL - GD
CARNEGIE HALL CORP. - GD
CENTRAL CITY OPERA - JP
CHAUTAQUA OPERA - JP
CHICAGO OPERA THEATRE - GD
CHICAGO SYMPHONY CHORUS - GD
CINCINNATI BALLET - JP
CINCINNATI OPERA - GD
DALLAS OPERA - VB
DANCE THEATRE OF HARLEM - JP
FLORENTINE OPERA - VB
FLORIDA GRAND OPERA - VB
GRANT PARK SYMPHONY - GD
HOUSTON BALLET - JP
HOUSTON GRAND OPERA - VB
JOFFREY BALLET - JP
LA BOHEME ON BROADWAY - VB
LOS ANGELES MASTER CHORALE - VB
LOS ANGELES OPERA - VB
LYRIC OPERA CTR OF AM. ARTISTS - GD
LYRIC OPERA OF CHICAGO - GD
LYRIC OPERA OF KANSAS CITY - JP
MARThA GRAHAM DANCE - JP
MELodiOUS ACCORD - GD
MERCiE CUNNINGHAM DANCE - JP
METROPOLITAN OPERA - GD
MICHIGAN OPERA THEATRE - JP
MILWAUKEE BALLET - JP
MUSIC BEFORE 1800 - GD
MUSAICA SACRA - JP
NEW ORLEANS OPERA - JP
NEW YORK CITY BALLET - JP
NEW YORK CITY OPERA - GD
NEW YORK CONCERT SINGERS, INC. - GD
NEW YORK GRAND OPERA - GD
NEW YORK PHILHARMONIC - GD
OPERA COMPANY OF PHILADELPHIA - GD
OPERA ORCHESTRA OF NEW YORK - GD
OPERA PACIFIC - VB
OPERA THEATRE OF ST. LOUIS - VB
PACIFIC NORTHWEST BALLET - JP
Pennsylvania Ballet - JP
PHILADELPHIA SINGERS - JP
PHILHARMONIC ORCHESTRA OF NJ - JP
PITTSBURGH BALLET THEATRE - JP
PITTSBURGH OPERA - JP
PORTLAND OPERA - VB
SAN DIEGO OPERA - VB
SAN FRANCISCO BALLET - JP
SAN FRANCISCO OPERA - VB
SAN FRANCISCO SYMPHONY CHORUS - JP
SANTA FE OPERA - VB
San Jose Ballet - JP
SEATTLE OPERA - VB
TOLEDO OPERA - VB
TRI-CITIES OPERA - GD
Tulsa Ballet - JP
WASHINGTON CONCERT OPERA - JP
WASHINGTON OPERA - GD
WESTERN OPERA THEATRE - VB
WOLF TRAP OPERA - GD
AGMA EMERGENCY RELIEF FUND DONATION FORM

My contribution to the AGMA Emergency Relief Fund is:

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

NAME: ____________________________________________

ADDRESS: ____________________________________________

E-MAIL: ________________________  PHONE #: ________________________

IN MEMORY OF: ____________________________________________

IN HONOR OF: ____________________________________________

OCCASION (IF APPLICABLE): ____________________________________________

☐ PLEASE CHECK THIS BOX IF YOU WOULD LIKE AN ACKNOWLEDGEMENT TO BE SENT TO THE HONOREE OR THE NEXT OF KIN.

NAME OF PERSON TO RECEIVE ACKNOWLEDGMENT LETTER: ________________________

ADDRESS: ____________________________________________

____________________________________

☐ * DONATIONS OF $100 OR MORE WILL BE ACKNOWLEDGED ON THE AGMA WEBSITE. PLEASE CHECK THIS BOX IF YOU DO NOT WANT YOUR NAME LISTED.

PLEASE RETURN THIS FORM WITH YOUR CHECK TO SUSAN DAVISON, C/O AGMA RELIEF FUND
1430 BROADWAY, 14TH FLOOR, NEW YORK, NEW YORK 10018.
TELEPHONE - 800-543-2462
FAX: 212-262-9088
E-MAIL - SUSAN@MUSICALARTISTS.ORG
WEBSITE - WWW.MUSICALARTISTS.ORG
Relief Fund (Continued from page 2)

ornaments. Marty raised money and Relief Fund awareness which led to further donations from Metropolitan Opera colleagues. Carole Wright, Metropolitan Opera chorister, generously honored her chorus colleagues with a donation to the Relief Fund.

