AGMA Dancers achieve new three year National Agreement

AGMA has just completed another six months of national dance negotiations coordinating all of the dancers’ various proposals into a new three-year National Dance Basic Agreement. Negotiations were held mainly on the road in San Francisco, Dallas, Philadelphia and concluded in New York City where the AGMA delegates and national dancer board members were able to participate in their exceedingly complex negotiations. Salaries will be increased by approximately ten percent (10%) on September 1st, 1980, Labor Day, with cost of living increases due on September 7, 1981 and September 6, 1982. Per diem will be increased to $40 in the first year and to $45 in the third year of the new agreement. AGMA dancers in all companies can be proud of their delegates and committee members who contributed many long hours to produce these substantial results. Our new national dance agreement speaks to the betterment of wages and working conditions for all dancers throughout the United States, as they follow AGMA’s leadership role in raising the standards of the dance profession in both wages and working conditions. We urge all dancers to confer with their own company delegates concerning the specific details of the new agreement and to read it carefully so they can be informed of their rights and privileges as AGMA Members!

Salaries-Rehearsal and Performance

<table>
<thead>
<tr>
<th>Category</th>
<th>Rate</th>
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<tbody>
<tr>
<td>New Dancers</td>
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<td>Overtime—per hour</td>
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<td>Penalty—per hour</td>
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<td>Seniority—per year</td>
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<td>Single Performance</td>
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AGMA upheld in arbitration

In the last issue of AGMazine we reported briefly on an arbitration, then in progress, brought by AGMA against the New York City Opera.

The dispute arose during recent negotiations when management instituted a “Lock Out” effective October 1, 1979 as a pressure tactic against its orchestra who are members of Local #802 A.F. of M.

At the time, the New York City Opera alleged that this action came within the definition of Force Majeure or “Act of God” as it is known, and therefore the employer was not obligated to pay AGMA artists their full contractual compensation.

AGMA maintains that this action cannot be considered a condition of Force Majeure and that all contractual compensation due AGMA members had to be paid by the New York City Opera, as well as the appropriate Pension and Welfare contributions.

We are pleased to report that AGMA’s position has been sustained by the Arbitrator, and that all payments due AGMA members employed by the New York City Opera during the period of the “Lock Out” must be made, including Pension and Welfare contributions.

AGMA once again wishes to express its appreciation to Local #802 and, in particular, Lewis Waldeck of the New York City Opera orchestra, for their splendid support during this arbitration.

ZIP CODE NUMBERS
HELP SPEED YOUR MAIL!
USE THEM IN
ALL ADDRESSES
Grant Park Chorus in Chicago reports substantial gains

At the most recent Chicago area AGMA membership meeting I. Richard Hirsh, President of the Grant Park Chorus Committee, made a detailed report on the Chorus’ activities in connection with the Grant Park concerts. As members throughout the country often seek information as to the activities of AGMA groups in other areas Mr. Hirsh’s remarks follow:

“It has been my privilege for the past year to head the Grant Park Chorus’ union committee.

“In my first year in this position, I am pleased to report major gains in many areas of concern to members of both our Chorus and the area in general.

“We owe much to sympathetic management, whose goals, both in terms of artistic achievement and good relations, have been very much in harmony with our own. They have agreed to what we feel is the best package of conditions of employment and access to work in the area.

“Mr. Steven Ovitsky took over the management of the Grant Park concerts on short notice in March. By May, he had cast four major concerts involving 27 solo parts and a chorus. Of the 27 solo parts, 18 were taken by current or former members of the Grant Park Chorus, and several of the remaining parts were taken by leading local soloists, such as Arnold Voke-taitis and Winifred Brown.

“Negotiations for the season were understandably delayed, but major changes were initiated even as the season got underway. These included a major rewriting of the existing employment contract, and an increase in the size of the professional membership of the chorus.

“The following is a list of some of the most important gains achieved this year.

