

AGMAZINE

VOLUME XVII, No. 2

OFFICIAL ORGAN OF THE AMERICAN GUILD OF MUSICAL ARTISTS
A Branch of the Associated Actors and Artistes of America, Affiliated with the AFL-CIO

DECEMBER, 1964

*The National Officers, the Board of Governors
and the staff of AGMA send greetings of the
season to all members everywhere and best
wishes for a happy, prosperous 1965 to all!*

Metropolitan Opera Contract a Milestone

Following are the highlights of the recently negotiated Basic Agreement with the Metropolitan, which will run for 5 years, through June 1969.

PRINCIPALS (included are solo singers, stage directors, stage managers, choreographers, and their assistants).

1. All artists who are engaged on a weekly basis for \$600.00 or less are guaranteed 40 weeks of employment in the first year, 49 weeks in the second year and 52 weeks in the last 3 years of the Basic Agreement. Except for the first year, artists must accept no less than 40 weeks of the minimum guarantee.

2. Any artist who accepts the minimum guarantee is considered a "Plan Artist" and will receive, within the year or outside the minimum guarantee, one week of vacation in the first year, 3 weeks in the second year and 4 weeks in the last 3 years of the Basic Agreement.

3. "Plan Artists" may elect to accept other engagements during the "optional weeks." The specific weeks which are "optional" will be announced by the Metropolitan by December 1st of the year and decided by the artist by March 1st of the year. A combination of op-

tional and vacation weeks will enable artists to work elsewhere during the summer period. Artists may, as previously, request other releases subject to the Metropolitan's consent.

4. "Plan Artists" who have 5 or more years of seniority will be entitled to a leave of absence for a period of one year with no compensation but no loss of rights. Such leaves of absence are limited to 3 artists in any 2 years and are subject to an order of priority of request.

5. Minimum rates of pay for solo singers are based upon years of seniority, starting with \$200.00 a week and going to \$325.00 a week for those with 15 or more years of seniority.

6. Minimum rates of pay for other principal artists were increased in this contract and there will be further progressive increases both for weekly and single performance artists.

7. All "Plan Artists" will receive the same pay during rehearsal or performance weeks. All other principal artists will receive during rehearsal weeks the applicable minimum weekly

performance salary specified for such principal artists' seniority category.

8. The per diem payable on tour will be \$16.00 in the first 2 years of the agreement, \$17.00 in the next 2 years, and \$18.00 in the last year of the agreement.

9. Radio broadcast fees of \$50.00 are now payable to all artists receiving \$400 or less per week or per performance.

10. All principal artists will receive sick leave based upon seniority, ranging from 2 to 52 weeks in any one year. Non "Plan Artists" engaged on a weekly basis for a minimum of 10 weeks will also receive sick leave and are entitled to half the number of weeks given a "Plan Artist" of the same seniority status.

11. All "Plan Artists" will receive High Option Blue Shield and Blue Cross coverage in the first 2 years of the Basic Agreement, Family Major Medical protection in the third and fourth year of the Basic Agreement and Family Blue Shield and Blue Cross in the last year of the Basic Agreement.

(Continued on Page 5)

Hy Notes



My comments today are in the nature of a book review, which I thought might be a pleasant change from previous columns. I have just finished reading "The Culture Consumers" by Alvin Toffler (St. Martin's

Press, New York, \$5.00). I recommend the book very highly to all AGMA members. I also recommend it to their friends and relations who keep asking, "Why are you going into or staying in a field in which life is so difficult, and artistic or commercial success is so hard to attain?"

Mr. Toffler treats the whole subject of the performing arts field in a detailed and comprehensive way and digs deeply into the economics, as well as the organizational structure, of the world of art. "The Culture Consumers" also deals with the performing artists, the sources of support for the performing institutions, the difficulties artists encounter in launching as well as pursuing a career and, most important of all, the nature of the audience which is the basis of the whole structure. Mr. Toffler, who is evidently an optimist by nature, is firmly of the opinion "that it is high time Americans stopped feeling ashamed of the state of their arts" and that "since the end of the last World War, a series of astonishing, and on the whole healthy, changes have transformed the social base of the arts in this country."

He is certain that there is a cultural explosion and that the quantity and quality of art in the United States will continue to improve and increase in the next few years. In his words, "We are busy freeing the arts and our society from their dependence upon a tiny, cult-like following. We are converting, as it were, from cult to culture." The cultural explosion of the last few years, Mr. Toffler concludes, "is the beginning, not the end, of something profound, colorful and exciting." And as more and more free time is made available to the individual, "art will not be a fringe benefit for the few, but an indispensable part of life for the many."

In a series of chapters, Mr. Toffler then deals with the tremendous and ever-expanding role which colleges and universities are playing in this explo-

sion, as well as the great rise in interest in the arts by business firms. While the latter may present a challenge to the artist to test whether he is prepared to accept the values of the business society, it is Mr. Toffler's belief this is not an insuperable difficulty. "It may in fact be beneficial since it increases the sum total of economic support for the arts, and, more importantly, it increases the number of different sources to which art institutions and artists may turn for help."