Some of our artists have given part or all of their dues overpayment amounts to the Relief Fund.

Employers, estates, and entrepreneurs are among our donors.

Touching annual donations have been made in memory of long-deceased family, friends, colleagues, and celebrities.

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

We are asking our donors for permission to list them on our AGMA website. Stay tuned.

Our special 2002-2003 thanks go to James Morris and Susan Quittmeyer for their beautifully effective appeal letter. We have printed it here for those of you who are not yet on our donor list and wish to participate in the rebirth of the Relief Fund.

Their letter's holiday message applies to the mission of the Relief Fund, which needs you throughout the year.

The Actors' Fund of America
Contact Information for Financial and Social Services

Due to our association with The Actors' Fund of America, your donations now provide a broad range of financial and social services to our members in need. For more information:

New York Area:
Call: (212) 221-7300, or
E-mail: tabas@actorsfund.org

Chicago Area:
Call: (312) 372-0989, or
E-mail: dtowne@actorsfund.org

Los Angeles Area:
Call: (323) 933-9244, or
E-mail: intakeca@actorsfund.org

Also, visit the Artists' Health Insurance Resource Center (AHIRC) website: www.actorsfund.org/AHIRC

NEW HEALTH PLAN TRUSTEES

AGMA's Board of Governors has elected Candy Itow (New York City Opera), Colby Roberts (San Francisco Opera) and James Fayette (New York City Ballet) to serve as Union Trustees of the AGMA Health and Retirement Plan. They join the three other Union Trustees, Alan Gordon, Barbara Hillman and Carolyn Berghoff (Lyric Opera of Chicago).

The Management Trustees are Mark Weinstein (Pittsburgh Opera), Steve Libman (Pittsburgh Ballet), David Brown (Pacific Northwest Ballet), Nick Martin (Lyric Opera of Chicago) and Brooks Parsons (New York City Ballet). There is one Employer Trustee vacancy on the Plan Board.

Health and Retirement Plan Trustees oversee the Plan's operations and finances.
REPORT OF INDEPENDENT CERTIFIED PUBLIC ACCOUNTANTS

Executive Board
American Guild of Musical Artists

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

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

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

BUCHBINDER TUNICK & COMPANY LLP

American Guild of Musical Artists

STATEMENT OF FINANCIAL POSITION
September 30, 2001 and 2000

<table>
<thead>
<tr>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>ASSETS:</td>
<td></td>
</tr>
<tr>
<td>Cash and short-term investment: (Note 2)</td>
<td></td>
</tr>
<tr>
<td>Operating accounts</td>
<td>$624,061</td>
</tr>
<tr>
<td>Money market funds</td>
<td>269,347</td>
</tr>
<tr>
<td>Certificate of deposit</td>
<td>1,273,387</td>
</tr>
<tr>
<td>Receivables:</td>
<td>2,166,795</td>
</tr>
<tr>
<td>Dues</td>
<td>$99,931</td>
</tr>
<tr>
<td>(less allowance for doubtful accounts of $1,361,483 in 2000 and $1,226,204 in 1999)</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>32,972</td>
</tr>
<tr>
<td>Total</td>
<td>1,024,903</td>
</tr>
<tr>
<td>Other Assets:</td>
<td></td>
</tr>
<tr>
<td>Cash - security deposits (Note 6)</td>
<td>573,580</td>
</tr>
<tr>
<td>Prepaid Expenses</td>
<td>13,734</td>
</tr>
<tr>
<td>Security deposit</td>
<td>400</td>
</tr>
<tr>
<td>Net property assets (Notes 2 and 4)</td>
<td>59,562</td>
</tr>
<tr>
<td>Total assets</td>
<td>$3,838,974</td>
</tr>
<tr>
<td>Liabilities and net assets:</td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$515,928</td>
</tr>
<tr>
<td>Security deposits (Note 6)</td>
<td>573,580</td>
</tr>
<tr>
<td>Total liabilities</td>
<td>1,089,508</td>
</tr>
<tr>
<td>Total</td>
<td>2,749,466</td>
</tr>
<tr>
<td>Net assets:</td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>2,749,466</td>
</tr>
<tr>
<td>Total net assets</td>
<td>2,749,466</td>
</tr>
<tr>
<td>Total liabilities and net assets</td>
<td>$3,838,974</td>
</tr>
</tbody>
</table>