“1) Exclusive performance rights with the Grant Park Symphony Orchestra.

“2) Indefinite retention of longevity status when on leave.

“3) A pay increase of 5% in all categories, consistent with all other Park District employees. Minimum scales are now:

| Solos: $147.00 |
| Chorus Performance: $47.25 |
| Orchester Rehearsal: $8.25/hr. |

| Piano Rehearsal: |
| 1st Year: $5.65 |
| 2nd: 6.20 |
| 3rd: 6.80 |
| 5th: 7.65 |

“4) Explicit statement of precedences in hiring: a) all incumbent professional members have precedence over any other singers, so long as they are up to standard; b) AGMA members have precedence over non-members.

“5) A limit is imposed on the ratio of amateur to professional members in the chorus.

“6) Explicit grievance procedures are included for the first time. The union committee is named as the griev-
ance committee. In case of a reaudition, a committee member must hear the audition.

"7) A restriction is imposed on the maximum number of services in a given day: a maximum of three, and a penalty for more than two.

"8) A restriction is also imposed on the minimum time separating consecutive services—at least one and one-half hours. Otherwise, the time spent is paid as overtime.

"9) For the first time in recorded history, the master contracts have been signed by the Superintendent of the Park District.

"10) Understudies are now assigned and paid in a regular fashion.

a) They are given coaching and paid for the time spent in coaching sessions;

b) They are paid time-and-a-half for singing the prepared part in rehearsal;

c) If they sing a performance they are paid all the previously earned fees in addition to the soloist's fee.

"11) Finally, as you should all be aware, the Grant Park Concerts has opened solo auditions to all Chicago area members, and has agreed to notify the entire membership of the Chicago area of auditions.

"The Park District has announced solo auditions for 29 solo parts for the coming season. The response has absolutely inundated the office.

"The membership meeting at the end of the season was announced by mail to all AGMA members of the chorus. At that meeting, the sitting committee was returned by acclamation. I feel this is evidence of a job we can be proud of."

Information wanted

In connection with a research project on the old Italian school of singing, David Kaufman wishes to contact anyone who studied singing with the late Maestro E. Herbert Caesari of London, or his daughter, Alma Caesari. Mr. Kaufman can be reached at 2373 Addison Way, Los Angeles, California 90041. Telephone: (213) 255-5232.

Opera in Kansas City

AGMA and the Lyric Opera of Kansas City recently completed negotiations for a new basic agreement some two months prior to the conclusion of the then current agreement. This was a significant negotiation not only from the standpoint of increases in terms and working conditions for the members of the company, but also because the new agreement is designed to accommodate a new and challenging format for the Kansas City company.

Starting in 1980-81 the Lyric Opera will split its traditional annual season into two parts—a fall series of three operas following the established repertory format and a Spring Festival consisting of two operas and other related activities all based on a unifying theme.

Another change in format will be the performance schedule. Performance nights will be Saturday, Monday, Wednesday and Friday. According to General Director Russell Patterson this will enable the Lyric to better plan its production and rehearsal schedules giving a greater opportunity for artistic excellence.

The change to a split season according to Mr. Patterson will enable the Lyric to become an even more vital and exciting force in the cultural life of Kansas City.

This is only the initial step in what the Lyric sees as a projected three year plan, the culmination of which will be the company's 25th anniversary during the 1982-1983 season.

From its modest beginnings at the old Rockhill Theatre in 1958, through a brief residency at the Uptown Theatre to its present location at the Lyric Theatre, the Lyric Opera of Kansas City has grown and prospered.

AGMA extends its best wishes for a second quarter century of opera in Kansas City.

