

AGMAZINE

VOLUME XVII, No. 3

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

FEBRUARY 1965

OFFICERS, BOARD MEMBERS TO BE ELECTED

Preparations are now under way for AGMA's annual election, which this year will include eight officer replacements . . . all but the Third Vice-President, Betty Stone, recently elected . . . and members of the Board of Governors. The election is the responsibility of the 2,093 active members who are eligible to vote. The kind of officers

and Board members AGMA will have depends on how seriously each eligible member takes his responsibility. That the calibre of people in these posts, as members of the Board of Governors or as officers, is as high as it has been through the years is a tribute to those members who carefully considered each candidate's qualifications and marked

his ballot according to a thoughtful decision.

All AGMA Areas will nominate and elect their representatives to the Board of Governors, and will participate in the election of officers.

Following is a breakdown of membership by category in each Area:

Area	Active Solo Singers	Active Instrumen- talists	Active Stage Directors	Active Choristers	Active Dancers
New York and Vicinity	455	21	42	424	203
Philadelphia and Vicinity	17	1	1	56	17
Chicago and Midwest	54	1	6	109	18
New Orleans and South	32	2	3	50	8
San Francisco and Vicinity	33	1	2	72	33
Los Angeles and Vicinity	108	4	7	139	57
New England and Vicinity	16	3	4	9	2
Pittsburgh and Vicinity	5	0	1	39	0
Washington-Baltimore	17	0	1	14	6
	737	33	67	912	344

Officers' Terms Expiring

John Brownlec, *President*; George London, *First Vice-President*; Jascha Heifetz, *Second Vice-President*; Elisabeth Hoeppe, *Fourth Vice-President*; Robert Ackart, *Fifth Vice-President*; Lawrence Davidson, *Treasurer*; George Shirley, *Recording Secretary*.

Board Members' Terms Expiring New York Area

Six Soloists: Gabor Carelli, Henry Cordy, Glen Ellsworth, Lloyd Harris, David Lloyd, Regina Resnik.

Two Stage Directors: Victor Andoga, James Lucas.

Five Choristers: Arthur Backgren, William Dembaugh, Pearle Goldsmith, Lynda Jordan, Frank Karian.

Three Dancers: Suzanne Ames, Hubert Farrington, Rochelle Zide.

Philadelphia Area

One Chorister: Wynema McKinley Fox.

Pittsburgh Area

Two Choristers: Cornelius Rifugiato, Theresa Vaporetti.

Chicago Area

Two Soloists: Margaret Lukaszewski, Carlo Magno.

Two Choristers: Frank Baker, Nancy Osborn. Due to decrease in entitlement, only one vacancy exists in this category.

New England Area

One Soloist: William Conlon.

New Orleans Area

One Soloist: Desire Ligeti.

One Dancer: Jeanne Maxwell; due to decrease in entitlement, this does not represent a vacancy to be filled.

Los Angeles Area

Two Soloists: Paul Hinshaw, Marni Nixon.

Two Choristers: Edwina Jensen; the other vacancy is created due to increase in entitlement.

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Note: Increase or decrease in entitlement is based on the actual count of membership in each Area. As the number of members in each Area fluctuates, so the entitlement of representation on the Board of Governors increases or decreases.



Every once in a while the AGMA Board of Governors faces a problem which involves some fairly fundamental questions as to the purpose of our union and how far our rules should be extended to protect the member.

Elsewhere, in this issue of AGMA-ZINE, there is a report of a "Committee on Workshops." This committee spent considerable time in analyzing the problem of workshops, and the Board thereafter gave the matter much thought and hours of discussion. What was involved?

On the one hand, AGMA members need opportunities to learn specific operative roles, to be coached in them and to receive the experience of performing before a live audience. There evidently is no substitute for this kind of training and it is often a pre-requisite for engagements by employers. In the competition for engagements, the person with experience and the one who has done the role before obviously has a head start. The question is: where can such sharpening and tempering be obtained in the United States, except in these kinds of workshops?

On the other hand, since these are performances open to the public, and admission sometimes charged, or contributions solicited, they in effect draw away from the available culture consumer's dollar. The workshops in a sense become competitive to other producers who pay AGMA members for performing and who charge the public an admission fee to cover their expenses. The irony is that the workshop training and experience is what the AGMA member seeks in order to get the engagement from the professional producer. Yet if the professional company is at a competitive disadvantage as against the workshop, of what value is the artist's training if there will be fewer places for him to perform and receive compensation in the future?

