

AGMAZINE

VOLUME XX, 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, 1967

Officers, Board Members To Be Elected

Preparations are now under way for AGMA's annual election, which this year will include seven officer replacements . . . all but the Third Vice-President . . . and members of the Board of Governors. The election is the responsibility of active members who are in good standing.

The kind of officers and Board members AGMA will have will depend on how seriously each eligible voter takes his responsibility. That the calibre of people in these posts, either officers or members of the Board of Governors, is as high as it has been through the years is a tribute to those members who rec-

ognize their voting responsibility.

New York Area, Philadelphia Area, Los Angeles Area and San Francisco Area will make Board replacements in this election. All AGMA Areas 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	437	9	56	418	237
Philadelphia and Vicinity	12	2	0	50	28
Chicago and Midwest	55	1	5	119	33
New Orleans and South	56	0	3	53	18
San Francisco and Vicinity	36	1	6	79	37
Los Angeles and Vicinity	96	4	7	130	44
New England and Vicinity	17	1	5	18	13
Pittsburgh and Vicinity	5	0	1	40	0
Washington-Baltimore	26	0	1	31	14
	740	18	84	938	424

Officers' Terms Expiring

John Brownlee, *President*; George London, *First Vice-President*; Jascha Heifetz, *Second Vice-President*; Elisabeth Hoeppel, *Fourth Vice-President*; Luigi Vellucci, *Fifth Vice-President*; Lawrence Davidson, *Treasurer*; George Shirley, *Recording Secretary*.

Board Members' Terms Expiring New York Area

Five Solo Singers: Gene Boucher, David Dodds, Richard Krause, Rosalia Maresca, Earnest Murphy.

One Instrumentalist: Seymour Lipkin.

Five Choristers: Amalia Catalani, Elinor Harper, Jayne Somogi, Harold

Sternberg, Mara Yavne.

Three Dancers: Jeff Duncan, William Glassman, Herbert Kummel.

Philadelphia Area

One Solo Singer: Walter Knetlar.

One Dancer: Marilyn Hagist.

Los Angeles Area

One Solo Singer: Kathleen DeSpain.

Three Choristers: John Cesario, Juanita McCollum, Paul Salamunovich.

One Dancer: Lola Montes.

San Francisco Area

One Solo Singer: Winther Andersen.

Three Choristers: Eugene Lawrence,

Richard Styles, Sally Winnington.

One Dancer: Robert Gladstein.

Nominations in Order

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

Eligibility for Voting

Only active members in good standing as of February 1, 1967 can vote. 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.

Hy Notes



In the many articles and books which have recently been published on the Performing Arts, there is a great deal of theorizing, projecting into the future, and speculation. Only one or two books, however, have tried to get down to the bedrock of factual information which could enable one to make proper judgments and evaluations. One of these was the "Rockefeller Brothers Fund Study on the Performing Arts." Another and most recent is a book called "Performing Arts—The Economic Dilemma: A Study of Problems Common to Theatre, Opera, Music and Dance." (By William J. Baumol and William G. Bowen. The Twentieth Century Fund. \$7.50). This is the first exhaustive study of the economics of the performing field and comes to some very startling and revealing conclusions.

For example, has the audience for the performing arts really expanded tremendously in the last few years, and is its nature different than in previous years? The authors show, as a result of surveys, that the overwhelming majority of audiences are well educated, affluent members of the professional and managerial class. Members of blue collar and working class, however, are a small portion of the audience and are very little involved in cultural matters and performances. Baumol and Bowen also show that the amount of money being spent by the public on tickets has, in fact, declined in the last 25 years. In 1929, it was 15¢ out of every one hundred dollars of income, and in 1963 it was 11¢ out of every one hundred dollars.

These two single facts vividly point up the fact that the cultural explosion is not quite an "explosion" and that, in relation to the expansion of all social organizations in the United States and to our population growth, the cultural field is standing relatively still. The obvious conclusion, therefore, that can be drawn is that additional sectors of the American population must be drawn into the audience ranks. Equally obvious is the fact that a revolution must take place in the minds of all the American people as to the great worth of cultural events which expresses itself in their willingness to spend more money for tickets.

This last point is extremely important because, as all AGMA members know, all cultural institutions in the United States continuously operate on deficits and the only way these deficits can be made up is by increasing the price of tickets or by an increased amount of subsidy.