Negotiators who participated in the Kansas City Lyric Opera negotiations were (l to r) AGMA Delegate Susan Franoano, General Director Russell Patterson, AGMA Delegate Stephen Robinson and Assistant General Director James S. Wright.
Board members elected

Carelli  Harris  Yule  Fazah  Fleetwood  Jamerson  Lanzillotti

de Forest  Talley  Merrill  Jaworski  Lange  Jordan  Wagner

Broome  Hancock  Fischer  Rubino  Brown  Dakin  Owen

Myers  Ford  Clarke  McCollum  Voketaitis  Pearson  Hochhalter

M. Davis  B. Davis  Petersen  Corsale  Vest  Klocke  Ireland

Anders  Mitchell  Ray  Kissel  Kerin  Honeysucker  Steele

(Not shown: Terence Kalba, Burman S. Timberlake)
Results of the recent election have been
tallied and 44 members of AGMA's
Board of Governors have been elected.
A total of 1,103 ballots were received:
1,063 were valid and 40 were declared
invalid for having arrived too late, for
lack of signature on the envelope, be-
cause the members were in arrears in
dues and other reasons. All active mem-
erbs in good standing as of February 1,
1980 were eligible to vote. A report
follows. Names of elected candidates
appear in larger type.

NEW YORK AREA

Solo Singers—9 Vacancies

GABOR CARELLI 445
LLOYD HARRIS 435
DON YULE 431
ADIB FAZAH 429
JAMES FLEETWOOD 428
THOMAS JAMESON 427
LEONORE LANZILLOTTI 420
ANTHEA de FOREST 412
DANA TALLEY 397
Write-Ins 14

Stage Directors/Stage Managers—
2 Vacancies

NATHANIEL MERRILL 469
ANTONI JAWORSKI 406
Write-Ins 18

Choristers—6 Vacancies

ELEANORE LANGE 353
LYNDA JORDAN 338
JANET WAGNER 325
JOHN BROOME 297
JOSEPH C. HANCOCK 262
BERNARD FISCHER 257
Beno Foster 237
Roland Miles 237
William Lyon Lee 223
Write-Ins 16

Dancers—6 Vacancies

MICHAEL RUBINO 421
KAREN BROWN 410

CHRISTINE DAKIN 408
MICHAEL OWEN 407
TERENCE KALBA 381
MILTON MYERS 381
Write-Ins 8

LOS ANGELES AREA
Solo Singers—1 Vacancy

JOHN ARNOLD FORD 68
Helen McComas 42
Write-Ins 2

Choristers—3 Vacancies

BURMAN S. TIMBERLAKE 105
THOMAS S. CLARKE 98
JUANITA McCOLLUM 97
Write-Ins 6

CHICAGO AREA
Solo Singers—3 Vacancies

ARNOLD VOKETAITIS 143
BARBARA PEARSON 133
CLAYTON HOCHHALTER 131
Write-Ins 2

Stage Directors/Stage Managers—
1 Vacancy

MONTGOMERY DAVIS 143
Write-Ins 2

Choristers—1 Vacancy

BRUCE DAVIS 74
I. Richard Hirsh 49
Kip Snyder 30
Write-Ins 4

SAN FRANCISCO AREA
Solo Singers—1 Vacancy

DONNA PETERSEN 56
John Miller 22
Write-Ins 1

Choristers—1 Vacancy

Louise Corsale 70
Write-Ins 3

Dancers—1 Vacancy

Vane Vest 73

WASHINGTON/BALTIMORE
AREA
Solo Singers—3 Vacancies

CAROL IRELAND 61
LYNNE ANDERS 57
GAIL MITCHELL 57
Write-Ins 2

Choristers—1 Vacancy

KATHERINE RAY 29
Michaele Sparacino 23
Catherine M. Niziol 11
Write-Ins 1

PITTSBURGH AREA

Choristers—2 Vacancies

CAROL KISSEL 31
FRANK KERIN 30
Write-Ins 3

NEW ENGLAND AREA
Solo Singers—1 Vacancy

ROBERT HONEYSUCKER 42
Write-Ins 4

Choristers—1 Vacancy

George Kott 17
Nalora Steele 17
Randall Scheri 9

* A tie vote resulted from the balloting in
this category, and Mr. Kott conceded the
election to Ms. Steele.
Managements Under AGMA Agreements

AGMA artists may perform only with Producers or Associations listed in these columns. Any violations of this ruling will result in disciplinary action by the Board of Governors.

