

AGMAZINE

VOLUME XXI, 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, 1968

Voting Nears—Officer, Board Members to be Elected

If all members eligible to vote do so in AGMA's upcoming election for Third Vice-President and members of the Board of Governors, 2,258 ballots will be counted . . . assuming all eligible voters follow the voting specifications carefully. This means getting ballots in by the prescribed date, signing the outside envelope, using the

official ballot, voting only once, and being an active member in good standing as of February 1, 1968.

AGMA is hoping to make this a record election in terms of valid ballots returned. Voting takes very little of members' time but serving takes a great deal of time!

All areas will make Board replacements in this election, by reason of members' terms expiring or an increase in entitlement. All Areas will participate in the election of the Third Vice-President.

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

<u>Area</u>	<u>Active Solo Singers</u>	<u>Active Instrumentalists</u>	<u>Active Stage Directors</u>	<u>Active Choristers</u>	<u>Active Dancers</u>
New York and Vicinity	477	12	47	401	256
Philadelphia and Vicinity	15	2	0	58	23
Chicago and Midwest	50	2	2	102	23
New Orleans and South	50	1	2	65	12
San Francisco and Vicinity	32	1	3	89	37
Los Angeles and Vicinity	116	3	8	142	60
New England and Vicinity	15	1	3	13	17
Pittsburgh and Vicinity	7	0	2	41	1
Washington-Baltimore	24	0	2	28	13
	<u>786</u>	<u>22</u>	<u>69</u>	<u>939</u>	<u>442</u>

Officer Term Expiring

Betty Stone, *Third Vice-President*.

Dancers: Carmen de Lavallade, Herbert Kummel, William Maloney, Dale Muchmore, Roger Pietrucha.

Board Members' Terms Expiring

New York Area

Six *Solo Singers'* terms expire but an increase in entitlement creates a total of seven to be elected in this category. Those whose terms expire are: Gabor Carelli, John Robert Dunlap, Muriel Greenspon, Lloyd Harris, David Lloyd and Regina Resnik.

Instrumentalists: An increase of entitlement of one.

Stage Directors: Henry Butler, Naomi Ornest.

Choristers: Arthur Backgren, Anthea DeForest, David Hicks, Lynda Jordan. Because of a decrease in entitlement, only three replacements will be made.

Philadelphia Area

Choristers: Wynema McKinley Fox.

Chicago Area

Solo Singers: Robert Smith.

Choristers: Frank Baker. The Area has had a decrease in entitlement of one, in this category, and there are four continuing incumbents.

New England Area

Solo Singers: William Conlon.

Pittsburgh Area

Choristers: Frank A. Kerin, Cornelius Rifugiato.

New Orleans Area

Solo Singers: Arthur Cosenza.

Choristers: Two incumbents remain in office but Area has had an increase in entitlement of one, in this category.

Los Angeles Area

Solo Singers: Paul Hinshaw, Brian Sullivan. Two incumbents in this category remain in office, and Area has had an increase in entitlement of one.

Instrumentalists: Jascha Heifetz.

Choristers: Charlotte DeWindt, John Radic. There is an increase in entitlement of one, in this category.

Washington-Baltimore Area

Solo Singers: Suzanne Brock.

San Francisco Area

Choristers: Present incumbents remain in office but there is an increase of entitlement of one in this category.

Nominations in Order

Areas have been advised of the vacancies and sample petitions for the
(Continued on Page 4)



The January 1968 issue of the Lincoln Center Journal, issued by the Lincoln Center of Performing Arts in New York City, carried an excellent article by Dr. Vivienne Anderson. This article was taken from an address given recently by Dr. Anderson, who is the Director of the Division of the Humanities and the Arts in the New York State Education Department, to a meeting of the Lincoln Center directors and officials.

Dr. Anderson first describes the joint program between her Division and Lincoln Center, of the reaction of students to the Lincoln Center of Performing Arts program made available to students, and then goes into two other aspects of the joint program.

Dr. Anderson first describes the joint program between her Division and Lincoln Center, of the reaction of students to the Lincoln Center of Performing Arts program made available to students, and then goes into two other aspects of the joint program.

