

AGMAZINE

VOLUME XX, 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, 1966

Dance Quintet

Five enterprising modern dance companies have formed the National Dance Foundation in what might be termed a "new deal" for American modern dance. Alvin Ailey, Merce Cunningham, Murray Louis, Alvin Nikolais and Paul Taylor and their companies are determined, as Charles Reinhart, president of the newly formed Foundation, said, to "storm the bastions of Broadway."

Plans include buying or leasing a Broadway theatre with two seasons of modern dance annually, as a beginning. Each season will run from six to eight weeks and it is expected that the opening season will take place in the fall of next year.

The foundation will be responsible for the financing and management of the seasons; the five participating companies, each under its own artistic director, will appear in sequence during the season.

Further, an understanding has been reached with the Harris Theatre in Chicago which, it is expected, will accept the New York season complete as a package deal. Other centers throughout the country will be lined up with an ultimate goal of year-round modern dance programs.

AGMA - Disperser

It is probably little known to most members that AGMA acts as a dispersing agency on behalf of employers, in sums which this year totalled some \$450,000.

When an employer does not have sufficient money for a bond, he turns over enough box-office receipts to AGMA to pay its members. This system prevails mostly on single performances.

It is evident that there is a great deal of careful work which must be performed by AGMA's staff, in deducting taxes and other items from each performer's salary and meticulously following through with each performer's account to make certain that the monies are accurately dispersed. The volume of work in this matter puts a considerable strain on AGMA's small force, but the system is advisable so that members' best interests will be served.

*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 1967 to all!*

Members' Rights Emphasized

It has become apparent that many members are not aware of their rights under AGMA's Minimum Basic Agreement with Managers.

Paragraph VII, (e), points out that in the case of single engagements which are

1) booked by the Manager without the specific written consent of the Artist, which are

2) to be performed more than 7 days before or more than 7 days after the next preceding and the next succeeding engagements of the Artist, and

3) the performance requires the Artist to travel more than 250 miles from New York City or the place where he is sojourning preceding the engagement (whichever is nearer the place of the engagement), then the cost of transportation for the mileage in excess of 250 miles for the Artist and his accompanist, if any, shall be deducted from the fee for such engagement before the Manager's commission is computed upon that engagement.

Members are advised of their rights in this matter when all three of these conditions prevail.

It is advisable that members bear this benefit in mind and, where these circumstances prevail, to request the management to check the mileage and deduct the cost of transportation for the artist and accompanist, if any, before the Manager's commission is computed.

New Board Member



Jayne Somogi has been appointed to AGMA's Board of Governors, replacing James Olesen. The singer served on the Board for 3 months earlier in the year, replacing Florence Kopleff in March, 1966. She is a member of

AGMA's Health Insurance Committee. Miss Somogi was soprano soloist with the Robert Shaw Chorale in 1956; had scholarships with Patricia Neway and Mack Harrell at Aspen; two solo recitals at the Brussels World's Fair in the American Pavilion during the summer of 1958. Opera study followed, in Germany, that year. She has been active in recitals and solo work at Hofstra, Post, Brooklyn Colleges and at Carnegie Recital Hall and the Punch Opera. She made a series of educational recordings for Prentiss-Hall, was the voice of 'Florence' in Sartre's film, "No Exit" and participated in Columbia recording of Vladimir Ussachevsky's "The Creation." She has done extensive choral work since 1952.

Hy Notes



In the past few columns of "Hy Notes," I have been telling AGMA members of the positive developments in the performing arts field as they affect producing organizations and performers. Financial assistance by the government and foundations, the building of new cultural centers and the increased interest of the American people in the Performing Arts all have brought into being new companies, have lengthened the seasons of existing companies and produced an expansion in all areas of AGMA's field of jurisdiction.

For this, we are all most happy; however, there are some serious consequences of this growth which are now troubling AGMA in several ways. We are, so to speak, in the position of a young boy who has outgrown his trousers.

This shows itself in several ways. The growth of membership has created difficulties for our Membership Department in record keeping, billing of dues and acknowledging receipts of money, as well as keeping track of the changes of addresses.