**OPERA**

Artpark  
Box 371  
Lewiston, N.Y. 14092

Arts Internationales, Inc.  
Fletcher Building, Union St. Suite 409  
Providence, Rhode Island 02903

Asolo Opera Company  
c/o James H. Pouliot  
173 W. 78 Street, #3C  
New York, N.Y. 10024

or Box 638, Sarasota, Florida 33578

Associate Artists Opera Company  
Boston Center for the Arts  
551 Tremont St., Boston, Mass. 02116

Baltimore Opera Company  
40 Chase Street, Baltimore,  
Maryland 21201

Boston Lyric Opera Company  
551 Tremont Street,  
Boston, Massachusetts 02116

Central City Opera Assn.  
910 16th St., Denver, Colo. 80202

Chattanooga Opera Assn.  
P.O. Box 1212, Chattanooga, Tenn.

Chautauqua Institution  
Chautauqua, New York

Cincinnati Opera Assn.  
Cincinnati Music Hall  
1241 Elm St., Cincinnati, Ohio 45210

City Center of Music and Drama  
New York City Opera  
New York State Theatre  
Columbus Ave., at 63 St., N.Y.C. 10023

Connecticut Grand Opera Co.,  
576 Post Road  
Darien, Conn. 06820

Connecticut Opera Association  
15 Lewis Street, Hartford, Conn.

Dallas Civic Opera Association  
3000 Turtle Creek Plaza, Suite 100  
Dallas, Texas 75219

Dayton Opera Association, Inc.  
c/o Lester Franklin  
Baltimore Towers Lobby,  
210 N. Main Street, Dayton, Ohio 45402

Educational Opera Association, Inc.  
1976 North Normandie Ave.  
Los Angeles, Calif. 90027

The Florentine Opera Company  
750 No. Lincoln Memorial Drive  
Milwaukee, Wisc. 53202

Florida Lyric Opera  
P.O. Box 5162, Clearwater, Florida 33758

Fort Worth Opera Assn.  
3505 W. Lancaster, Ft. Worth, Tex.

Goldovsky Opera Institute, Inc.  
183 Clinton Road, Brookline 46, Mass.

Guild Opera  
427 W. 5 St., Suite 722  
Los Angeles, Calif. 90013

Hollywood Bowl Association  
Music Center, 135 No. Grand Avenue  
Los Angeles 90012, Calif.

Houston Grand Opera Association  
615 Louisiana, Houston, Texas 77002

Kentucky Opera Ass'n of Louisville  
Gardencourt, Alta Vista Rd.,  
Louisville, Ky.

Lake George Opera Festival  
Box 471, Glens Falls, N.Y.

Lyric Opera of Chicago  
20 North Wacker Drive  
Chicago, Ill. 60606

Lyric Opera of Kansas City  
1029 Central, Kansas City, Mo. 64105

Lyric Opera of Orange County  
608 Laguna Canyon Road  
Laguna Beach Calif.

Metropolitan Opera Assn.  
Lincoln Center Plaza, N.Y.C. 10023

Minnesota Opera  
850 Grand Avenue, St. Paul,  
Minnesota 55105

Mississippi Opera Association, Inc.  
P.O. Box 1551, Jackson, Miss. 32305

Mobile Opera Guild  
P.O. Box 8366, Mobile, Ala. 36608

New Jersey State Opera  
Symphony Hall  
Newark, New Jersey 07102

New Orleans Opera Assn.  
Suite 907, Masonic Temple Bldg.  
333 St. Charles Ave., New Orleans,  
La. 70130

New York Grand Opera Co.  
c/o Vincent LaSelva,  
2188 Broadway, New York, N.Y. 10024

Opera Classics, Inc., of New Jersey  
c/o George Ungaro  
P.O. Box 394, Paramus, N.J.