I think this is a very exciting and far-reaching effort. The best way to tell you about it is to quote from Dr. Anderson's article directly:

"The Division of the Humanities and the Arts in the State Education Department is now taking certain specific steps to insure that this new access to outstanding performers becomes an integral part of the every day fiber of the curriculum—to be sure that it takes a place of priority equal to that of science, mathematics, English, foreign languages—all the major areas of the curriculum to which it bears so many natural relationships.

"Again . . . the Division has hired consultants to prepare curriculum materials which will give teachers concrete and tangible techniques to use in the classroom to authentically integrate the performing arts into the curriculum. The subject specialists of the Department will review these materials to be sure that they fit into the framework of the State's curriculum program. And, of course, Lincoln Center's Council on Educational Programs will review them to insure their technical and artistic authenticity.

"Along with the continuing issuance

of official curriculum materials in the performing arts, we are—again in partnership with Lincoln Center—embarking on a serious search for criteria to use in objectively evaluating the success of the program and in constantly seeking methods for its improvement.

"Beyond these factors, however, there are vital lessons that both teachers and students can learn directly from the performing artists. What is there in the training of a dancer, an actor, a musician that the educator can apply to his everyday task in the classroom? First, we find that the performer's training is built upon the complete dedication to quality. We find continuous, persistent practice in pursuit of the perfection of skills that must be mastered. We find a sympathy, a re-

gard and patience for the efforts of the beginner—teaching that demands hard, purposeful work—the development of honest self-criticism—continuous evaluation, combined with instruction, by the teacher. Do not all of these exemplify the best principles of the psychology of teaching and learning?

"In fact, in our constant search for exemplary models for the classroom, we would find it difficult to find a more dramatic illustration than the real live performing artist. Performers are dynamic—not static—models. They are a vivid illustration of the result of purposeful teaching and strongly motivated learning. Their performances not only fire the imagination of students through the effect of movement, cos-

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MAGAZINE

SANDRA MUNSELL, *Editor*

VOLUME, XXI, No. 3

FEBRUARY, 1968

LAWRENCE TIBBETT, *Founding President*

JOHN BROWNLEE, *President Emeritus*

GEORGE LONDON
President

NORMAN TREIGLE
1st Vice-President
LOUIS SCARRO
2nd Vice-President
BETTY STONE
3rd Vice-President

ELISABETH HOEPEL
4th Vice-President

LUIGI VELLUCCI
5th Vice-President
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Financial Secretary
YVONNE BENJAMIN
Membership Department

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EDWARD DAVIS
215 S. Broad Street
Kingsley 5-4310

Washington, D. C.
EVELYN FREYMAN
4706 Wisconsin Ave., N.W.
KEllogg 7-1010

New Orleans
HARRY M. HOWARD
1807 Pere Marquette Bldg.
523-1857
523-6520

Chicago
RAYMOND A. JONES
307 North Michigan Ave.
Chicago 1, Ill.
FR 2-8081

Boston
SANFORD WOLFF
29 South
LaSalle Street
FI 6-0252

Northwest
GEORGE PECKHAM
704 Bellevue East
Seattle 2, Washington
EAst 3-0438
MAin 2-8199

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FRANCIS BARNES
6636 Hollywood Blvd.
Hollywood 28, Calif.
Hollywood 2-2334

San Francisco
HARRY POLLAND
Suite 2600
100 Bush Street
YUkon 6-4060

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

Chicago Symphony Contract

Increases and other benefits have been achieved in the new Choral Agreement with the Chicago Orchestral Association (the Chicago Symphony). Credit Sanford ("Bud") Wolff, Raymond Jones and Herbert Neuer with accomplishing the following gains for Choristers:

Single performance rate increased from \$22.00 to \$25.00.

Two performances . . . increased from \$27.50 to \$32.50.

Three performances . . . increased from \$33.00 to \$40.00.

The contract now requires payment for 18 hours non-orchestral rehearsal, though the additional 11 hours (over the 7 of the previous contract) are on a downward graduated scale. This is a significant change in the contract and brings it just about at the point where payment is made for every hour worked.