There then follow several chapters dealing with what Mr. Toffler calls "the wages of art" and here AGMA members will find themselves on most familiar ground since this issue is nearest to the center of their problem. From this question, there is a logical transition to the question of the high cost of culture. While all of us in AGMA are familiar with this matter, the general public is totally unprepared for deficit operations

by Hy Faine
National Executive Secretary

which results in the common question, "Why must cultural organizations always lose money?" Mr. Toffler then talks about the "new patrons" including new individual patronage, private and voluntary organizations including churches, unions and Junior Leagues, and Foundations whose "allocation of amounts for cultural purposes is distinctively on the rise both absolutely and relatively."

Mr. Toffler's last chapter then delves into the relationship of arts and politics, an obviously delicate matter. Here he takes his position on the side of the angels, by being in favor of government aid for the arts but in his opinion, "the principle should be established that the United States government will make absolutely no grants to individual art institutions—directly or through the states—to underwrite operational ex-

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AGMAZINE

SANDRA MUNSELL, Editor

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924-1133

New Ballet, Opera Agreements Show Noteworthy Gains

New York City Ballet Basic Agreement

1. Free day to consist of 24 consecutive hours except that during performance weeks *outside* the city of origination the free day may consist of a free day and a free night, if such is made necessary because of travel schedules.

2. Free day during Christmas week to be Christmas Day, if such scheduling does not prohibit employer from scheduling 8 performances during Christmas week.

3. New agreement includes category for solo dancers and solo singers for employment on a weekly basis. The salary for this new category is \$175.00 for performances *in* the city of origination and \$195.00 for performance weeks *outside* the city of origination.

4. Under the previous agreement, seniority was \$10.00 per week after one year of employment and \$30.00 per week after two years of employment for performance weeks *in* the city of origination and \$10.00 per week after one year of employment and \$20.00 per week after two years of employment for performance weeks *outside* the city of origination. Under the new agreement, seniority for both performance weeks in the city of origination and outside the city of origination is \$10.00 after the first year, \$30.00 after the second year and \$40.00 after the third year.

5. Increase in overtime rehearsal rate from \$2.50 to \$4.00 per hour.

6. Increase in weekly rehearsal minimum rate from \$80.00 to \$100.00.

7. New provision providing that when Employer presents single performances, at least two solo dancers will receive a minimum fee of not less than \$60.00.

8. Increase for solo singers single performance fee from \$50.00 to \$60.00 *in* the city of origination and from \$55.00 to \$65.00 *outside* the city of origination.

9. Increase in carrier liability from \$100,000.00 per vehicle to \$100,000.00 for each artist, and \$500,000.00 for each vehicle employed when traveling by bus.

10. New provision stipulating that travel by air will be deemed to commence as of the time of departure from the city airport terminal.

11. The inclusion of the Segregation and Discrimination clauses.

12. 52 week employment guarantee:—the new agreement also includes a yearly guarantee employment provision which provides for a guarantee of 52 weeks of employment with a uniform rate of pay for each week of the year, whether a specific week is a rehearsal week, performance week, lay-off week or vacation week. The employer has elected to employ the dancers under this section of the agreement for the 52 weeks beginning September 12, 1964. The yearly guarantee arrangement provides for at least one week of paid vacation during the 52 week period.

The weekly salary rate under this section of the agreement is as follows:

	<i>In-Town</i> <i>per Week</i>	<i>Touring</i> <i>per Week</i>
Dancers during first year of employment	\$105.00	\$151.00
Dancers during second year of employment	113.00	159.00
Dancers during third year of employment	129.00	175.00
Dancers during fourth year of employment	137.00	183.00
Soloists	156.00	202.00
Stage Manager	165.00	211.00
Ass't Stage Manager	118.00	164.00

New Agreement with Opera Group, Inc.

1. Minimum fees for solo artists employed on a single performance or weekly basis in the city of origination increased by \$10.00. Minimum fees for solo artists employed on a single performance or weekly basis *outside* the city of origination increased by \$15.00.

2. A new rehearsal arrangement for choristers.

3. The inclusion of the Segregation and Discrimination clauses.

New Agreement with Chautauqua Institution

1. Minimum fees for solo artists employed on a single performance or weekly basis in the city of origination increased by \$10.00. Minimum fees for solo artists employed on a single performance or weekly basis *outside* the city of origination increased by \$15.00.

2. Improved coverage for AGMA members.

3. The inclusion of the Segregation and Discrimination clauses.

Philadelphia Lyric Opera Company Agreement

1. Increase in choristers' and corps de ballet dancers' single performance fee from \$20.00 to \$25.00 for performances *in* the city of origination, and increases from \$25.00 to \$30.00 for performances *outside* the city of origination.

2. Increase in soloists' minimum of \$10.00 for single performance or weekly engagements *in* the city of origination and increases of \$15.00 for single performance or weekly engagement *outside* the city of origination.

3. New integration and segregation clauses.

Hy Notes

(Continued)

penses or the cost of artistic productions." He does believe that government should help but only in certain areas such as providing money for construction of theatres, better stages and other technical facilities, giving additional tax incentives to artists and patrons, as well as reducing the cost of transportation for various cultural institutions and the artists. He is, of course, also in favor of the recently established National Council on the Arts but he would largely limit its work to fact finding, examining existing Federal programs to see

how they could provide maximum assistance to the arts and to proposing programs within the limited principles stated above.