Our Basic Agreements are becoming more complex and detailed and consequently their enforcement requires more efforts on the part of AGMA delegates and the staff. The increased number of single performances for which AGMA takes the responsibility to pay the AGMA members directly have produced larger number of checks and much more work. In the past year, we paid out a little less than \$500,000 to AGMA members under that system. The longer seasons which a number of companies are now having has meant that delegates have much more work and members have many more problems than they ever had before. The negotiations for new Basic Agreements now take a much longer time and are more difficult to complete. All in all, the volume of business, the questions and answers, and decision-making for members, delegates and staff have placed the whole process of AGMA representation under a considerable strain.

This was most recently highlighted by a situation which developed within

the AGMA shop at the Metropolitan Opera Company; this was partially due to the move to the new house and the difficulties management encountered in staging new works, and partially due to the larger number of performances being given by the company. As a result, there has been dissatisfaction among the AGMA members at the Metropolitan, voiced explicitly and vociferously for a better system of communication and an increase in the staff of AGMA to take care of their day-to-day as well as long-range problems. This is also true in the New York City Opera Company, in a number of dance companies and in such other places as San Francisco and Chicago.

Awareness of all these difficulties and problems, of course, is the first step to finding the remedy for them, but the solutions are very difficult to find. AGMA is a small union with far-flung responsibilities in terms of companies, performances and geography. The dues

by Hy Faine
National Executive Secretary

system is quite complex and designed to be as easy on the members as possible, resulting in annual dues classification, dues graded to income and an honorable withdrawal system. Our total income is bounded on one hand by the limited membership and on the other hand by the generally increased operating costs. Furthermore, it is always difficult to eliminate a service now being performed by the union for the members, yet there is an increasing demand for additional services. I cite these problems not as an excuse but merely to show the questions and problems which immediately come to mind when any changes or solutions are discussed.

The Board of Governors has appointed a committee which is going into a number of these questions, both nationally and, more particularly, in the New York area, where so much of AGMA's work is done. At the Metropolitan Opera, a special committee from

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AGMAZINE

SANDRA MUNSELL, Editor

VOLUME XX, No. 2

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4936 Wisconsin Ave., N.W.
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KELlogg 7-1010

Chicago
SANFORD WOLFF
Suite 1220
105 S. LaSalle Street
FI 6-0252

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HARRY POLLAND
Newhart and Grodin
Russ Building
San Francisco 4
YUkon 6-4060

New Orleans
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1807 Pere Marquette Bldg.
523-1857
523-6520

Northwest
GEORGE PECKHAM
704 Bellevue East
Seattle 2, Washington
EAst 3-0438

Canada
LARRY H. McCANCE
519 Jarvis Street
Toronto 5, Ontario
924-1133

Gains for Ballet on Three Fronts

The new Basic Agreements for ballet companies reflect many increases and improvements and represent the fruit of much patience and effort on the part of Negotiating Committees and AGMA staff. The Agreements fall into three categories: Major Ballet Companies (those with more than 40 dancers); small dance companies (those with 40 dancers or less) and the New York City Ballet Company.

Major Ballet Companies

For the first time, minimum rates and royalties for choreographers have been provided for.

Improvements have been made in "free" day provisions, in emergency rehearsal provisions, in seniority provision plus application of seniority increases to solo dancers and stage managers, in conditions with respect to announcements of changes of cast, with penalty of \$50.00 where Employer fails to announce change of artists doing principal and solo roles and substantial improvement in daily rehearsal span wherein daily rehearsal must take place within a span of 10 hours.

Increases have been made in several areas:

Single performance pro-rata fee has been raised from $\frac{1}{8}$ to $\frac{1}{6}$ of weekly salary for the first performance; the second pro-rata performance remains at $\frac{1}{8}$.

Overtime hourly rehearsal rates have been raised from \$2.25, \$2.50 and \$2.75 to, respectively, \$3.85, \$4.25 and \$4.75.