If there were in the United States enough producing organizations at various levels of competence and development, this would not be a problem. Since there are only a few companies, how is this conflict of interests to be resolved?

AGMA obviously must encourage and protect the professional company. That

is why members organize themselves into unions and support them, so that when they are employed they will work under proper and decent conditions and receive fair pay. The question is: Should the organization, whose purpose is to help the member, adopt and enforce rules which act against some of his other interests, such as obtaining experience and training? In a number of other areas of employment, this problem is solved by an apprentice system with pay to the apprentice commensurate with his experience and years of employment. In AGMA's field, this is not possible at this time, because of the limited number of paying employers and because the workshop producers cannot afford to pay the performers.

What the committee has in essence proposed is a recognition that there are educational and training values in workshops if properly administered and operated, and that admission prices or

contributions may be made by the public and that the artist may help to cover the cost of these workshops by a tuition fee. The committee also believes that only if there is genuine benefit to the member is the workshop desirable and that the member may then be allowed to appear without being paid.

Basically an AGMA member has a continuing obligation not to perform in places where there is no union agreement or where the performance has not been waived by the AGMA Board. This rule has been established in order to protect the member, as well as the working standards which the union has fought for many years to achieve.

Under the rules established by the Board, on the basis of the Committee's report, this obligation of the member will continue. He will still, before agreeing to perform, have to find out whether

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AGMAZINE

SANDRA MUNSELL, Editor

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FEBRUARY, 1965

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San Francisco 4
YUkon 6-4060

Canada
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519 Jarvis Street
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924-1133

Workshops—A New Approach

The matter of members' appearances with opera "workshops" has been occupying the attention of the Workshop Committee for some time. The Committee made recommendations to the Board of Governors which the Board approved at its December 14, 1964 meeting. It is important for all members to be familiar with these rules; while currently affecting opera members only, and only in the New York Area, it is quite possible that the plan will be extended to other performing arts and other Areas of the country.

The Committee is drafting a questionnaire which will be distributed to all producers wishing to acquire a "Workshop" status. On the basis of data in the questionnaire, it will be determined whether the applying workshop meets the standards set forth by the Board of Governors; the latter, of course, has final approval.

While ultimately AGMA will publish a list of AGMA-approved workshops, it is still necessary meantime for members to find out if the workshop engaging them is on the approved list. Whether the workshop performs for educational purposes or as a benefit, it still must be on the approved list. (Remember, too, that non-workshop benefits have to be cleared, through AGMA, with Theatre Authority).

Following are the rules for the field of Opera Workshops only:

I. "Workshop" Productions must be so labelled in all printed and advertising material. Bonafide educational organizations (such as those who are chartered or accredited—like Juilliard, Hunter, Mannes, Manhattan and so forth) will continue to be accepted as "Workshops".

II. "Workshop" Productions must be producers of their own productions.

III. "Workshop" Productions, in order to be qualified by AGMA as a "Workshop", in which AGMA members may appear without compensation, must meet certain minimum requirements as follows:

(A) They must give enough advance notice of their activities for the coming semester, term or possibly for the entire season.

(B) This will enable all AGMA members to be advised, if they wish to participate in such activities and take advantage of these opportunities providing, of course, they meet the producing organization's own conditions.

(C) The conditions for participating must be clearly stated by the "Workshops" and

made available through AGMA to all members as provided in "B" above.

(D) The precise productions, the dates and places of performances, must be announced sufficiently in advance for AGMA members to be advised.

Similarly, within a reasonable time prior to the production, the place and number of hours of rehearsal, coaching and staging must be stated.

(E) In order to meet the educational functions of such "Workshops", the names and exact function of their faculty or staff must be stated in the announcement, including stage directors, coaches, music directors, makeup and costume facilities and so forth.

(F) AGMA members may appear with such "Workshops", without compensation for their services, and may pay to the "Workshops" fees charged by the "Workshops" for such coaching, teaching, or other educational advantages.