STATEMENT OF ACTIVITIES
For the years ended September 30, 2001 and 2000

<table>
<thead>
<tr>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenues:</td>
<td></td>
</tr>
<tr>
<td>Working dues</td>
<td>$2,080,291</td>
</tr>
<tr>
<td>Basic dues</td>
<td>611,617</td>
</tr>
<tr>
<td>Initiation Fees</td>
<td>591,982</td>
</tr>
<tr>
<td>Reinstatement Fees</td>
<td>14,657</td>
</tr>
<tr>
<td>Total from Membership</td>
<td>3,298,547</td>
</tr>
<tr>
<td>Interest</td>
<td>65,038</td>
</tr>
<tr>
<td>Other</td>
<td>5,124</td>
</tr>
<tr>
<td>Total Revenues</td>
<td>3,368,709</td>
</tr>
<tr>
<td>Expenses:</td>
<td></td>
</tr>
<tr>
<td>Program services:</td>
<td></td>
</tr>
<tr>
<td>Member services</td>
<td>1,304,548</td>
</tr>
<tr>
<td>Supporting activities:</td>
<td></td>
</tr>
<tr>
<td>Administration expenses</td>
<td>914,490</td>
</tr>
<tr>
<td>Total expenses</td>
<td>2,219,038</td>
</tr>
<tr>
<td>Change in net assets</td>
<td>1,149,671</td>
</tr>
<tr>
<td>Net assets:</td>
<td></td>
</tr>
<tr>
<td>Beginning of year, as previously reported (Note 8)</td>
<td>1,599,795</td>
</tr>
<tr>
<td>Adjustment for prior years’ dues, net of allowance for doubtful accounts</td>
<td>303,798</td>
</tr>
<tr>
<td>Beginning of year, as restated</td>
<td>1,599,795</td>
</tr>
<tr>
<td>End of year - unrestricted</td>
<td>$2,749,466</td>
</tr>
</tbody>
</table>

STATEMENT OF CASH FLOWS
For the years ended September 30, 2001 and 2000

<table>
<thead>
<tr>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash flows from operating activities:</td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>$1,149,671</td>
</tr>
</tbody>
</table>
Adjustments to reconcile change in net assets to net cash provided by operating activities:

- Depreciation and amortization $45,209 $48,765
- Provision for dues receivable doubtful of collection $11,462 $135,279

Changes in operating assets and liabilities:

- (Increase) in dues receivable $(460,507) $(211,921)
- Decrease (Increase) in other receivable $49,544 $(68,949)
- Decrease in prepaid expenses and security deposit 129 8,652
- Increase (decrease) in accounts payable and accrued expenses $93,512 $(78,097)

Net cash provided by operating activities $889,020 $72,495

Cash flows from investing activities:

- Purchase of property assets $(4,147) $(62,962)
- Net cash (used in) investing activities $(4,147) $(62,962)
- Net increase in cash and short-term investments $884,873 9,533

Cash and short-term investments, beginning of year $1,281,922 $1,272,389

Cash and short-term investments, end of year $2,166,795 $1,281,922

American Guild of Musical Artists
Notes to Financial Statements
September 30, 2001 and 2000

Note 1 - General

The American Guild of Musical Artists (Guild) is a union of performers in the opera, dance, oratorio, concert and recital fields. The Guild is a branch of the Associated Actors and Artistes of America. The Guild, along with the artists' managers/agents, markets legally binding contracts between artists and their employers. These are known as Basic Agreements, which among other provisions, may establish minimum compensation, limit rehearsal hours, specify number of performers, provide for overtime compensation, sick leave, and appropriate travel conditions, and require employers to post security deposits as guarantees that they will abide by the terms of the Basic Agreements. The Basic Agreements also set a maximum percentage that a manager/agent may charge as a commission, stipulate that the manager/agent guarantees a minimum amount of earnings for the artist, and entitles the artist to an accounting by the manager/agent.

Note 2 - Significant Accounting Policies

Basis of Accounting

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

Estimates

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

Valuation of Investments

Investments in money market funds and certificates of deposit are stated at cost which approximates fair value. As of September 30, 2001 the Board has designated $200,000 of cash and short-term investments for specific uses.