Rehearsal fees for rehearsal on a day of two performances have been increased from \$2.75 and \$3.25 to, respectively, \$4.75 and \$5.00.

Weekly rehearsal salary has been raised from \$85.00 to \$115.00 per week, with an additional \$6.00 per day sustenance for all days spent outside the city of origination.

Single performance rate for corps dancers has been increased from \$27.25 and \$31.75 to \$30.00 and \$40.00 in-town and out-of-town respectively.

Stage managers' single performance rate has been raised from \$48.50 and \$57.25 to, respectively, \$51.00 and \$62.00.

Single performance rate for assistant stage managers has been raised from \$31.25 and \$38.50 to, respectively, \$34.00 and \$43.00.

Penalty rate for bus travel over 280 miles per day has been increased from 8¢ to 10¢ per mile.

Performance week's salary in new agreement is the in-town performance week's salary of the previous agreement, plus sustenance of \$6.00 per day for all days spent outside the city of origination.

Single performance minimums for solo dancers have been introduced: \$35.00 in the city of origination and \$45.00 outside the city of origination.

A new provision prohibits calls for costume fittings on the free day. A penalty of \$5.00 per hour for costume calls on a day of two performances is provided for.

Rest span during performance weeks from end of performance to beginning of next rehearsal has been increased from 12 to 14 hours.

Basic Agreement for Small Dance Companies

The new agreement contains the following improvements:

For the first time, minimum rates and royalties have been established for choreographers.

Weekly performance in-town rate remains the same, with the addition of \$5.00 sustenance per day for all days spent outside the city of origination.

The seniority provision has been altered to provide that artists are entitled to seniority compensation if they have been in the employ of the Employer for 20 weeks within the preceding 52 weeks, or if they were employed by the Employer for all employment offered during the previous 52 weeks. In the previous agreement, the artists could qualify for seniority only in the event that they were employed for 20 weeks during a 52-week period.

Overtime rehearsal rates have been increased as follows:

\$2.50 raised to \$4.00
2.75 raised to 4.25
3.00 raised to 4.50
4.75 raised to 6.00

Weekly rehearsal compensation has been increased from \$75.00 to \$100.00 per week.

Penalty for bus travel between midnight and 8:00 A.M. has been increased from \$1.00 per hour to \$2.50 per hour.

New York City Ballet Basic Agreement

The new agreement contains the following improvements:

For the first time, minimum rates and royalties for choreographers have been established.

If Easter, Thanksgiving and Yom Kippur fall during a rehearsal week, the artists will have these days as a free day in addition to the regular free day for the week.

Increase in in-town weekly performance fees as follows:

Dancers	\$10.00 per week
Stage Managers	\$25.00 per week
Solo Dancers	\$25.00 per week

In addition, all artists whose performance week's salary is less than \$250.00 per week will receive sustenance of \$5.00 per day for all days spent outside the city of origination.

Seniority payments for the artists, after three years of employment, have been increased from \$40.00 to \$55.00 per week.

Sustenance increased from \$15.00 to \$20.00 per week for artists who are required to be outside the city of origination on a day that is not a part of a performance or a rehearsal week.

Regular overtime rehearsal rate is increased from \$4.00 to \$4.50 per hour.

Penalty rehearsal hour rates are increased from \$5.00 to \$5.50 per hour.

Weekly rehearsal compensation is increased from \$100.00 to \$115.00 per week.

The increase in the single performance rates is identical with those in the Ballet Theatre Agreement.

Detailed provision is included with respect to payment to artists who are required to return home from tour due to sickness or injury or a death in the immediate family.

* * *

All three agreements contain a new clause permitting filming of ballets under studio conditions for the purpose of recording, restudying and restaging by company only, as well as a clause designed to improve the health and safety standards of theatres.

AGMA Dilemma

A recent experience of AGMA members with the Pacific Coast Opera Company points up a dilemma in which AGMA finds itself when aiming to protect its members and yet encourage productions which create jobs for those members.