Most people, however, keep asking: why must there be deficits? This study clearly shows that deficits are inevitable under the special conditions in which music, opera, dance and drama are produced. In most other industries, by increasing the number of units produced by every individual worker, both the cost and the price of such units can be reduced. In the cultural field, there is no way of increasing the per capita productivity of a singer or a dancer. Thus, if salaries and costs are raised when producing an opera or a play, the cost per unit will increase and the deficit, therefore, will increase.

All this doesn't mean that the performing artist is being paid today any-

by Hy Faine
National Executive Secretary

where near what he should be but as his compensation increases, or as the cost of the production increases, there will be a continuing gap between income and cost. And, what is most important, this gap will increase in the years ahead.

This once more brings us to the inevitable need for subsidies. American society, therefore, according to Messrs. Baumol and Bowen, must face the question squarely: where are the subsidies to come from—whether from public or private sources? The fundamental issue is: how much is American society prepared to increase the subsidies for the performing institutions so that they can not only bridge the ever-increasing income but at the same time increase the number of performances as well as the income of the performing artists.

I have been able to touch only the highlights of this excellent and very necessary book. I urge every AGMA member to buy, borrow or steal a copy and read it.

AGMA ZINE

SANDRA MUNSELL, *Editor*

VOLUME XX, No. 3

FEBRUARY, 1967

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2nd Vice-President
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3rd Vice-President

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HARRY H. HOWARD
1807 Pere Marquette Bldg.
523-1857
523-6520

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RAYMOND A. JONES
102 East Hubbard Street
Whitehall 3-1344

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105 S. LaSalle Street
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6636 Hollywood Blvd.
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Newhart and Grodin
Russ Building
San Francisco 4
YUkon 6-4060

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

New Rules on Election Materials

At its meeting on April 6, 1966, the Board of Governors adopted rules governing the mailing by AGMA of any election material for candidates in the coming election. Notice of these rules has been sent to election candidates in the event they might want to take advantage of the new rules and procedures:

In all regular elections of officers or members of the Board, each candidate shall have the right to submit a statement or other campaign literature in aid of that person's candidacy for mailing to all members of AGMA in good standing entitled to vote in such elections.

This material must be furnished, ready for mailing, to AGMA at its national office at times and dates designated by AGMA.

For the 1967 election, the deadline for receiving any material from candidates is April 7.

Material will be mailed by AGMA to members entitled to vote who are on its list current at the time, in a mailing separate from ballots. All statements will be in the same envelope and each statement will bear a notice to the effect that the statement has been supplied and paid for by the candidate (or his supporters or by a slate of candidates) and is not to be considered an endorsement by AGMA of the candidate or statements in his behalf.

Each statement must contain the name(s) of the sponsor(s) and a signed copy shall be filed with AGMA prior to mailing.

Each statement by or for a single candidate or a slate of candidates must be on a single sheet whose maximum size is 8½" x 11", suitable for insertion in a #10 envelope.

AGMA reserves the right to reject material that is libelous, unfair, obscene or patently untrue or that will, in AGMA's opinion, subject AGMA to legal liability.

Each candidate or sponsor will be assessed an equal share of the mailing costs. The signed statement filed with AGMA will contain an agreement to pay such assessment.

Ballots will be mailed from the National Office for the 1967 election on April 17th.

Mailing of material supporting candidacy will be made on April 14th.

Mailing the material from candidates in advance of mailing of the ballots will give members an opportunity to review candidates' materials prior to receiving ballots.

Candidates are urged to check with AGMA as to the number of voters in areas in which they are running, in order to determine exactly how many copies of candidates' materials are needed and so that AGMA can prepare the necessary number of envelopes.

Reminder: *Members of the Board of Governors* are voted upon by all members entitled to vote in their area. *National Officers* are voted upon by all members of AGMA.

Appointments and Elections

National

Two AGMA members have been appointed to the Board of Governors, both from the San Francisco Area. Robert Gladstein, dancer, and Sally Winnington, chorister, replaced two members who found it impossible to continue serving.

Los Angeles

The recent election of members to the Los Angeles Executive Committee resulted in the following:

Soloists: Margaret MacKay and Jack Vander Laan were re-elected.

Choristers: Lloyd Bunnell, elected; Paul Salamunovich re-elected.

Dancer: Joey Harris, elected.

Choreographer: Michel Panaieff, elected.

Washington-Baltimore

Ashton Morris, chorister, is now Chairman of the Washington-Baltimore Area Executive Committee, replacing Kathy Shipp.

Zip It!