I believe Mr. Toffler is wrong in trying to limit the role of government in this manner. One of the most astonishing expansions of a cultural enterprise has been Joseph Papp's New York Shakespeare Festival. While Mr. Papp has received help from unions as well as individuals and Foundations, he really began "swinging" when the City of New York constructed a theatre for him and began contributing sums which by now have reached one half million dollars. All this has happened without

the "city fathers" impinging upon his creative or artistic freedom. Mr. Toffler also might examine the workings of the U.S. State Department's Cultural Exchange Program where the government's money has gone largely to operating, travelling and salary expenses and where, with some minor lapses, much of the best of the American cultural world has been shown abroad. I'm not one of those who Mr. Toffler characterizes as crying wolf in urging governmental assistance. I don't say that all will be lost. Nor do I think that culture will be eliminated from the American scene if the government doesn't be-

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John Brownlee on "Workshops, Experimental Stages"

The International Music Council's Tenth General Assembly was held in Hamburg, Germany June 16th through 23rd of this year, Oliver Daniel was representative of the National Music Council at the International meeting and also representative of the United States National Commission for UNESCO. AGMA's president, John Brownlee, was alternate delegate to both organizations and was invited by the International Music Council to head a session of the Congress on "Training in Music Schools: Workshops and Experimental Stages." His article in the NMC "Bulletin", on this session, will interest AGMA members:

The International Music Council did a tremendous job in bringing representative people to Hamburg from all over the world to consider the vital question of music of our time for the stage and theatre. Although the greater part of the ten days was given over to talking about opera, the title "music theatre" was used instead. It was something of a shock to discover that the word "opera" is avoided nowadays in Europe, and several speakers were careful to explain why. Luigi Dallapiccola in defending his use of terms other than "opera" for his works pointed out that Wagner and Verdi used the titles "musical drama" and "melodrama". This is true of course, and I dare say through the years we have just got into the habit of calling all works written for performance in an opera house under the general title of "opera", whether they were comic or serious. But there is a great deal more to this revolt than a plausible explanation.

The younger composers present were most vocal about the whole situation, especially during the session given over to "Subject Matter". The question of the libretto, whether it is to be traditional or contemporary, really got a thorough going over, some holding that any composer who would dare write music today to a libretto with a traditional or a classic background, should be outcast. This cry of the *avant garde* to create something of their own and to break completely with the past is not new, and as far as I can see, not very successful.

It is interesting to note that the two works that made the greatest impact during the Festival of Contemporary Operas given by the Hamburg Staatsoper while the Congress was there, Benjamin Britten's "Midsummer Night's Dream" and Carl Orff's "Oedipus the Tyrant", were both written to traditional or classic stories.

To me, the performance of Britten's work was the high spot of the festival. There was an excellent cast, with the role of "Oberon" sung by Gerhard Unger, a tenor with a high resonant voice and most effective in the bigger dramatic moments of the role, which Britten conceived for a counter-tenor. The production with imaginative use of revolving stages, lovely costumes and lighting effects that took one's breath away, complimented perfectly Britten's score, which I feel is contemporary music at its best. Judging by the enthusiasm of the audience, I was not alone in this opinion.

Carl Orff's "Oedipus" is another story. It was given a splendid performance by the visiting Stuttgart State Opera, with Astrid Varnay singing Jokasta, and Gerhard Stolz in the terribly difficult role of Oedipus. The work lasts two hours and 20 minutes without a break or pause, and at the end one is ready to collapse. Orff's percussive treatment of the music is most effective and at times almost overpowering. It undoubtedly heightens the tenseness of the drama, as it is intended to do, leaving one somewhat shattered by it all. Carl Orff was there for the occasion and received a tremendous ovation from the audience, which seemed loathe to leave the theatre at the end.

Prokofiev's "Love of Three Oranges" was given with much imagination and gusto and also received an ovation from the packed house.

We were treated on the opening night of the festival to Krenek's "Golden Ram", conducted by the composer. This version

is written to a jazzed-up version of Jason and his search for the Golden Fleece, which takes him from Cicero to Cincinnati, where an angry chief called Chattahoochie condemns him to death. Medea appears on the scene as a lovely Indian beauty, after having promised, as the "Monster" guardian of the Golden Fleece, to hand it over in return for Jason's love. The rest of their adventure by jet plane, and trying to get the Fleece through customs without paying duty, is something to see. At the end of the performance a line spoken by Athamas, "Be happy and thankful that nothing else happened", brought down the house. Then Mr. Krenek was treated to a reception of boos, hisses and applause for about ten minutes.

The Intendant of the Hamburg State Opera, Ralf Lieberman, has long made a feature of the permanent company giving quality performances of the repertory, both classic and contemporary, as against the "star" system, concentrating on popular vehicles for the name singers. With a sizeable subsidy enabling him to carry out his plans, he is also supported by a healthy subscription series and an audience that obviously is in accord with what is being done, judging by the attendance and rapt attention devoted to each performance.

After my experience in Hamburg it is hard to reconcile the pessimistic projections of the condition of opera one heard so much about during the Congress. There was also a great deal of discussion, among the topics under consideration, such as Subject Matter, Forms and Components, Scenic and Musical Realization, Influence of Technical Media, etc., about the quality of singing in general and the acting ability of the average young opera singer today. Speakers from many different countries brought this question to the fore and seemed to be searching for a means of doing something about it. So the session that I presided over, Training in Music Schools: Workshops and Experimental Stages, developed into a most lively affair.