AGMA has had a history of good relations and good faith on the part of Frank Pace who has produced opera in Los Angeles for a good many years. Mr. Pace posted a bond of \$5,000, his company performed once and it was necessary for him to cancel the balance of the performance schedule. Some members were paid some money by Mr. Pace but it was necessary for AGMA to go to arbitration to settle the remaining amounts due members. The arbitrators issued an award in favor of AGMA, for \$19,432.18 minus the \$5,000 bond. Frank Pace and the Pacific Coast Opera Company have been declared "Unfair" by AGMA which is now seeking other legal methods to collect the amount due it.

AGMA rarely requires a full bond from opera companies because the economics of the field are such that no producer can put up the large amounts of money needed in advance and then proceed to give performances and pay salaries. Contrary to Equity, where the money is raised before the production opens because investors are gambling on profits, few companies would be able to produce if AGMA were to demand full bonds.

What AGMA does is to steer a delicate course between an endeavor to have performances take place, members get work and box office plus supporters make up the difference. AGMA's record is a very good one in this regard. In the past 20 years, this has not worked out in about 4 or 5 cases . . . a good percentage considering that opera is the most expensive theatrical entertainment to produce and the most hazardous at the box office.

Through the years, this problem has been discussed thoroughly at Board of Governors meetings and at membership meetings. If AGMA asks for a full bond, it may result in no performances; if AGMA asks for a partial bond, there will be performances but there will be risk.

The dilemma is one of serious dimensions for AGMA and its solution is certainly not an easy one to arrive at.

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

American Opera Company,
513 Burlingame St., Los Angeles, Calif.
American Opera Society, Inc.
50 Central Park West, N. Y. C.
Baltimore Civic Opera Co.
11 East Lexington St., Baltimore, Md.
Brevard Music Center
Spartanburg, S.C.
Brooklyn Opera Company, Inc.
1860 Broadway, New York City 10023
California Institute of the Arts
607 S. Parkview Ave.
Los Angeles 90059, Calif.
Canadian Opera Company
The Colonnade
131 Bloor St. West
Toronto, 5, Can.
Central City Opera Assn.
910 16th St., Denver, Colo.
Chattanooga Opera Assn.
P.O. Box 1212, Chattanooga, Tenn.
Chautauqua Institution
Chautauqua, New York
Cincinnati Summer Opera Assn.
Vernon Manor Hotel, Cincinnati, Ohio
City Center of Music and Drama
New York City Opera
New York State Theatre
Columbus Ave. at 63 St., N.Y.C. 10023
Connecticut Opera Association
15 Lewis Street, Hartford, Conn.
Dallas Civic Opera Association
818 Reliance Life Bldg., Dallas 1, Tex.
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
921 South Second St., Milwaukee, Wis.
Fort Worth Opera Assn.
3505 W. Lancaster, Ft. Worth, 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
Los Angeles Philharmonic Bldg. 722
Los Angeles 13, Calif.
Hollywood Bowl Association
Music Center, 135 No. Grand Avenue
Los Angeles 90012, Calif.
Houston Grand Opera Association
Jones Hall
615 Louisiana, Houston, Tex. 77002
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
210 Westport Rd., Kansas City, Mo.
Kentucky Opera Ass'n of Louisville
Gardencourt, Alta Vista Rd., Louisville, Ky.