(G) Such "Workshops" may charge, either by admission or by contribution, for each performance no more than \$1.50 per person. "Workshops" may also have sponsors or season tickets providing the total paid by such sponsors or cost of season tickets is not more than \$1.50 per production. This, of course, is not to deny the right of "Workshops" to solicit larger sums from someone who wants to become a backer or patrons of such a "Workshop" as long as the "Workshop" meets the AGMA standards.

IV. Organizations or groups which produce opera but sell their productions to other organizations shall be considered "Sellers" or "Packagers".

(A) Regardless of the buyer or sponsor, such SOLD productions are not to be considered as either educational or charitable nor "Workshop" as defined herein.

(B) "Sellers" or "Packagers" must pay the AGMA members the off-Broadway rate or the popular-price opera rate as the case may be.

V. A committee shall be established consisting of: Emile Renan (Chairman), John Alexander, Amalia Catalani, David Dodds, Lloyd Harris, Herb Kummel, Rosalie Maresca, whose functions are as follows:

(A) To prepare a statement of principles and rules for the guidance of producers and AGMA members wishing to appear in opera "Workshops" in accordance with this resolution.

(B) To prepare a questionnaire, to be answered by all producers who wish to acquire a "Workshop" status and to have the privilege of having AGMA members appear without compensation.

(C) The Committee will determine which "Workshops" shall be listed on an "Approved Workshop" list and will recommend such approval to the Board of Governors. The Board of Governors' decision shall be final.

(D) The approved list of "Workshops" will be made available to all AGMA members and publicized in AGMAZINE and in other ways.

(E) The Committee will review, at the end of one year, the operations of this plan and will recommend to the Board modifications, continuance or discontinuance of the whole plan.

VI. These rules and the functions of the Committee shall be limited to the New York area only.

However, the procedures, as well as the rules, shall be made available to the membership of other AGMA areas for their determination, if they wish to apply them in their areas. If they do, they shall submit their rules and regulations to the Board for its approval.

* * *

A Committee has been set up to explore the matter of workshop performances in the dance field. Its members . . . Jeff Duncan, Hubert Farrington, Herb Kummel, Emile Renan . . . have begun their work.

Deceased

AGMAZINE reports with deep regret the death of member Frank Lakowski on December 13, 1964 in Chicago. The chorister had been a member of AGMA for a great many years, and was a member of the Lyric Opera of Chicago.

He had also been a member of the old Chicago Opera Company and was known to members of the New York City Opera through his appearances with that company during their engagements in Chicago.

On behalf of all AGMA members, condolences are extended to Mrs. Lorraine Lakowski and the children and grandchildren of the late member.

Election News

(Continued from Page 1)

Washington-Baltimore Area

One Soloist: James Deere (who is resigning from the Area due to his taking up residence in New York Area).

Nominations in Order

Areas have been advised of the vacancies and sample petitions for the nomination of officers and Board members have been sent out to all active members.

Eligibility for Voting

Only active members can vote. Only members in good standing as of February 1, 1964 are active members. Be sure to keep your membership in good standing so that you will be eligible to vote for your officers and representatives on the Board of Governors.

John Kuhn's Ordeal

AGMAZine used to carry a popular feature, "Backstage Noises" by Emile Renan. Between his busy schedule and lack of space in AGMAZine, it's been a long time (far too long!) since we've had an item from member Renan. He forwards a choice item from John Kuhn who wrote Emile as follows, December 15, 1964:

"Here is what happened: On December 5th, I sang 'King Kaspar' in 'Amahl' with the original NBC Television cast with the Hartford Symphony in Bushnell Auditorium, Hartford, Connecticut.

"The entrance of the kings was made from the rear of the Auditorium; this required us to walk out of and around the building. The ground was very icy. I fell and broke my right wrist, five minutes before I had to start singing!

"I did the performance without anyone's noticing that I was in trouble. After the first performance, a doctor was called who gave me permission to sing the second performance, scheduled for an hour later.

"It was about six hours after I had broken my arm that I finally arrived at the hospital where I was put to sleep for a short while and my arm put in a cast.

"Two days later, I left for Dayton, Ohio, where I did three more performances of 'Amahl.'"

It should be noted that John Kuhn's letter was typewritten! And he added, "Please forgive my bad typing but I have only one finger to work with."

All of which proves the old adage: the show must go on . . . and on . . . and on!