I was able to cover the field both specifically and in general on what we are doing in this regard in the United States, and my report made quite an impact on the many members present. The question and answer period became so warmed up that it was impossible to close the session at its appointed time and we ran 30 minutes over.

It was something of a surprise to me to hear presidents and directors of many eminent and long established institutions speaking in the form of questions: "Where are we going? What are we trying to do? How can we improve the education of our young people to prepare them for careers in Opera?"

It is a source of some comfort to those of us who have striven hard and long, searching for the best ways and means to prepare our young talent, to realize that famous old institutions, decades of experience and tradition ahead of the United States, should find themselves, at this stage, wondering what it is all about.

Throughout the Congress, we listened to all kinds of speakers, brilliant, exciting, dreary and monotonous. The one thing, however, one and all agreed upon was the unique opportunity this Congress afforded for personal contact. It is impossible to assess the immense value of being able to talk over mutual problems with others and to get an insight into thinking and ideas of people from so many different Countries.

Metropolitan Opera Agreement

(Continued from Page 1)

The cost of all such medical coverage is borne by the Metropolitan.

Non "Plan Artists," engaged on a weekly basis for 10 weeks or more, get the same medical coverage as "Plan Artists" but they must pay 1/2 of the cost.

12. A series of rules dealing with rehearsals will be attached to the individual artist's contract so that the artist will know of them and thus be in a position to insist upon management's living up to them.

CHORISTERS

1. The length of the AGMA Basic Agreement and the number of guaranteed weeks of employment (except in the current year which is 42 weeks) is the same as for Principals. The per diem, vacation schedule, leave of absence provision, medical coverage, sick leave provision, and optional weeks are the same for choristers as for principals.

2. Choristers will receive a weekly salary and minimum guaranteed annual wage based upon seniority which ranges in the first year of the Basic Agreement from \$6300.00 a year, with a weekly guarantee of \$150.00, to \$7770.00, with a weekly guarantee of \$185.00. In the second year of the Basic Agree-

ment the range is from \$7350.00, with \$150.00 a week guaranteed, to \$9359.00 with \$191.00 a week guaranteed. In the last 3 years of the Basic Agreement, the range is from \$7800.00, with \$150.00 a week guaranteed, to \$10,088.00 with \$194.00 a week guaranteed.

3. Choristers, for their weekly salary, are required to give professional services within 6 days and 5 evenings during any week, for a maximum of 32 hours.

Each rehearsal session calls for a minimum of 2 1/2 hours and a performance for 3 1/2 hours of credit. There are additional hours of credit for performing certain parts and doing other services. Some of these are on a straight hourly credit basis and some are on a time and a half and double time hourly credit basis.

4. Services in excess of 32 hours and under other circumstances, such as a free day, are payable either at \$5.00 an hour or at \$10.00 an hour. Principal solo parts are paid at the rate of \$40.00 per performance.

5. The minimum rates of compensation for the single performance chorister, both as to performance and rehearsal, have been increased and will become higher during the period of this Basic Agreement.

BALLET

1. The length of the AGMA Basic Agreement and the number of guaranteed weeks of employment (except in the current year which is 42 weeks) is the same as for Principals. The per diem, vacation schedule, leave of absence provision, medical coverage and optional weeks are the same for dancers as for principals.

2. Dancers will receive a weekly salary and minimum guaranteed annual wage based upon seniority which ranges in the first year of the Basic Agreement from \$4620.00 a year with a weekly guarantee of \$110.00 to \$5460.00 with a weekly guarantee of \$130.00. In the second year of the Basic Agreement this range is from \$5390.00, with \$110.00 a week guaranteed, to \$6615.00 with \$135.00 a week guaranteed. In the last 3 years of the Basic Agreement, the range is from \$5720.00, with \$110.00 a week guaranteed, to \$7280.00 with \$140.00 a week guaranteed.

3. Dancers, for their weekly salary, are required to give professional services within 6 days and 5 evenings during any week, for a maximum of 30 hours.

Each rehearsal session calls for a minimum of 2 hours and a performance

(Continued on Page 6)

AGMA DIRECTORY

This information page lists for members the personnel of AGMA Committees.

AGMA MERIT AWARD: Abba Bogin, Joseph Hancock, Edson Hoel, Betty Stone, Luigi Vellucci.

OPERA RECLASSIFICATION COMMITTEE: Lloyd Harris, *Chairman*; Thelma Altman, Carlton Gauld, Lynda Jordan, Jim Lucas, Helen Vanni, Luigi Vellucci, Frances Yeend.

AGMA "CONFLICT OF INTERESTS" COMMITTEE: David Dodds, *Chairman*; Robert Ackart, James Deere, Tom Pyle, Rochelle Zide.

COMMITTEE TO DISCUSS AGMA'S POLICY TOWARDS WORKSHOPS: Emile Renan, *Chairman*; John Alexander, Amalia Catalani, David Dodds, Lloyd Harris, Herb Kummel, Rosalia Maresca.

COMMITTEE TO DISCUSS PROPOSAL RE INSURING EMPLOYER'S DEFAULT ON PAYMENTS TO MEMBERS: Robert Ackart, Lawrence Davidson, James Deere, Elisabeth Hoepfel, Herb Kummel.