Lake George Opera Festival
Box 471, Glens Falls, N.Y.
John Levan Associates
820 Kelso Street, Inglewood, Calif.
Lincoln Concert Attractions
205 West 57th Street, N. Y. C. 19
Los Angeles Grand Opera Assn.
3350 Wilshire Blvd., Suite 318,
Los Angeles 5, Calif.
Los Angeles Opera Company
458 S. Spring St., Los Angeles 90013, 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.
Lincoln Center Plaza, N.Y.C. 10023
Metropolitan Opera National Company
Lincoln Center Plaza, N.Y.C. 10023
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.
Opera Group, Inc.
172 Newbury St., Boston 16, Mass.
Opera Guild of Greater Miami
330 Biscayne Blvd., Miami 32, Fla.
Opera Players
Farm Street, Dover, Mass.
Opera Repertory Group
4227 Peachtree Circle E., Jacksonville, Fla.
Opera Society of Washington, Inc.
1028 Connecticut Ave., N.W. Suite 507,
Washington, D.C.
Orange County Performing Arts Foundation
Melodyland Theatre, 10 Freedman Way,
Anaheim, Calif.
Pacific West Coast Opera Company
2125 Mayview Avenue
Los Angeles 90027, Calif.
Philadelphia Grand Opera Co.
1422 Chestnut St., Philadelphia, Pa.
Philadelphia Lyric Opera Co.
1704 Walnut St., Philadelphia, Pa.
Phoenix Symphony Association
1515 E. Osborn Road, Phoenix, Arizona
Pittsburgh Opera, Inc.
1522 Farmers Bank Bldg., 5th Ave. at
Wood Street, Pittsburgh 22, Pa.
Repertory Opera Theatre of New Orleans
420 St. Charles Ave., New Orleans, 12, La.
Riverside Opera Association
3940 Chapman Place, Riverside, Calif.
San Diego Opera Company
530 Broadway, San Diego 1, Calif.
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
141 East 63 St., New York City
Seattle Opera Association, Inc.
c/o Glyn Ross
158 Thomas St., Seattle, Wash. 98109
Shreveport Civic Opera Association
P.O. Box 31, Shreveport, La.
Sombra 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.

Managements Under AGMA Agreements

Spring Opera of San Francisco
War Memorial Opera House,
San Francisco, Calif.
Symphony Society of San Antonio
414 South Texas Bldg., San Antonio, Tex.
Syracuse Symphony Orchestra
Hotel Onondaga, Syracuse, N. Y.
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

DANCE

American Ballet Theatre
1790 Broadway, New York 19, N. Y.
American Festival Ballet of Rhode Island
189 Waterman St., Providence, R.I.
Antonio and the Ballet de Madrid
Ballet of Los Angeles
James A. Doolittle, Greek Theatre
2700 No. Vermont, Los Angeles 90027,
Calif.
Ballet Spectacular, Inc.
P.O. Box 4871, Miami, Florida
Bolshoi Ballet
Chicago Ballet (Ruth Page)
Rm. 2125, Field Bldg., 135 S. LaSalle St.,
Chicago 3, Ill.
Cunningham Dance Foundation
61 West 14th St., N.Y.C.
Martha Graham Dance Company
316 East 63rd Street, N. Y. C.
Grand Ballet Classique de France
Jose Greco
224 West 49th St., New York City 19
Hampton Arts Theatre, Inc.
119 West 57th St., New York City 19
Harkness Ballet
4 East 75 Street, N. Y. C.
Robert Joffrey Ballet
434 Sixth Avenue, New York City
Los Angeles Festival of Ballet
18 W. Colorado Blvd., Pasadena, Calif.
Jose Molina Company
c/o Quijada Corporation
1729 H St. N.W., Suite 300, Washington, D. C.
Lola Montes
1529 No. Commonwealth Ave.,
Los Angeles 27, Calif.
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
Pacific Ballet Theatre
1945 Westwood Boulevard
Los Angeles 90025, Calif.
Pennsylvania Ballet Company
1924-26 Chestnut St., Philadelphia 3, Pa.
Istvan Rabovsky
61-15 97 St., Forest Hills, N. Y.
Royal Winnipeg Ballet
Winnipeg, Manitoba, Canada
San Francisco Ballet
378-18th Ave., San Francisco, Calif.
Union Civica Mexicana of Santa Barbara,
Calif.