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

GENERAL FUND

Statement of Receipts and Disbursements (On a Cash Basis)

Fiscal Year Ended September 30, 1964

RECEIPTS:

Initiation fees		\$ 28,990.41
Dues:		
Active:		
Soloists	\$12,474.90	
Choristers	32,721.14	
Dancers	15,016.74	
Associates		
Soloists	20,140.74	
Choristers	18,228.55	
Dancers	15,850.85	144,432.92
Working permits		13,589.93
Contract forms		730.69
Service charges		1,422.65
Guests status		18,603.00
Total fees and dues		207,769.60
Interest income		3,000.64
Dividend income		375.47
Recovery from fire damage, net		803.02

TOTAL RECEIPTS

\$211,948.73

DISBURSEMENTS:

Office salaries	\$69,723.12
Secretarial & clerical services	2,759.81
Payroll taxes	3,568.83
Branch office expenses	
Los Angeles	\$19,091.86
San Francisco	5,416.58
Washington, D.C.	4,000.00
Philadelphia	1,065.90
Chicago	3,866.67
Seattle	848.79
New Orleans	80.00
Life insurance — members	11,959.86
Employees pension plan	1,471.81
Group Health and hospitalization	830.96
Insurance — general	1,561.89
Rent	8,454.74
Agmazine expense	3,049.80
Postage	4,630.38
Printing and mimeographing	5,383.38
Stationery & office expense	910.46
Press clippings, photographs and advertising	222.12
Telephone and telegraph	3,670.03
Delegates fees and expenses	981.90
Travel expense	2,929.90
Meeting and dinner expenses	930.28
Per capita tax	2,337.62
Contributions	1,667.50
Legal fees	2,731.13
Accounting fees	1,700.00
Arbitration fees	350.00
Dues and subscriptions	249.25
Miscellaneous expenses	2,303.44

TOTAL DISBURSEMENTS

\$168,748.01

EXCESS OF RECEIPTS OVER DISBURSEMENTS

\$ 43,200.72

The surplus reported above must be offset by the sum of approximately \$13,000.00 which covered bills due prior to September 1964 but which were not paid until after October 1, 1964 because of pressure of work on our Financial Department and accountants. Therefore, the realistic surplus should be approximately \$30,000.00.

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

Balance Sheet (On a Cash Basis) September 30, 1964

ASSETS:	Total	General Fund	Relief Fund
Cash	\$293,393.36	\$119,551.71	\$173,838.62
Investment in marketable securities—at cost			
General Fund			
(market value \$33,781.12)	28,771.26	28,771.26	
Relief Fund			
(market value \$246,138.00)	240,662.02		240,662.02
Furniture & fixtures	1.00	1.00	
Loans receivable	607.43	607.43	
Security funds and bonds—contra			
Manufacturers Hanover Trust Co.			
Security deposit account	74,166.90	74,166.90	
Claim adjustment account	4,160.25	4,160.25	
Deposits receivable	425.00	425.00	
TOTAL ASSETS	\$642,187.22	\$227,686.58	\$414,500.64
LIABILITIES:			
Security deposits payable—contra	74,166.90	74,166.90	
Claim adjustments payable—contra	4,160.25	4,160.25	
Taxes payable	970.54	970.54	
TOTAL LIABILITIES	79,297.69	79,297.69	
FUND BALANCE	\$562,889.53	\$148,388.89	\$414,500.64

AMERICAN GUILD OF MUSICAL ARTISTS, INC. RELIEF FUND

Statement of Receipts and Disbursements (On a Cash Basis) Fiscal Year Ended September 30, 1964

RECEIPTS:			
Theatre Authority		\$17,712.50	
Interest income			
Investments	\$11,359.80		
Savings accounts	7,552.20	18,912.00	
Loan repayments from members		2,880.28	
Gain on sale of securities		1,220.72	
Fines		24.00	
Contribution—G. Zacharias		10.00	
Total receipts			\$40,759.50
DISBURSEMENTS:			
Payments to members		5,185.50	
Loans to members		3,139.94	
Contributions			
Will Rogers Memorial Hospital	1,000.00		
American Guild of Variety Artists	150.00		
Negro Actors Guild	120.00	1,270.00	
Theatre Authority		366.60	
Total disbursements			9,962.04
Excess of receipts over disbursements			\$30,797.46

New Staff Member

The Board of Governors, at its November meeting, confirmed the appointment of Joan Greenspan as Assistant to the National Executive Secretary. Miss Greenspan had been functioning in this capacity on a temporary basis and is now a full-fledged staff member.