AGMA WELFARE COMMITTEE: Elisabeth Hoepfel *Chairman*; Joseph C. Hancock, Emile Renan, Charles Smith, Mara Yavne.

FREE-LANCE CHORAL COMMITTEE: Pearle Goldsmith, Joseph Hancock, Monica Illich, Irving Lavitz.

FORD FOUNDATION COMMITTEE: Robert Ackart, Lloyd Harris, Herb Kummel.

MODERN DANCE COMMITTEE: Jeff Duncan, Hubert Farrington, Herb Kummel, Luigi Vellucci.

COMMITTEE TO STUDY PROBLEM OF SEGREGATED THEATRES, ETC.: Robert Ackart, Adele Addison, Herb Kummel, David Lloyd, Emile Renan, George Shirley, Betty Stone, Theodor Uppman.

COMMITTEE ON HONORABLE WITHDRAWAL STATUS: Yvonne Benjamin, Hy Faine, Elisabeth Hoepfel.

CONCERT CHORAL NEGOTIATING COMMITTEE: Betty Baisch, Earl Baker, Joseph Crawford, Joli Gonsalves, Judith Keller, Alan Olson, Tom Pyle, Jerome Sachs, Max Shoaf, Richard Vogt.

FOUR A'S DELEGATES: *Regular:* Elisabeth Hoepfel, Carlton Gauld, Hy Faine. *Alternate:* Emile Renan, Betty Stone, Luigi Vellucci.

Metropolitan Contract

for 3 hours. There are additional hours of credit for performing certain parts and doing other services. Some of these are on a straight hourly credit basis and some are at time and a half and double time hourly credit basis.

4. Services in excess of 30 hours and under other circumstances, such as a free day, are payable either at \$4.00 an hour or at \$8.00 an hour. Principal solo parts are paid at the rate of \$40.00 per performance.

5. The minimum rates of compensation for the single performance dancer, both as to performance and rehearsal, have been increased and will become higher during the period of this Basic Agreement.

6. Sick leave is based upon seniority and ranges from 2 weeks for one to two years of service to 52 weeks for 10 years of service.

GENERAL

1. The Metropolitan has agreed to the establishment of a committee, consisting of representatives of AGMA members and the Metropolitan, whose purpose will be "to discuss, consult and advise on the problems that may arise" and "to ease the transition and the move from the present quarters to the new house in Lincoln Center." If this committee cannot resolve the problems, that matter will be referred to the President of the Metropolitan and the National Executive Secretary of AGMA.

2. The Metropolitan has agreed to send a member of its staff, in advance of any tour, to carefully inspect the dressing, toilet and other facilities where the performance will be held so that they will meet minimal standards of sanitation and decency.

The exciting gains in this new "Met" contract are due to the earnestness and vigor with which AGMA's executives and the Negotiating Committee pursued their aims, and the skill with which these difficult matters were handled. Members of the Metropolitan Opera Negotiating Committee, 1964, are:

Soloists: John Alexander, Lucine Amara, Gabor Carelli, Mary Curtis-Verna, Calvin Marsh, Robert Patterson, George Shirley.

Ballet: Suzanne Ames, Edith Jerell, Harry Jones, Carole Kroon, Donald Mahler, Bill Maloney, Howard Sayette.

Choristers: Max Alperstein, Frank D'Elia, Frances Haeger, Harold Sternberg, Betty Stone, John Trehy, Joyce White.

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.

New Agreements, contracted within the past six months, are indicated by a single *.

Expired Agreements, which have been renewed with improvements, within the past six months, are indicated by **.

OPERA

- After Dinner Opera Company
550 Fifth Ave., New York City
★American Opera Society, Inc.
50 Central Park West, N. Y. C.
★Baltimore Civic Opera Co.
510 Tower Bldg., Baltimore, Md.
Brooklyn Opera Company
1860 Broadway, New York City
Central City Opera Assn.
200 West 14th Ave., Denver, Colo.
★Chattanooga Opera Assn.
305 Jackson Bldg., Chattanooga, Tenn.
★Chautauqua Institution
Chautauqua, New York
Cincinnati Summer Opera Assn.
4509 Carew Tower, Cincinnati 2, Ohio
★City Center of Music and Drama
130 West 56th Street, New York City 19
★Concert Opera Association
250 West 57th Street, N. Y. C.
★Connecticut Opera Assn.
Bushnell Mem. Auditorium, Hartford, Conn.
Clarence E. Cramer—Opera Festival
322 South Michigan, Chicago, Ill.
Dallas Civic Opera Association
309 Browder, Dallas, Texas
★Dayton Opera Association, Inc.
Lester Freedman, 15 E. Second Street,
Dayton, Ohio
★Denver Lyric Theatre
4824 East 18th Ave., Denver 20, Colo.
Doolittle, James-Greek Theatre Assn.
2700 No. Vermont Ave., Los Angeles, Calif.
Educational Opera Company
1001 East Amherst Drive, Burbank, Calif.
Festival of Opera, Laguna Beach
275 Broadway, Laguna Beach, Calif.
★Florentine Opera Co. of Milwaukee
W. 140 N. 5998 Lilly Road, Butler, Wisc.