Opera Company of Boston  
539 Washington St,  
Boston, Mass. 02111

Opera Company of Nassau  
c/o Vincent LaSelva,  
2188 Broadway, New York, N.Y. 10024

Opera Company of Philadelphia  
1518 Walnut St., Suite 600  
Philadelphia, Pa. 19102

Opera Guild of Greater Miami  
1200 Coral Way, Miami, Fla. 33145

Opera Memphis  
3830 Norriswood  
Memphis, Tenn. 38152

Opera Orchestra of New York  
10 East 53 Street, New York, N.Y. 10022

Opera Theatre of Northern Va.  
3100 North Parrot Dr., Arlington, Va. 22203

Pacific West Coast Opera Co.  
2125 Mayview Drive  
Los Angeles, Calif. 90027

Pittsburgh Opera, Inc.  
Heinz Hall, 600 Penn Ave.  
Pittsburgh, Pa. 15222

Portland Opera Association  
P.O. Box 8598  
Portland, Oregon 97201

Providencia Opera Theatre  
O.S.P.A.C. Bldg. (3rd Floor)  
228 Weybosset St., Providence, R.I. 02903

Riverside Opera Association  
3940 Chapman Place, Riverside, Calif.

San Antonio Symphony  
600 Hemisphere Plaza Way, Suite 102  
San Antonio, Texas

San Diego Opera Company  
House of Hospitality, Balboa Park  
P.O. Box 988, San Diego, Calif. 92112

San Francisco Opera Association  
War Memorial Opera House,  
San Francisco, Calif. 94102

Santa Fe Opera Association  
P.O. Box 2408, Santa Fe, New Mexico 87501  
48 East 63 St., New York City  
705 Third Ave., New York, N.Y. 10017

Seattle Opera Association, Inc.  
105 Harrison St.  
P.O. Box 9248, Seattle, Wash. 98109

Spring Opera of San Francisco  
War Memorial Opera House,  
San Francisco, Calif. 94102

State Opera Company, Inc.  
74 Barmore Drive,  
Stamford, Connecticut 06905

Toledo Opera Association, Inc.  
Sheraton Westgate, Suite 212  
3540 Secor Rd., Toledo Ohio 43600

Tulsa Opera, Inc.  
1610 S. Boulder, Tulsa, Okla.

Washington Opera  
The Kennedy Center,  
Washington, D.C. 20566

Western Opera Theater  
War Memorial Opera House  
San Francisco, Calif. 94102

**DANCE**

Alvin Ailey Dance Theatre  
Minskoff Bldg.  
1515 Broadway NYC 10036

American Ballet Theatre  
888 Seventh Avenue, N.Y.C. 10019

Boston Ballet  
19 Clarendon Street,  
Boston, Massachusetts 02116

Chinese Ballet  
1060 N. Dearborn St., Chicago, Ill. 60610

Cunningham Dance Foundation  
463 West Street, N.Y.C. 10014

Dance Theatre of Harlem  
466 West 125 Street,  
New York, New York 10031

Eliot Feld Ballet  
590 Broadway, New York 10003

Martha Graham Dance Company  
316 East 63rd Street, N.Y.C. 10021

Houston Ballet Company  
615 Louisiana, Houston, Texas 77002

Joffrey Ballet  
130 West 56th St., New York, N.Y. 10019

Los Montes  
529 No. Commonwealth Ave.,  
Los Angeles, Calif. 90021

London Festival Ballet  
Festival Ballet House  
39 Jay Mews  
London SW 2 ES, England

Metropolitan Fair & Exposition Authority  
McCormick Place-on-the-Lake

New York City Ballet Company  
New York State Theatre  
Columbus Avenue at 63rd St.  
New York City

New York Dance Festival  
c/o T.A.G., P.O. Box 463 West St.,  
New York 10014

Pennsylvania Ballet Company  
2333 Fairmount Ave.  
Philadelphia, Pa. 19130

The Royal Ballet  
Royal Opera House  
Covent Garden  
London, W.C. 2, England

San Francisco Ballet  
375-38th Ave., San Francisco, Calif.