PROFESSIONAL CHORUSES

Amor Artis, Inc.
415 Madison Ave., N. Y. C. 17
Bach Aria Group
250 West 57th St., New York City 19
Eugene Brice
400 Manhattan Ave., N. Y. C. 26
Camerata Singers
150 West End Ave., N. Y. C. 10023
Century Artists Bureau
609 Fifth Avenue, N. Y. C.
Concert Choir
101 West 31st St., New York City
Ray Coniff Singers
Rann Productions, Inc.
17100 Ventura Blvd., Encino, Calif.
Leonard DePaur
746 St. Nicholas Avenue, N. Y. C.
Feis Eireann Singers & Dancers of Ireland
Helsinki University Chorus
Interracial Music Council
c/o Murray
315 East 5 St., N. Y. C.
Los Angeles Master Chorale
404 S. Bixel St., Los Angeles 90054, Calif.
Norman Luboff Choir
Walton Music Corporation, 1841 Broadway
New York 23
Men of Song Enterprises, Inc.
c/o Edmund Karlsrud, 948 The Parkway,
Mamaroneck, New York
Mitzelfelt Chorale
865 N. Perry Street, Montebello, Calif.
New York Pro Musica
300 West End Ave., New York City 23
Schola Cantorum
c/o Dr. Hugh Ross
410 E. 57 St., New York
Robert Shaw Chorale
c/o Century Artists Bureau, 609 Fifth Ave.
New York City
Gregg Smith Singers
1949 Westwood Blvd., W. Los Angeles, Calif.
Clyde S. Turner
519 West 143rd Street, N. Y. C.
Roger Wagner Chorale
1401 Stone Canyon Road
Los Angeles 90024, Calif.
Frederic Waldman
375 Riverside Drive, New York City 25

AMATEUR CHORUSES (Covers AGMA soloists only)

Collegiate Chorale, Inc.
130 West 56th Street, New York 19
Dessoff Chorus
26 West 56 St., N. Y. C. 10019
Interracial Chorus
c/o Murray
315 East 5 Street, N. Y. C.
Masterwork Chorus
738 Speedwell Ave., Morris Plains, N. J.
New York Chorale Society
229 East 59 Street, N. Y. C.
The Oratorio Society of New York
504 Carnegie Hall
57 St. & 7th Ave., N. Y. C.

SYMPHONY ASSOCIATIONS

American Symphony Orchestra
200 West 57 St., Suite 402, N. Y. C. 10019
Caramoor Festival
Katonah, N.Y.
Chicago Symphony Orchestra
Orchestra Hall
220 S. Michigan Ave., Room 700
Chicago, Ill.

Clarion Music Foundation.
123 West 43 St., N. Y. C.
Duluth Symphony Orchestra
704 Alworth Bldg., Duluth 2, Minn.
Esterhazy Orchestra
P. O. Box 47, Manhasset, New York
Festival Orchestra Society
250 W. 57 St., New York 19
Florida Symphony Orchestra
Box 782, Orlando, Florida
Honolulu Symphony Orchestra
Hotel at Alakea Streets, Honolulu, Hawaii
New Orleans Summer Pop, Inc.
545 St. Charles Avenue, New Orleans, La.
New York Philharmonic Symphony
Philharmonic Hall, Lincoln Center, N. Y. C.
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

CONCERT MANAGERMENTS

Herbert Barrett
250 West 57th St., New York City 19
Bernard and Ruben Management
242 West 76 St., N.Y.C. 10023
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
Dianne Copelon
382 Central Park West, N. Y. C.
Crawford Productions
166 West 72nd Street, N. Y. C.
Giorgio D'Andria
1005 Carnegie Hall, New York City 19
Thea Dispeker
59 East 54 St., N. Y. C. 10022
Elwood Emerick
501 Madison Avenue, N. Y. C. 22
John B. Fisher
Dorchester Towers
155 W. 68 St., Suite 801, New York City
Louise Flavel
155 West 68 St., New York City
The Friedberg Management
111 West 57 Street, New York City 19
Robert Gardner Management
119 W. 57 St., N. Y. C.
General Artists Corporation
640 Fifth Avenue, New York City 19
Robert M. Gewald
Suite 1530, 2 W. 59 St., N. Y. C.
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
Judson, O'Neill, Beall & Steinway, Inc.,
119 W. 57 St., N. Y. 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
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Hy Notes

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the Metropolitan membership has been elected to deal with their own specific problems. Very shortly, both of these committees will be making their recommendations and, of course, they are both mutually inter-related.