Hy Notes

(Concluded)

gin to help. I do think, however, that the Federal government should make such subsidies as a proper activity of any government on behalf of the people of this country. I say this, not only because government has done so in other spheres of our society, but because in their own right, the cultural institutions and artists merit help. In the final analysis, they represent the real essence of our society.

In any case, I urge you to buy "The Culture Consumers" and to read it.

- Fort Worth Opera Assn.
1205 Lake W. Lancaster, Fort Worth 3, Tex.
Friends of French Opera
140 East 28th Street, N. Y. C.
★Goldovsky Opera Institute, Inc.
183 Clinton Road, Brookline 46, Mass.
Guild Opera Company
Suite 707, Los Angeles Philharmonic Bldg.,
Los Angeles 13, Calif.
Hollywood Bowl Association
2301 No. Highland Ave., Hollywood 28, Calif.
★Houston Grand Opera Association
3030 Louisiana, Houston 6, Texas
★Inter-City Opera Fund, Inc.
47 S. A. K. Bldg., Syracuse, N. Y.
Jackson Opera Guild, Inc.
P.O. Box 808, Jackson, Miss.
★Kansas City (Mo.) Lyric Theatre
4420 Warwick Blvd., Kansas City, Mo.
Lake George Opera Festival, Inc.
11 Riverside Drive, N.Y.C. 23
John Levan Associates
820 Kelso Street, Inglewood, Calif.
Lincoln Concert Attractions
205 West 57th Street, N. Y. C. 19
Long Island Arts Center, Inc.
C. W. Post College
Greenvale, Long Island
Los Angeles Grand Opera Assn.
3350 Wilshire Blvd., Suit 318,
Los Angeles 5, Calif.
Los Angeles Conservatory of Music and Arts
8901 Sunset Blvd., Los Angeles 46, Calif.
Lyric Opera of Chicago
20 North Wacker Drive, Chicago, Ill.
Lyric Opera of Los Angeles
3670 Ventura Canyon Avenue
Sherman Oaks, Calif.
★Metropolitan Opera Assn.
39th St. & Broadway, New York City
★Mobile Opera Guild
6 Spring Bank Road, Mobile, Ala.
Monmouth Opera Festival
11 Roseld Ave., Deal, N. J.
New Orleans Opera House Assn.
420 St. Charles Ave., New Orleans 12, La.
★New York Opera Festival, Inc.
1860 Broadway, N. Y. C.
★North Shore Friends of Opera, Inc.
84 Prospect Ave., Douglaston 63, N. Y.
Operas in Brief (Anthony Amato)
126 West 23rd St., New York City
Opera Festival Associates, Inc.
11 Riverside Drive, N. Y. C. 23
★Opera Group, Inc.
172 Newbury St., Boston 16, Mass.
Opera Guild of Greater Miami
625 S.W. 29th Road, Miami, Fla.
Opera Players
P. O. 391, Brookline, Mass.
Opera Repertory Group
4227 Peachtree East, Jacksonville, Fla.
★Opera Society of Washington, Inc.
Rm. 44, 1745 K. St., N.W., Washington, D.C.
★Orange County Performing Arts Foundation
Melody Theatre, Anaheim, Calif.
★Philadelphia Grand Opera Co.
1422 Chestnut St., Philadelphia, Pa.
★Philadelphia Lyric Opera Co.
1704 Walnut St., Philadelphia, Pa.
★Pittsburgh Opera, Inc.
1522 Farmers Bank Bldg., 5th Ave. at
Wood Street, Pittsburgh 22, Pa.

Managements Under AGMA Agreements

Riverside Opera Association
7808 Los Arboles Place, Riverside, Calif.
San Carlo Opera Co., Inc. (Fortune Gallo)
1860 Broadway, N. Y. C. 23
★★San Carlo Opera of Florida, Inc.
2201 Central Avenue, Tampa, Fla.
San Francisco Opera Association
War Memorial Opera House,
San Francisco, Calif.
Santa Fe Opera Association
P.O. Box 1654, Santa Fe, New Mexico
★★Seattle Opera Association
1505 Norton Bldg., Seattle, Wash.
★★Shreveport Civic Opera Association
P.O. Box 1129, Shreveport, La.
Sombroero Playhouse
4747 North Seventh St., Phoenix, Ariz.
St. Louis Festival Society, Inc.
6383 Clayton Rd., St. Louis 17, Mo.
★★St. Paul Civic Opera Assn.
305 Auditorium, St. Paul, Minn.
Spring Opera of San Francisco, Wm. Kent III
War Memorial Opera House,
San Francisco, Calif.
Sutro Guild Productions
4900 Wilshire Blvd., Los Angeles 5, Calif.
★★Symphony Society of San Antonio
916 Maverick Bld., San Antonio, Tex.
★★Toledo Opera Association, Inc.
Lester Freedman, 611 Jefferson, Toledo, Ohio
Tulsa Opera, Inc.
1610 S. Boulder, Tulsa, Okla.
Turnau Opera Players
Ward Pinner, Byrdcliffe Theatre,
Woodstock, N. Y.
University of Utah Theatre
University of Utah, Salt Lake City, Utah
West Coast Opera Company
3810 Mulview Drive, Hollywood 28, Calif.