She brings to her post special qualifications: She received a B.S. degree in June, 1964 at the New York State School of Industrial and Labor Relations, Cornell University, Ithaca, New York. She also spent a Spring term in Florence, Italy, in 1963, making a detailed study in Italian and Florentine history, art, opera and language, as part of an experiment in International living. Miss Greenspan was awarded a Citation for Outstanding Achievement in 1960, from the Mayor of New York City.

Her duties at AGMA will include participation in Committee work, primarily on the Re-Classification of Roles Committee and the Committee studying workshop problems. She is a member of the Grievance Committee of the New York City Opera, assisted in preparing the Basic Agreement with the company and handles general problems of the company.

Her general duties include preparation of AGMA Artists Payrolls, preparation of AGMA dues deductions, conducting of Shop meetings, assisting in renewing expired Basic Agreements, reviewing AGMA artists' individual contracts, and assisting in all phases relating to the field of popular-priced opera.

Hy Notes

(Continued from Page 2)

there is a contract with AGMA or whether the workshop is on the approved "AGMA Workshop List."

This new approach is an experiment designed to meet a difficult situation, and will be reviewed in a year or two. AGMA can then determine whether it has been effective, both from the member's point of view and from the view of those employers who are performing under basic agreements.



Arthur
Backgren



John
Brownlee



Eugene
Conley



Galliano
Daneluz



Lawrence
Davidson



Wynema
McKinley
Fox



Carlton
Gauld



Joseph
Hancock



Lloyd
Harris



Jascha
Heifetz



Elisabeth
Hoepfel



Serge
Oukrainsky



Emile
Renan



Regina
Resnik



Betty
Stone

Distinguished Service Membership Established

The Board of Governors has adopted an amendment to the AGMA Constitution which will honor active members for distinguished service to their Guild. Fifteen such members have already qualified as "Active AGMA Life Members" as the new classification is titled. They are shown here and it should be noted that Francis Barnes qualifies for this honor as well, but is currently an AGMA employee and therefore on Honorable Withdrawal.

The Amendment defines the qualification for membership in the new classification: "An active Solo, Chorus or Dance Member who has served as an Officer and/or Member of the Board of Governors for no fewer than twelve years shall be entitled to be reclassified as an Active Life Member for Distinguished Service to AGMA."

"Whenever any Active Member has met the foregoing qualifications, the Board of Governors, upon notice from the Executive Secretary, effective with the next succeeding dues period, shall

classify such member as herein provided, and such member shall have precisely the same rights, privileges, duties and obligations as Active members, except that such member shall be excused during his lifetime from the payment of any and all dues or assessments levied upon the general membership."

Members classified to this new honor will continue to receive the benefit of the life insurance coverage at AGMA's expense.

Members so re-classified may naturally wish to decline the waiver of dues and continuing paying them, if they are still working within AGMA's jurisdiction. Some of the 15 members so honored have signified their intention of continuing dues payments.

AGMAzine is confident that members will welcome this new membership classification as all are generally agreed that this kind of unselfish, special devotion to AGMA, its guidance and its problems, should not go unrecognized.

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 *Co's*

- 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.
- 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

Managements Under AGMA Agreements

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., Suite 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.
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.
Sombrero 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 Ximenez-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 DePaur
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
Dessoff 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

Managements Under AGMA Agreements

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

CONCERT MANAGERMENTS

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
Carlton 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

Important Information

About Income Tax

Under a ruling of the United States Bureau of Internal Revenue, AGMA must advise its members of the following:

Members who paid their dues in full for the year 1964: The amount of \$5.04 per year (the amount paid per member to the Equitable Life Assurance Society of the United States) is not deductible for Federal income tax purposes.

Members who paid their dues for only part of the year 1964: A pro-rata portion of the \$5.04 is not deductible.

The balance of dues, as previously, is deductible.

It should be pointed out that the average cost per member for the Group Life Insurance varies from year to year. In past years, it has been considerably higher and the figure above does not include general and administrative costs, which, of course, also come from membership dues.

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

Leonard De Pauw
Relay Canto Agency
Harper Inc.
Harper Artists Corp.