**CONCERT SINGERS**

Amor Artis, Inc.  
c/o John Hanne, Somary  
620 West 254 St.  
Riverdale, New York 10471

Bacari Group  
1860 Broadway, N.Y.C. 10023
MANAGEMENTS UNDER AGMA AGREEMENTS

(Continued)

Belafonte Enterprises, Inc.
157 West 57 St., N.Y.C. 10019

Camerata Singers
150 West End Ave., N.Y.C. 10023

Caramoor Center for Music & the Arts, Inc.
Katonah, New York 10536

Century Artists Bureau
366 Third Ave., New York City 10022

Clarion Music Society, Inc.
1860 Broadway, New York, N.Y. 10023

Friends of French Opera
20 E. 74 St.
New York, N.Y. 10021

Los Angeles Master Chorale
Music Center, 135 N. Grand Ave.
Los Angeles, Calif. 90052

Norman Luboff Choir
35 W. Shore Drive, Port Washington, N.Y. 11050

Musica Sacra of New York
20 W. 86 St.
New York, New York 10024

National Chorales
250 West 57 Street, Rm. 1429,
New York City 10019

New Little Orchestra Concerts
1860 Broadway, N.Y.C. 10023

Orpheum Chorale
1860 Broadway NYC 10023

The Philadelphia Singers, Inc.
1830 Spruce Street
Philadelphia, Pa. 19103

Schola Cantorum
C/o Dr. Hugh Ross
410 E. 57 St., New York 10022

Gregg Smith Singers
C/o Gregg Smith
171 West 71 St., N.Y.C. 10023

Southern California Choral Music Ass’n.
Music Center, 135 North Grand Ave.
Los Angeles, Calif. 90053

Clyde S. Turner
240 West 65 St. Apt. 12-C
New York, New York 10023

Roger Wagner Chorale
1401 Stone Canyon Road
Los Angeles, Calif. 90024

Frederic Waldman
375 Riverside Drive N.Y.C. 10025

Dorothy Warenjskold Musical Theatre
C/o CAMI, 165 W. 57 St.
New York City 10019

AMATEUR CHORUSES
(Covers AGMA soloists only)

Canterbury Choral Society
Church of the Heavenly Rest
2 East 90th Street,
New York, New York 10028

Collegiate Chorale Inc.
130 West 56th Street, New York 10019

Dossaff Chorale
28 Gramercy Park South
New York City 10003

Masterwork Chorus
300 Mendham Rd., Morristown, N.J.
New York Choral Society
165 West 57 St., N.Y.C. 10019

Oratorio Society of New York
504 Carnegie Hall, 57 St. & 7th Ave., N.Y.C.
St. Cecilia Chorus
C/o Thomas L. Sheridan
St. Peter’s College
Jersey City, New Jersey 07306

SYMPHONY ASSOCIATIONS

Chicago Symphony Orchestra
Orchestra Hall, Room 700
220 S. Michigan Ave.
Chicago, Ill. 60604

Duluth-Superior Symphony Orchestra
506 West Michigan Street,
Duluth, Minn. 55802

San Francisco Symphony Ass’n.
War Memorial Opera House,
San Francisco, Calif.