DANCE

American Ballet Theatre
509 Albee Building, Washington, D.C.
America Dances
c/o Herbert Barrett Management
250 West 57 Street, N. Y. C. 19
★Antonio and the Ballet de Madrid
★Arirang Song and Dance Spectacular
Asia Society Performing Arts Program
147 West 55 Street, N. Y. C. 19
Ballet Espagnol Ximinez-Vargas
c/o Alvin L. Sitomer, 551 5th Ave., N. Y.
Chicago Ballet (Ruth Page)
Rm. 2125, Field Bldg., 135 S. LaSalle St.,
Chicago 3, Ill.
★Chilean National Ballet
Pilar Gomez—c/o Clive J. Davis
601 West 115 St., Apt. 123A
New York City 25
Martha Graham Dance Company
316 East 63rd Street, N. Y. C.
Jose Greco
224 West 49th St., New York City 19
★★Hampton Arts Theatre, Inc.
119 West 57th St., New York City 19
★★Rebekah W. Harkness Foundation, Inc.
872 Madison Avenue, N. Y. C.
Hollywood Bowl Dancers (Stephen Papich)
c/o Hollywood Starlight Productions,
2301 No. Highland Ave., Hollywood, Calif.
★Ireland on Parade
Robert Joffrey Ballet
434 Sixth Avenue, New York City

Myra Kinch
12 Liberty Place, Weehawken, New Jersey
★Leningrad Kirov Ballet
★★Les Grands Ballets Canadiens
Lola Montes
1529 No. Commonwealth Ave.,
Los Angeles 27, Calif.
★★Jose Molina Company
c/o Quijada Corporation
1729 H St. N.W., Suite 300, Washington, D. C.
★★National Ballet Company
2801 Connecticut Ave., Washington 8, D. C.
★★National Ballet Guild of Canada
73 Adelaide St. West, Toronto, Canada
★★New York City Ballet Company
New York State Theatre
Columbus Avenue at 63rd St.
New York City
Istvan Rabovsky
61-15 97 St., Forest Hills, N. Y.
★Raduga Dancers
★★Royal Winnipeg Ballet
Winnipeg, Manitoba, Canada
★★San Francisco Ballet
378—18th Ave., San Francisco, Calif.
Santa Monica Ballet Guild
428 Greta Green Way, Los Angeles 49, Calif.
Marina Svetlova
116 East 88th St., New York City 28
★★Teresa y su Compania Espanola
1912-22 Road, Astoria, L. I.
Union Civica Mexicana of Santa Barbara,
Calif.
★Zizi Jeanmaire Co.

PROFESSIONAL CHORUSES

Amor Artis, Inc.
415 Madison Ave., N. Y. C. 17
Bach Aria Group
250 West 57th St., New York City 19
Walter Baker
31 West 69 St., N. Y. C.
Belafonte Folk Singers
120 West 57th Street, N. Y. C.
Eugene Brice
400 Manhattan Ave., N. Y. C. 26
Camerata Music Society, Inc.
308 West 88th Street, N. Y. C.
Century Artists Bureau
609 Fifth Avenue, N. Y. C.
Choral Arts Society
c/o William Jonson
N. Y. C. Center of Music & Drama
130 West 56th Street, N. Y. C.
Concert Choir
101 West 31st St., New York City
Ray Conniff Chorus
c/o Rann Productions, Inc.
15445 Ventura Blvd., Sherman Oaks, Calif.
Leonard DePauro
746 St. Nicholas Avenue, N. Y. C.
Festival Association, Inc.
50 Riverside Drive, N. Y. C. 24
Men of Song Enterprises, Inc.
c/o Edmund Karlsrud, 948 The Parkway,
Mamaroneck, New York
Mitzelfelt Chorale
709 Locust, Pasadena, Calif.
New York Pro Musica Antiqua
865 West End Ave., New York City 25
Schola Cantorum
515 Madison Ave., New York City 22
Robert Shaw Chorale
c/o Century Artists Bureau, 609 Fifth Ave.
New York City

Gregg Smith Singers
1949 Westwood Blvd., W. Los Angeles, Calif.
★Swedish National Chorus
Theatre Men
c/o Clarence E. Cramer
332 South Michigan, Chicago, Ill.
Clyde S. Turner
519 West 143rd Street, N. Y. C.
Roger Wagner Chorale
10625 Taranto Way, Los Angeles 24, Calif.
Frederic Waldman
610 West 110th St., New York City 25
Walton Music Corporation
1841 Broadway, New York City 23
Don Weiss Chorale
11411 Rochester Ave., Los Angeles, Calif.

AMATEUR CHORUSES (Covers AGMA solists only)

Brooklyn College
Bedford Ave. and H St., Bklyn., N. Y.
Cantata Singers
74 Trinity Place, New York 6
Collegiate Chorale, Inc.
130 West 56th Street, New York 19
Dessoif Chorus
130 West 57th Street, New York City 19
Interracial Music Council
466 West 58th Street, N. Y. C.
Master Institute Chorus
310 Riverside Drive
Masterwork Chorus
11 South Street, Morristown, New Jersey
New York Chorale Society
229 East 59 Street, N. Y. C.
The Oratorio Society of New York
915 Carnegie Hall, New York 19
Rixman Chorale
5460 55th Street, San Diego 15, Calif.