Depreciation

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

Note 3 - Concentration of Credit Risk

Financial instruments that subject the Guild to concentrations of credit risk include cash and short-term investments and dues receivable. The Guild maintains accounts at high-quality financial institutions. While the Guild attempts to limit any financial exposure by maintaining accounts at high-quality financial institutions, its deposit balances may, at times, exceed federally insured limits. The Guild has not experienced any losses on such accounts. Dues receivable represent amounts due to the Guild from various employers. Any concentration of credit risk related to such receivables is subject to each employer's financial condition.

Note 4 - Property Assets

Property assets, at cost, consist of the following at September 30, 2001 and 2000:

<table>
<thead>
<tr>
<th></th>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Furniture and fixtures</td>
<td>$199,117</td>
<td>$199,117</td>
</tr>
<tr>
<td>Computer equipment</td>
<td>372,796</td>
<td>368,649</td>
</tr>
<tr>
<td>Leasehold improvements</td>
<td>$21,071</td>
<td>$21,071</td>
</tr>
<tr>
<td></td>
<td>592,984</td>
<td>588,837</td>
</tr>
<tr>
<td>Less accumulated depreciation and amortization</td>
<td>$33,422</td>
<td>$48,213</td>
</tr>
<tr>
<td>Net property assets</td>
<td>$59,562</td>
<td>$100,624</td>
</tr>
</tbody>
</table>

Depreciation and amortization expense amounted to $45,209 and $48,765 for the years ended September 30, 2001 and 2000, respectively.

Note 5 - Commitment and Contingency

Commitment

The Guild rents office space at 1727 Broadway, New York, New York. The noncancelable operating lease expires on April 30, 2002. The future minimum annual rental is as follows:

<table>
<thead>
<tr>
<th>Year Ending September 30,</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002</td>
<td>$158,584</td>
</tr>
</tbody>
</table>

The lease includes escalation clauses for real estate taxes, porters' wages and fuel charges and requires minimum coverage for general liability and property. Rent expense was $264,359 and $248,429 for the years ended September 30, 2001 and 2000, respectively. For the lease period commencing April 1, 2000 through March 31, 2001, the owner of the property has agreed to accept the total sum of $271,859 to be the all inclusive rent payment, including basic rent and all other charges.

Per the lease terms landlord may charge tenant annual rental equal to the greater of:

- a. 90% of market value rent (as defined in the lease) for the demised premises,
- b. total of fixed minimum rent plus additional rent payable for the tenth lease year.

On December 19, 2001 the Guild entered into a lease agreement for office space at 1430 Broadway, New York, NY. The noncancelable operating lease commences March 1, 2002 for a period of 10 years.

Continued on page 14
Financials (Continued from page 13)

Contingency

The Guild has issued a $25,000 irrevocable stand-by letter of credit drawn on a New York bank in favor of the landlord. The letter of credit is in lieu of a cash security deposit.

Note 6 - Security Deposits

Security deposits consist of cash, certificates of deposit which are in the joint names of the Guild and the employer, and certificates of deposit in the name of employers that are assigned to the Guild. In addition, irrevocable letters of credit totaling $179,700 have been issued in favor of the Guild at September 30, 2001.

Note 7 - Pension Plan for Employees

The Guild participates in the American Guild of Musical Artists Staff Pension Plan, a defined benefit pension plan covering substantially all of its employees.

The Plan provides 100% vesting after 7 years of service and provides the following types of pension benefits: normal, late retirement, and death.

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

A summary of the components of net periodic pension cost for the years ended September 30, 2001 and 2000, is as follows:

<table>
<thead>
<tr>
<th></th>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Service cost benefits earned during the period</td>
<td>$36,142</td>
<td>$79,741</td>
</tr>
<tr>
<td>Interest cost on projected benefit obligation</td>
<td>33,602</td>
<td>43,555</td>
</tr>
<tr>
<td>Expected return on assets</td>
<td>(22,386)</td>
<td>(30,032)</td>
</tr>
<tr>
<td>Net amortization and actuarial loss</td>
<td>8,843</td>
<td>9,806</td>
</tr>
<tr>
<td>Net periodic pension cost</td>
<td>$55,201</td>
<td>$102,800</td>
</tr>
</tbody>
</table>

The following table indicates the Plan’s funded status as of September 30, 2001 and 2000, the dates of the most recent actuarial reports:

<table>
<thead>
<tr>
<th></th>
<th>2001</th>
<th>2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fair value of plan assets</td>
<td>$200,140</td>
<td>$361,461</td>
</tr>
<tr>
<td>Benefit obligation</td>
<td>395,909</td>
<td>550,252</td>
</tr>
</tbody>
</table>

Funded status $(195,769) $(188,791)
Pension liability $(125,132) $(126,904)
Information on benefit costs:
Benefits paid $260,455 $171,095
Employer contribution 64,267 19,444
Actual return on plan assets 34,867 83,973
Weighted average assumptions:
Discount rate 8.00% 8.00%
Expected return on plan assets 8.50% 8.50%
Rate of compensation increase 3.00% 3.00%

Note 8 - Prior Years' Adjustment

The net assets has been restated as of October 1, 1999, for the cumulative effect attributable to understatement of membership dues net of allowance for doubtful accounts.

A summary of the change is as follows:

- Net assets, October 1, 1999, as previously reported: $1,057,231
- Dues receivable: $1,530,002
- Allowance for doubtful accounts: (1,226,204)
- Net assets, October 1, 1999, as restated: $1,361,029

Note 9 - Functional Classification of Expenses

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

Note 10 - Related Party Transactions

The Guild is related to various employee benefit plans established to provide benefits to the Guild's members and/or employees.

Note 11 - Tax Status

The Guild is exempt from federal income tax under the provisions of Section 501(c)(5) of the Internal Revenue Code.

Upcoming Auditions

Auditions for the Metropolitan Opera Chorus and Extra Chorus for the 2003/2004 season will be held in the Metropolitan Opera House as follows:

Monday, March 17, 2003:
AGMA Members Only *
Sign-in 11:00am-1:00pm, Auditions 1:00-6:00pm
*Valid AGMA Membership card must be presented

Tuesday, March 18, 2003:
Open Call - Sign-in 10:00am-12:00pm,
Auditions 12:00-6:00pm

Seattle Opera is holding its biennial open chorus auditions. Successful candidates could be invited to sing in Seattle Opera's 2003/04 season, which will be performed in the new Marion Oliver McCall Hall. Auditions are scheduled for the following dates:

Tuesday Feb 25, 2003
Saturday March 1, 2003
Sunday March 2, 2003
Tuesday March 4, 2003
Saturday March 8, 2003

Please check our website www.musicalartists.org for further details!!
AREA MEETINGS

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

AREA 1 NEW YORK

MEETING DATE:
Wednesday, February 5, 2003

TIME:
6 - 7:30 p.m.

LOCATION:
UNITE Building, 2nd Floor
1710 Broadway,
between 54th and 55th Streets
New York, NY

CONTACT:
Mitchell Sendrowitz
E-mail: kaibab@rcn.com

CONTACT:
Jimmy Odom
Phone: (773) 271-0902
E-mail: jodo6556@aol.com

AREA 2 SOUTHERN CALIFORNIA

MEETING DATE:
Sunday, February 16, 2003

TIME:
3:00 p.m.

LOCATION:
Local 47, AFM
817 North Vine St., 2nd Floor
(1 block North of Melrose)
Board Room
Hollywood, CA

CONTACT:
Burman Timberlake
Phone: (310) 412-5529

AREA 3 CHICAGO

MEETING DATE:
Sunday, February 23, 2003

TIME:
Social at 6:30 p.m.
Business Meeting at 7:45 p.m.

LOCATION:
The Exchequer Restaurant & Pub
226 S. Wabash Ave.,
Chicago, IL

AREA 4 SAN FRANCISCO

MEETING DATE:
Tuesday, February 18, 2003

TIME:
5:15 - 6:45 p.m.

LOCATION:
Veteran's Building
401 Van Ness Ave., Room 110B
San Francisco, CA

CONTACT:
Nora Heiber
E-mail: Nheiber@earthlink.net
*Please RSVP*

AREA 5 NEW ORLEANS

No meeting scheduled at this time.

AREA 6 PHILADELPHIA

MEETING DATE (s):
Monday, February 17, 2003
(Opera Co. of Philadelphia Shop Meeting - all members encouraged to attend)
Saturday, March 22, 2003
(Area-wide meeting)

TIME:
2/17/03 - 6:00 p.m.
3/22/03 - 5:00 p.m.

LOCATION:
Rehearsal Hall at the Academy of Music
Broad and Locust Streets

CONTACT:
Sara Blann
E-mail: contact@sarablann.com

AREA 7 WASH./BALT.