Shreveport Symphony Society
P.O. Box 4057, Shreveport, La. 71104

CONCERT MANagements

American Concert Management
Ansonia Station, P.O. Box 748
New York, New York 10023

Associated Concert Artists
Maria Irgen
120 W. 70 St., New York 10023

Dina Bader Associates
444 E. 82 St., N.Y.C. 10028

Herbert Barrett
1860 Broadway, N.Y.C. 10023

Bellamante & Hammel Mgt., Inc.
309 Edgewood Ave., Teaneck, New Jersey

Bernard and Rubin Management
255 West 86th St., N.Y.C. 10023

Wynne Bolton Agency
6347 Hillcrest Pl., Alexandria, Va. 22312

Joseph N. Cantania Associates
215 West 78 St., N.Y.C. 10024

Colbert Artists Management
111 West 57 St., N.Y.C. 10019

Columbia Artists Management Inc.
(Community Concerts)
165 West 57 St., N.Y.C. 10019

Courtenay Artists, Inc.
411 E. 53 St., Suite 6F, N.Y.C. 10022

D. M. I. Talent Associates, Ltd.
250 West 57 Street, New York City 10019

Dubé Zakim Management, Inc.
1841 Broadway, New York 10023

Elwood Emerick
596 Crystal Lake Rd., Akron, O. 44313

William Felber Agency
2126 Calhoun Blvd.
Los Angeles, Calif.

John B. Fisher
Dorchester Towers
155 W. 68 St., Suite 801, N.Y.C.

Lou Ann Francis
4231 So. 35 Street
Arlington, Virginia

Erika Gastelli
50 Riverside Drive, New York, N.Y.

Robert M. Goward
Suite 1530, 2 W. 59 St., N.Y.C.

Reuben Gass Artists Management
120 W. 70 Street
New York, New York 10023

Tony Hartman Associates
250 West 57 Street Suite 1128-A
New York, New York 10019

Kazuko Hillyer International, Inc.
250 West 57 St., N.Y.C. 10019

Beverly Hoffmann Artists Management
3313 N. 38th, Milwaukee, Wisc. 53216

Hans J. Hoffmann
200 West 58th Street, N.Y.C.

ICM Artists Ltd.
40 West 57th Street, New York 10019

Helen Jensen Artists Management
716 Joseph Vance Building
3rd and Union, Seattle, Wash.

Paulina Kakides
170 W. 74 Street
New York, New York 10023

Katherine Dome Artists Representatives, Inc.
23 West 73rd Street,
New York, New York 10023

Melvin Kaplan, Inc.
85 Riverside Drive, N.Y.C. 10024

Albert Kay Associates
53 West 58 Street (31E)
New York City 10019

Kolmar-Luth Entertainment, Inc.
1776 Broadway, N.Y.C. 10019

Richard Lesscak
60 West 68 St., New York City 10023

Lew/Benson
204 West 10th Street,
New York, New York 10014

Judith Liegnner
1860 Broadway, New York City 10023

Ludwig Lustig and Florian, Ltd.
111 West 57th St., New York City 10019

Allan Lokos Enterprises, Inc.
250 W. 57 Street
New York, New York 10019

Matthew/Napal, Ltd.
270 West End Ave., New York City 10023

Marioli Anders Artists Management, Inc.
535 El Camino Del Mar,
San Francisco, Calif. 94121

Mirya Roche Management
7224% Sunnyside Boulevard,
Los Angeles, Calif.

Emmy Nicolas
147 W. 55th St., New York City 10019

Nutmeg Artists, Inc.
33 White Avenue
West Hartford, Conn.

Overland Talent Association, Inc.
210 East 52 Street
New York City 10022

Thomas Rowe Artists Management
170 West 75th Street #15,
New York 10023

Salmon & Stokes
280 Riverside Drive
New York, New York

Sardos Artists Management Corporation
180 West End Ave., New York City

David Schiffman
60 West 68 St., N.Y.C. 10023

Jim Scovotti Associates
185 West End Avenue, N.Y.C. 10023

Joseph A. Scuro International Artists Management
111 W. 57 Street
New York, New York 10019

Eric Semon Associates
111 West 57 Street, Suite 1412, N.Y.C.