SYMPHONY ASSOCIATIONS

American Symphony Orchestra
1067 Fifth Ave., N. Y. C. 28
Buffalo Philharmonic Orchestra Society
Kleinhans Music Hall
Buffalo, New York
Clarion Music Foundation.
123 West 43 St., N. Y. C.
Crescent City Concerts Association
545 St. Charles Avenue, New Orleans, La.
Duluth Symphony Orchestra
704 Alworth Bldg., Duluth 2, Minn.
Esterhazy Orchestra
P. O. Box 47, Manhasset, New York
Florida Symphony Orchestra
Box 782, Orlando, Florida
Honolulu Symphony Orchestra
Hotel at Alakea Streets, Honolulu, Hawaii
Little Orchestra Society
250 West 57th Street, N. Y. C.
New York Philharmonic Symphony
111 West 57th St., New York City 19
Orchestral Society—Chicago
650 Orchestra Hall, Chicago 4, Ill.
San Francisco Symphony Ass'n.
War Memorial Opera House,
San Francisco, Calif.
Shreveport Symphony Society
2603 Woodlawn Avenue, Shreveport, La.
Southern California Symphony Assn.
(Los Angeles Philharmonic)
427 West Fifth St., Los Angeles 13, Calif.
Symphony Society of San Antonio
916 Maverick Bldg., San Antonio, Texas

Independent Concert Managers Back

AGMA Stand against Segregated Audiences

Independent Concert Managers Association, Inc., which represents all the managers with the exception of Columbia Artists Management and National Artists Corporation, wrote Hy Faine, AGMA's National Executive Secretary on November 25th, as follows:

"I am glad to say that at the full membership meeting on Tuesday, November 17th, this Association voted to take a stand endorsing the statement on segregation." The letter was signed by the Association's President, Kenneth Allen.

Deceased

AGMA has learned with deep regret of the passing of member John Carmen Rossi in Hollywood, Florida on July 2, 1964. Mr. Rossi was a soloist. AGMA's Board of Governors speaks for all members in expressing its most sincere sympathy to the widow of the late member.

Managements Under AGMA Agreements

CONCERT MANAGEMENTS

Herbert Barrett
250 West 57th St., New York City 19
Colbert Artists Management
850 Seventh Avenue, Penthouse A.
New York City 19
Columbia Artists Management Inc.
(including Community Concerts)
165 West 57 Street, New York City 19
Crawford Productions
166 West 72nd Street, N. Y. C.
Giorgio D'Andria
1005 Carnegie Hall, New York City 19
Elwood Emerick
501 Madison Avenue, N. Y. C. 22
John B. Fisher
253 West 72nd Street, N. Y. C. 23
Louise Flavel
215 East 80 St., N. Y. C. 21
Jule Foster Associates, Ltd.
41 Central Park West, N. Y. C.
The Friedberg Management
111 West 57 Street, New York City 19
Carlson Associates, Ltd.
119 West 57th St., New York City 19
General Artists Corporation
640 Fifth Avenue, New York City 19
Robert M. Gewald
1 West 58 Street, New York City 19
Siegfried Hearst
344 West 72nd St., New York City 23
Hans J. Hofmann
200 West 58th Street, N. Y. C.
Hurok Attractions, Inc.
730 Fifth Ave., New York City 19
Albert Kay Associates
38 West 53 St., N. Y. C. 19
Ludwig Lustig
111 West 57th St., New York City 19
Meyer Management Corporation
111 West 57 Street, New York City 19
William Morris Agency
1740 Broadway, New York City 19
Jerry Merton Agency, Inc.
9056 Santa Monica Blvd., Los Angeles, Calif.
Musical Artists (Susan Pimsleur)
119 West 57th St., New York City 19

Emmy Niclas
147 West 55th St., New York City 19
Felix W. Salmaggi Associates
1860 Broadway, New York City 23
Guido Salmaggi
Brooklyn Academy of Music
30 Lafayette Avenue, Brooklyn, N. Y.
James Sardos Management Corp.
180 West End Ave., New York City
Semon Associates
111 West 57th Street, N. Y. C.
Seymour Sokoloff
545 St. Charles Ave., New Orleans 12, La.
Mildred Shagal, Inc.
119 West 57 Street, New York City
Greta Strok
25 East 67th Street, N. Y. C.
William L. Stein, Inc.
113 West 57th St., New York City 19
Summy-Birchard Company
Concert & Artists Division,
31 West 57th St., N.Y.C. 19
★Theatrical Associates
909 North 1st St., Phoenix, Arizona
Charles B. Tranum, Inc.
603 Madison Avenue, N. Y. C.
Arn Vacchina Associates
The Westover
253 West 72nd Street, N. Y. C. 23
Vincent Attractions, Inc.
119 West 57th St., New York City 19
Constance Wardle
360 West 55th St., New York City 19
Ruth Webb
1650 Broadway, N. Y. C.
Henry William Wiese
1674 Broadway, N. Y. C.
Ronald Wilford Associates, Inc.
165 West 57 Street, New York City 19
Carl Yost
344 West 72nd St., New York City 23
Alfred Zega
250 West 57th St., New York City 19

OTHER

Ojai Festival

AMERICAN GUILD OF MUSICAL ARTISTS

1841 Broadway New York, New York 10023