MEETING DATE:
Saturday, April 12, 2003

TIME:
2:00 p.m.

LOCATION:
Washington Opera Studio,
6925 Willow Street NW,
Washington DC

CONTACT:
Eleni Kallas
E-mail: AGMADC@starpower.net

AREA 8 PITTSBURGH

Annual meeting normally scheduled for September.

AREA 9 NEW ENGLAND

No meeting scheduled at this time.

AREA 10 TEXAS

No meeting scheduled at this time.

AREA 11 NORTHWEST

MEETING DATE:
Tuesday, March 4, 2003

TIME:
7:00 p.m.

LOCATION:
PNB Studios
301 Mercer St.
Seattle, WA

CONTACT:
George Scott
E-mail: gmsjr@earthlink.net
NEWS FROM THE NATIONAL DANCE EXECUTIVE

By Deborah Aliton

I have been here at AGMA for almost six months, I’ve settled in, pushed up my sleeves and begun to work on the continuation of revitalizing the union’s representation of dancers. My first priority was to set up a panel of delegates to get their input on what issues dancers were facing today and what dancers in AGMA companies wanted, and expected, from their union.

In the past, dancers in the various AGMA companies have felt isolated from each other and often complained that they rarely knew what similarly situated dancers from other companies were experiencing in their everyday working lives. It is a high priority for AGMA to change that situation, so we will be primarily discussing how to set up communication on a regular and ongoing basis between the dancers of all the signatory companies.

I plan to visit each dance company to meet with the dancers and the delegates and to touch base with management at least once each year, to see the dancers perform and to give the dancers the opportunity to ask questions, air complaints and offer suggestions, in person. The delegates of each company and I will also coordinate regular “check-ins,” by phone or e-mail to follow scheduled meetings between the delegates and the dancers.

We are in the process of forming and updating a list of current AGMA delegates with phone and e-mail contact information so we can, when appropriate, share relevant news, ask for input from members and share suggestions and concerns quickly and concisely to keep all our membership current with what is going on with the union and with your colleagues. On a day-to-day basis, we continue to deal with the many calls from dancers and management with questions, problems and concerns.

One of the more noteworthy dance events that has happened in the last six months is the return of the Martha Graham Dance Company after an almost three year absence from the stage. Financial troubles and a legal battle over the copyright ownership of over forty-five of the ballets created by Martha Graham kept the dancers on the sidelines until the court ruled in favor of the company last August. They opened to rave reviews on Tuesday, January 21, for a two-week season at the Joyce Theater. This past year AGMA worked closely with the dancers and with the management to create a contract that would provide competitive salaries and first rate working conditions for the dancers, while giving the company the flexibility it needed to re-enter the performing arena. We are thrilled to see them back on the stage again.

Check the AGMA website www.musicalartists.org for links to all our signatory companies and for a more thorough look at what AGMA dancers are doing across the country.

I welcome all correspondence, praise or complaint, problem or suggestion. I am your advocate and I am here to listen and to take action on your behalf.

I wish you a Happy, Healthy, Peaceful and Prosperous New Year!

MORTIMER BECKER

By Linda Mays

Attorney Mortimer Becker, who, in the course of a law practice that spanned six decades, represented many prominent entertainers and unions of performing artists, died of natural causes at Englewood Hospital, New Jersey, on January 2, 2003. A memorial will be held at eleven o’clock, Saturday, February 22, 2003. Please call Susan Davison for details by 2/14/03, at (212) 265-3687.

Mr. Becker represented the American Guild of Musical Artists for many years and he was counsel to the Associated Actors and Artistes of America, the parent organization of the performer unions, including Actors’ Equity, AFTRA, American Guild of Musical Artists, American Guild of Variety Artists, Guild of Italian American Actors, Hebrew Actors Union, and the Screen Actors Guild.

In 1999, Mr. Becker received the Lifetime Achievement Award from the American Guild of Musical Artists.

Until recently, Mr. Becker was a consulting attorney to the AGMA Relief Fund. Memorial donations in his name would be a touching tribute.

IN MEMORIA

Mortimer Becker
Maria Bjornson
John Crosby
David M. Daniels
Adolph Greene

Kathy Magiera
Helen McComas
Elena Nikolaidi
Puli Toro
William Warfield