Members are cautioned that first class mail will no longer be delivered by the postal service *unless a zip code appears*. AGMA has changed its address plates of the membership to conform with this edict, taking its data from the government's directory of zip code numbers.

If the zip code on your address plate is not correct, please don't lose any time in notifying AGMA. If you do not, you will be missing important notices, your copy of AGMAZine and other mail, and will also be contributing to a costly and wasteful practice.

Further, you can help by using the coupon below if you have moved recently.

Fill it out, cut it out and mail it to AGMA at 1841 Broadway, New York City, 10023.

NAME.....

NEW ADDRESS.....

CITY.....ZIP.....STATE.....

Old Address.....

City.....Zip.....State.....

Embassy Party

The members of the New York Opera Festival appearing this past summer in Washington, D. C. had a special treat, when the Italian Ambassador to the United States, His Excellency Sergio Fenoaltea graciously invited the group to attend a reception at the Italian Embassy.

AGMA Assistant Executive Secretary DeLloyd Tibbs, on behalf of the Board of Governors, wrote Signor Fenoaltea thanking him for the honor extended to the group.

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

Born

Beth and Richard Flusser announced the arrival of their first son and second child, Matthew Michael who made his bow on January 12th of this year. Sister Jennifer Jo shares her parents' enthusiasm for the newcomer.

AGMA extends its warmest congratulations to the Flussers and its best wishes for a long and happy life to Matthew.

Wed

Three weddings in the same company is probably a record in the performing arts! The New York City Opera Company "I do" sayers are Harris Davis, chorister, who married Judith Graff; Lyla Herbert, chorister, who married Alan McGill, a 'cellist in the orchestra of the company, and Robert Kelley, chorister, to Charlotte Povia, soloist.

AGMA extends multiple congratulations all around and best wishes to all three couples for the happiest of wedded bliss.

AMERICAN GUILD OF MUSICAL ARTISTS, INC. GENERAL FUND

Statement of Income and Expenses (On a Cash Basis) Fiscal Year Ended September 30, 1966

INCOME:

Fees and dues			
Initiation fees			\$ 22,501.12
Dues:			
Active:			
Soloists	\$44,379.10		
Choristers	35,164.68		
Dancers	17,993.20	\$97,536.98	
Associates:			
Soloists	\$23,157.63		
Choristers	16,943.01		
Dancers	14,286.10	54,386.74	151,923.72
Working permits			9,801.74
Contract forms			744.03
Service charges			1,348.44
Guests status			13,469.25

TOTAL FEES AND DUES

199,788.30

EXPENSES:

184,586.35

OPERATING INCOME

15,201.95

Other income:

Interest	3,020.36
Dividends	1,376.12

TOTAL OTHER INCOME

4,396.48

EXCESS OF INCOME OVER EXPENSES

19,598.43

Office salaries	\$81,395.48
Secretarial and clerical services	3,228.12
Payroll taxes	3,410.75
Branch office expenses:	
Los Angeles	\$19,534.03
San Francisco	5,371.74
Washington, D. C.	4,966.20
Philadelphia	1,639.03
Chicago	3,346.55
Seattle	1,100.00
New Orleans	138.65
	36,096.20

Life insurance . . . members	6,018.46
Employees pension plan	287.60
Group Health and hospitalization	989.29
Insurance . . . general	527.72
Rent	8,933.78
AGMAzine expense	4,557.21
Postage	4,248.19
Printing and mimeographing	137.69
Stationery and office expense	5,456.22
Press clippings, photographs and advertising	422.21
Telephone and telegraph	3,881.11
Delegates Fees and expenses	1,205.75
Travel expense	3,707.44
Meeting and dinner expenses	2,347.00
Per capita tax	2,123.95
Contributions	677.50
Legal fees	5,258.89
Accounting fees	3,800.00
Arbitration fees	600.00
Repairs and maintenance	885.87
Dues and subscriptions	637.75
Miscellaneous expenses	2,245.94