Rehearsals will be avoided on holidays and certain holiday evenings or, if unavoidable, are to be compensated at the rate of \$5.00 per hour. Rest period provisions, the right of AGMA to approve fees for choristers who do solo work and meal allowances for out of town performances are further benefits.

The contract is for one year, retroactive to September 18, 1967.

Help Wanted!

Here's an idea from an AGMA member that all AGMans should cheer. The member has studied programs of a number of FM stations and was impressed with the disproportionately small amount of choral music played, in terms of total programming time.

Will you help adjust this imbalance? Call or write your local FM station and ask that more choral music be programmed. More scheduling of choral music will awaken listeners to the rich treasury of literature and performances available and thus will help encourage more people to attend choral concerts. It will please those who are already familiar with choral works and stimulate the interest of those who have not had an opportunity to experience listening to choral music because of poor program balance on their favorite stations.

A letter or a phone call . . . either one takes a very little time but could be the beginning of a movement with far-reaching consequences.

Exhibit "B"

AMERICAN GUILD OF MUSICAL ARTISTS, INC. GENERAL FUND

Statement of Income and Expenses (On a Cash Basis)

Fiscal Year Ended September 30, 1967

Sch. #	INCOME			
	Fees and dues			
	Initiation fees			\$ 20,304.98
	Dues			
	Active			
	Soloists	\$71,297.91		
	Choristers	52,887.03		
	Dancers	27,824.28	\$152,009.22	
	Associates			
	Soloists	32,231.40		
	Choristers	23,422.85		
	Dancers	21,538.92	77,193.17	229,202.39
	Working permits			5,297.80
	Contract forms			302.88
	Service charges			1,358.64
	Guests status			7,787.75
	Total fees and dues (1)			264,254.44
B-1	Expenses			212,949.66
	Operating Income			51,304.78
	Other income			
	Interest		4,360.27	
	Dividends		1,592.03	
	Total other income			5,952.30
	Excess of income over expenses			57,257.08

Note (1) Beginning August 1, 1967, dues were billed on a semi-annual basis rather than a quarterly basis as in the past. The effect of this change in billing was to include collection of five quarters of income in this year, increasing the income from dues for the year by approximately \$36,000.

Opera Workshop Classes at Clark Center Start February 6th

The Clark Center Opera Workshop, directed by Naomi Ornest, will begin a new set of classes on February 6 and 7, 1968 at the Clark Center for the Performing Arts, 51st Street and 8th Avenue.

One course, meeting every Tuesday for fifteen weeks, will be devoted to arias, duets, and ensembles, with special attention to the acting techniques required to achieve the most fully developed interpretation of the scenes studied. The class is limited in number so that individual attention may be given to the ever-present problem of achieving truthful acting while singing operatic literature. The music director for this course will be Kenneth Newbern.

On Wednesdays, the course will allot fifteen weeks to the preparation of a complete pro-

duction of "The Marriage of Figaro," in the English version by Ruth and Thomas Martin. Again the number in the class is limited to two singers for each role, in order to grant each member a fair amount of rehearsal time. Robert Hess will be music director of this course.

At the end of each of the fifteen-week sessions, a full-scale performance will be given at the Clark Auditorium under complete theatre discipline. In this way it is felt that AGMA members who wish to break in roles or expand their knowledge of the music theatre will have an opportunity to practice all the elements of performing which are so invaluable to an artist throughout his career.

Information about both of the courses may be obtained at the Clark Center, telephone CI 6-3700 ext. 296.

Chicago Lyric Opera To Have '68 Season

The Chicago Lyric Opera will have a season in the fall of 1968, AGMA having withdrawn its claims against the company, since it settled the claims and collected \$16,000 for choristers who had contracts for the cancelled 1967 season. One, and possibly two, soloists' claims have also been settled. The 1967 Agreement has been extended for another year.

After having signed a number of soloists and choristers for its 1967 season, the Chicago Lyric Opera announced cancellation of its season because it could not settle terms with musicians.