There are suggestions from some members for dues increases and special assessments to finance additional staff personnel. There are others who feel that some of the services which AGMA performs should be paid for by the employers but here, as in other cases, the employers are the very ones who already are deficit ridden and adding to their costs may very well deprive AGMA members of work or of getting further improvements in their pay and working conditions. Some people contend that a system of AGMA "locals" might be the answer; but "locals" create additional problems and their solution may be worse than the present situation.

Neither the Board, the Committee nor I, at the moment, can see the complete answer but obviously some answers will have to be found. Growth is always painful but an organism which doesn't grow dies. No AGMA member or officer or executive could possibly envision a reduction in AGMA's activities or a lessening of the need for AGMA's continued existence to protect the interest of its members. We will and we must grow. What we must find is a longer and better fitting pair of pants.

Newcomer

Ruth and Hy Faine became proud grandparents on October 23, 1966, when daughter Judith presented her husband, Yair Kurz, with a boy, Ilan Meir. The child was born in New York City. The young family plans to return to Israel in a few months. All AGMA's join in congratulating the young parents and the grandparents, and in wishing Ilan Meir a long and happy life.

Deceased

Mario Chamlee, who had sung with the Metropolitan, Chicago and San Francisco Opera Companies, passed away in Hollywood on November 13th at the age of 74. A member of AGMA until he retired from opera to teach, Mr. Chamlee sang at the Metropolitan from 1920 through the 1927-28 season, and returned to the Met for the seasons of 1936 and 1937. Among Mr. Chamlee's pupils was Mary Costa, Metropolitan Opera soprano.

AGMA extends its deepest sympathies to Mrs. Ruth Chamlee and the family of the late tenor.

Opera Workshops

The Opera Workshops listed below have met the minimum standards of information for workshops as defined by AGMA's Board of Governors.

"Acceptance" does not involve approval of the workshop nor any judgment on AGMA's part of the quality of the workshops' performances.

Clark Center Opera Workshop
840 Eighth Avenue
New York, N. Y. 10019

F. B. N. Opera Workshop
42-55 Colden St. #7H
Flushing, New York 11355

Luigi Dell'Orefice Opera Society Workshop
2109 Broadway, Studio 4-18
New York, N. Y. 10023

Heights Opera Workshop
63 Cranberry Street
Brooklyn, New York

La Puma Opera Workshop
220 West 98 Street (7C)
New York, N. Y. 10025

Laurenti Opera Players Workshop
147-32 84th Drive
Jamaica, Long Island, N. Y. 11435

Rossini Opera Workshop
50 Central Park West, N. Y. C. 10023

Ruffino Opera Theatre and Workshop
35 West 56 Street
New York City 10019

New Romanov

Patricia McNally Romanov, member of AGMA as a free lance chorister, welcomed a baby daughter, Juliet, on September 22nd. The child is the Romanovs' fourth, and the third girl in the family. AGMA sends its congratulations to the parents and its best wishes for a happy life to Miss Juliet.

Managements Under AGMA Agreements

(Continued from Page 5)

William Morris Agency
1350 Avenue of the Americas,
N. Y. C. 10019

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

James Sardos Management Corp.
180 West End Ave., New York City

Jim Scovotti Associates
200 W. 57 St., New York 19

Eric Semon Associates
31 West 57 Street, New York 19, N. Y.

Mildred Shagal, Inc.
119 West 57 Street, New York City

Seymour Sokoloff
545 St. Charles Ave., New Orleans 12, La.

William L. Stein, Inc.
113 West 57th St., New York City 19

Greta Strok
25 East 67th Street, N. Y. C.

Ann Summers Management
135 W. 56th St., N.Y.C.

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.

Vacchina-Arn Associates
253 W. 72nd St., N. Y. C.

Vincent Attractions, Inc.
119 West 57th St., New York City 19

Constance Wardle
360 West 55th St., New York City 19

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
200 West 57 St., N.Y.C. 10019

OTHER

Ojai Festival

AMERICAN GUILD OF MUSICAL ARTISTS
1841 Broadway New York, New York 10023



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