TOTAL CASH EXPENSE

183,080.12

Provision for depreciation—office machine

1,506.23

TOTAL EXPENSES

184,586.35

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

Balance Sheet (On a Cash Basis) September 30, 1966

ASSETS:	Total	General Fund	Relief Fund
Cash	\$227,316.57	\$ 95,784.62	\$131,531.95
Investment in marketable securities—at cost			
General Fund			
(market value \$66,486.38)	63,750.36	63,750.36	
Relief Fund			
(market value \$304,787.50)	332,895.46		332,895.46
Due from broker	1,008.40		1,008.40
Loans and miscellaneous receivables	1,317.91	1,142.67	175.24
Furniture & Fixtures	30,125.50	30,125.50	
Less: Accumulated depreciation	(1,506.23)	(1,506.23)	
Deposits receivable	425.00	425.00	
TOTAL ASSETS	\$655,332.97	189,721.92	465,611.05
LIABILITIES:			
Security deposits payable	76,903.65	76,903.65	
Claim adjustments payable	1,556.60	1,556.60	
	78,460.25	78,460.25	
Less: Cash and marketable securities in escrow	78,460.25	78,460.25	
Taxes payable	2,801.60	2,801.60	
TOTAL LIABILITIES	2,801.60	2,801.60	
FUND BALANCE	\$652,531.37	\$186,920.32	\$465,611.05

AMERICAN GUILD OF MUSICAL ARTISTS, INC. RELIEF FUND

Statement of Income and Expenses (On a Cash Basis) Fiscal Year Ended September 30, 1966

INCOME:		
Theatre Authority		\$18,825.00
Interest income		
Investments	\$11,907.48	
Savings accounts	6,930.48	18,837.96
Contributions		982.60
Gain on sale of securities		14.82
Fines		572.00
TOTAL INCOME		\$39,232.38
EXPENSES:		
Relief payments to members		5,414.80
Other payments to members		6,442.19
Contributions		
Will Rogers Memorial Hospital	1,150.00	
Negro Actors Guild	50.00	
American Cancer Society	150.00	
Louis Brook Foundation—		
blind musicians	100.00	1,450.00
Theatre Authority		141.00
Bank charges		2.35
TOTAL EXPENSES		\$13,450.34
EXCESS OF INCOME OVER EXPENSES		\$25,782.04

Important Information on 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 1966: The amount of \$4.48 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 1966: A pro-rata portion of the \$4.48 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.

Insurance Jeopardized by Late Dues Payers Though Charge is Eliminated

The Board of Governors has voted to eliminate the 25 cent charge which has heretofore been required of members if they paid their dues later than 31 days after the beginning of the dues quarter. This new rule will go into effect with the February 1, 1967 dues quarter.

The above Board action does not change the rule that the member's life insurance coverage will stop if he is in arrears for 31 or more days after the beginning of the dues quarter.

Therefore members must pay their dues within the 31 days after the beginning of the quarter so that they will remain covered by the insurance policy.

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
1145 E. Tujunga Ave.
Burbank, Calif. 91501
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.
Pasadena Opera Company
147 So. Los Robles
Pasadena, Calif. 91101
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.
Sombbrero 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
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

Managements Under AGMA Agreements

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.

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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

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247 West 46th St., N. Y. C. 10036

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Elwood Emerick
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John B. Fisher
Dorchester Towers
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Louise Flavel
155 West 68 St., New York City

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Robert Gardner Management
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N. Y. C. 10019

Jerry Merton Agency, Inc.
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Managements Under AGMA Agreements

(Continued from Page 7)

Theatrical Associates
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Vacchina-Arn Associates
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Vincent Attractions, Inc.
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Ronald Wilford Associates, Inc.
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Carl Yost
344 West 72nd St., New York City 23
Alfred Zega
200 West 57 St., N.Y.C. 10019

OTHER

Ojai Festival

NEW YORK AREA MEMBERSHIP MEETING

Friday, February 17, 1967 — 3:30 P.M.

PARK SHERATON SUITE

in the PARK SHERATON HOTEL

202 West 56th Street, New York City

Members of the New York Area Nominating Committee will be elected
at this meeting. A quorum is essential!

Honorable Withdrawals

Members are advised that requests for an honorable withdrawal from AGMA must be made in writing and will not be accepted unless so submitted.

There is a form for this purpose which can be obtained from the AGMA office, or a member may simply write a letter giving reasons for the request. But only a written request will be considered.

A withdrawal will not be granted unless

the member is paid up to the current dues quarter.

An honorable withdrawal suspends payment of dues during a member's period of inactivity in fields of AGMA's jurisdiction, provided the member remains inactive for a year or more. If work in AGMA's jurisdiction is resumed before one year has passed, dues are payable as though the withdrawal had not been granted. If this return to the

AGMA field is made after one year has expired, the member will be required to pay only current dues at that time plus a service charge of \$2.00.

The AGMA Group Life Insurance Policy does *not* cover members on Honorable Withdrawal. However, once a member is again in good standing with AGMA, he is immediately covered by the policy.

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