Sanford "Bud" Wolff, aided by Raymond Jones and Herbert Neuer, is to be congratulated for his skillful efforts in bringing about a resolution of this unhappy situation.

SAG Members Warned re Pictorial Center Rate

With wage rates at the Army Pictorial Center in Long Island City far below the Screen Actors Guild wage scale, SAG attempted to secure for its membership its scale of \$100 per day or at least the maximum Civil Service wages payable under applicable regulations. The Department of the Army and the Army Pictorial Center rejected SAG's proposals, making it necessary to order a work stoppage at the Center late in August.

The union was successful in obtaining the following *minimum daily rate* in its settlement with the Center, effective November 30, 1967:

All actors, including narrators \$88.00
General extra players 29.15
Special business extra players... 39.15

SAG's resolution, which AGMA has endorsed, provides for disciplinary action against any member who accepts employment from the Army Pictorial Center at less than the above-stated minimums, or who fails to report promptly to SAG any offer of employment at less than these rates.

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

Schedule "B-1"

GENERAL FUND

Schedule of Expenses

Fiscal Year Ended September 30, 1967

Sch. #		
B-1a	Office salaries	\$ 93,060.83
	Secretarial & clerical services	3,223.63
	Payroll taxes	5,246.96
	Branch office expenses	
B-1b	Los Angeles	\$19,849.31
	San Francisco	5,894.76
	Washington, D.C.	5,130.01
	Philadelphia	1,291.11
	Chicago	4,325.74
	Seattle	1,000.00
	New Orleans	620.00
	Boston	1,800.00
		39,910.93
	Life insurance—members	12,655.86
	Employees pension plan	1,113.36
	Group Health and hospitalization	1,001.33
	Insurance—general	1,978.54
	Rent	9,086.68
	Agmazine expense	3,396.12
	Postage	5,825.74
	Printing and mimeographing	920.19
	Stationery & office expense	4,447.58
	Press clippings, photographs and advertising	97.80
	Telephone and telegraph	4,359.06
	Delegates fees and expenses	972.05
	Travel expense	3,020.65
	Meeting and dinner expenses	723.04
	Per capita tax	4,920.57
	Contributions	1,195.50
	Legal fees	3,849.96
	Accounting fees	2,400.00
	Arbitration fees	508.00
	Repairs & maintenance	1,661.70
	Dues and subscriptions	724.75
	Miscellaneous expenses	3,618.53
	Total cash expenses	209,919.36
	Provision for depreciation—office machine	3,030.30
	Total expenses	\$212,949.66

AGMA Welfare Fund Serves Members

Members who find themselves temporarily unable to meet primary obligations of daily living are reminded that AGMA's Welfare Fund can assist them. The Welfare Fund receives 95% of its money from Theatre Authority.

A Committee of AGMA members passes on applications made by AGMA members, for assistance through the Welfare Fund.

The handling of Welfare Fund applications and all matters relating to assistance to members are kept in the highest confidence. Members who perhaps might need temporary aid for medical bills, prescriptions, basic living expenses and who perhaps have been reluctant to inquire about the Welfare Fund for fear of embarrassment, are assured that all such matters are kept completely confidential.

Nominations

(Continued from Page 1)

nomination of Third Vice-President and Board members are being sent out to all active members.

Eligibility for Voting

Only active members in good standing as of February 1, 1968 may vote. Be sure to keep your membership in good standing so that you will be eligible to cast your vote.

Wed

Lewis Lloyd, general manager of the Merce Cunningham Dance Company and administrator of the Cunningham Dance Foundation, and Theresa Dickinson, modern dancer, were married December 18th in New York City. AGMA extends its warmest wishes for long and happy life to the duo.