Skidmore Concerts, Inc.
1995 Broadway, New York City 10023

Sheeldon Soffer Management, Inc.
130 West 56 Street, New York City 10019

Tornay Management
1995 Broadway, New York 10023

Unique Talent Association
(William H. Johnson)
297 Lenox Road, Brooklyn, N.Y. 11229

Vincent Attractions, Inc.
435 W. 57 Street
New York, New York 10019

Louise Williams
124 E. 91 St. Suite 4-B
New York, New York 10028
Francis Robinson:  
The man remembered

by Annelise Kamada

“A golden voice is stilled.” How often does one read those words describing the passing of a famous singer. Yet for many of us that phrase held the meaning in the true sense in the loss of Francis Robinson to the entire world of the performing arts.

Recently I attended a banquet by an organization devoted to the discovery and sponsoring of fresh new talent, each year given over to another facet in the broad spectrum of the creative arts. This year it was the dance, and watching the young winners perform so joyously and filled with the life that was still before them, I remembered how fervently it had been hoped by the members of the planning committee to have Francis Robinson as their main speaker. That his greatest affiliation was with opera mattered little, for it was his tremendous love and understanding of all the performing arts which was foremost in everyone’s mind, for it transcended just one medium.

An obituary notice states facts, personal history and the account of a life well spent in a world which brought him great satisfaction and respect. But it lacks the essence of the man himself—seen walking the corridors of the old opera house and in the last years, the new one—in dark suit of formal attire—ruddy-skinned, urbane and self-contained, yet with the innate warmth and charm of a gentleman of the old South — a quality to be cherished, particularly for the inhabitants of the northern climes. A phenomenal memory for faces and names, with a ready smile and easy manner, the remotest of acquaintances were put at ease by the fact that he did indeed remember them.

But as he himself admitted, his greatest love was for the opera. I can find no better description for the feelings of us all than in Alan Olsen’s words of condolence on behalf of AGMA to Anthony A. Bliss of the Metropolitan Opera when he wrote:

“Although not a singer himself, for tens of millions of us, his voice is as much a part of the ‘Golden Age of Opera’ as the legendary Caruso. For, through the artistry of Francis Robinson, we have been given a living awareness of the vocal history of opera.”

And if, during an intermission, one should briefly glimpse the shadowy figure of a pleasant-faced man walking quietly down a corridor or even in a quiet corner of the opera house, be assured that it is a happy shade returned to a place which, living, he had called home.

Deceased

RICHARD TURBYFILL
SCOTT H. GIBSON
DALE MALONE
CARL EBERT

Major choral auditions set in Philadelphia

Auditions for professional choral work in Philadelphia with possibilities for solo engagements will be held on August 26 and 27. A total of $4,000 to $6,000 of work will be available through The Philadelphia Singers (a 30 voice professional chorus) and the Chorus of the Opera Company of Philadelphia (a 28 to 50 voice professional chorus), both of which are under the direction of Michael Korn. Both choruses operate under AGMA contracts.

In addition, there will be opportunities for singers to audition for major solo roles as a part of The Philadelphia Singers coming season. All solo work will be chosen from within the ensemble. Scheduled works are the Bach “Magnificat” and “B Minor Mass,” Hayden “Theresa Mass,” Handel “Messiah,” an all-Poulenc program, and a Broadway program. There will be opportunities for singers to audition for understudy and secondary roles with the Opera Company. Included on the season are “Don Giovanni,” “Tales of Hoffman,” “Falstaff,” “Fanciulla del West,” “Eugene Onegin,” and “The Cunning Little Vixen,” among others.

Qualified singers should write for an application and information to Audition Co-Ordinator, c/o The Philadelphia Singers, 1830 Spruce Street, Philadelphia, Pa. 19103.

Questions may be directed to 215-732-3370. For singers living outside a 200-mile radius of Philadelphia, a tape may be sent, although a final audition in Philadelphia will be required.