Exhibit "A"

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

Balance Sheet
(On a Cash Basis)
September 30, 1967

Sch. #	ASSETS	Total	General Fund	Relief Fund
A-1	Cash	\$233,157.27	\$155,693.12	\$ 77,464.15
A-2	Investment in marketable securities—at cost			
	General Fund			
	(market value \$82,902.50)	63,750.36	63,750.36	
	Relief Fund			
	(market value \$389,502.50)	423,608.90		423,608.90
	Due from broker	1,252.33	231.35	1,020.98
	Loans and miscellaneous receivables	1,518.05	12.08	1,505.97
	Furniture & fixtures	30,480.46	30,480.46	
	Less: Accumulated depreciation	(4,536.53)	(4,536.53)	
	Deposits receivable	425.00	425.00	
		749,655.84	246,055.84	503,600.00
	LIABILITIES			
A-3	Security deposits payable	131,051.48	131,051.48	
A-4	Claim adjustments payable	1,277.96	1,277.96	
		132,329.44	132,329.44	
	Less: Cash and marketable securities held in escrow	132,329.44	132,329.44	
		0	0	
	Taxes payable	1,878.44	1,878.44	
	Total liabilities	1,878.44	1,878.44	0
	Fund balance	\$747,777.40	\$244,177.40	\$503,600.00

Exhibit "C"

AMERICAN GUILD OF MUSICAL ARTISTS, INC.
RELIEF FUND

Statement of Income and Expenses
(On a Cash Basis)
Fiscal Year Ended September 30, 1967

Sch. #	INCOME:		
	Theatre Authority	\$23,750.00	
	Interest income		
	Investments	\$ 16,709.86	
	Savings accounts	5,099.88	21,809.74
C-1	Contributions from members	1,070.00	
C-2	Gain on sale of securities	15.62	
	Fines	112.35	
	Claims	400.00	
	TOTAL INCOME		\$47,157.71
	EXPENSES:		
C-3	Relief payments to members	5,860.80	
C-4	Other payments to members	1,339.15	
	Contributions		
	Will Rogers Memorial Hospital...	1,150.00	
	Theatre Authority	817.80	
	Bank charges	1.01	
	TOTAL EXPENSES		\$ 9,168.76
	EXCESS OF INCOME OVER EXPENSES		\$37,988.95

Hy Notes

(Continued from Page 2)

tune and sound; but pupils absorb something beyond those elements which openly attract the eye and the ear. They gain, consciously and unconsciously, an enormous respect for the performer who works in a dedicated fashion to master his skills—and succeeds. And perhaps their own roles as learners, and our roles as teachers, begin to assume new meaning.

"The desire for, and the sensation of success, which is a paramount drive in the training of a performing artist, is highly important to all youngsters in every phase of their education. The disadvantaged child, the disenchanted child, the student who tunes out or drops out, is frequently one who has been faced with repeated failure. Just as the dancer learns, literally step by step, it is necessary for many students to master skills and understandings by taking one small step at a time. This will insure success and mastery, so that students will maintain self-respect and form a workable foundation upon which to build and to learn.

"And beyond this, in a multi-racial society, the performing arts can play a singular role in education—with a special significance for the education of the disadvantaged. First, the school bears a deep responsibility to the students in the arts—to compensate for what they lack in their cultural environment at home. Secondly, the performing arts provide a universal language and demonstrate graphically that there is no natural aristocracy among men except the aristocracy of achievement. In the arts lie the germs of a cultural democracy, because here only talent and ability count—not race or affluence.

"The universal languages of music, drama and dance provide experiences that all human beings can share joyously and can understand with deep mutual response. An age of extreme materialism and preoccupation with mechanical pursuits underscores the importance of integrating the performing arts and the humanities into the daily school program as an accepted and cherished part of the everyday lives of our students. The goal of the Commissioner and the new Division, difficult but exciting, in this 'cultural coming of age' is to help to create, through

(Continued on Page 8)

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 Lyric Opera Association, Inc.
30 Lafayette Ave., Brooklyn, N.Y. 11217
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
Center Opera Company
1710 Lyndale Ave. South
Minneapolis, Minn. 55403
Central City Opera Assn.
910 16th St., Denver, Colo.
Chamber Opera Society of Baltimore
4715 Roland Avenue
Baltimore, Md. 21210
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
The Colonnade
131 Bloor St. West
Toronto, 5, Can.
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 Opera
Suite 611, 1615 California St.,
Denver, Colo., 80202
Doolittle, James-Greek Theatre Assn.
2700 No. Vermont Ave., Los Angeles, Calif.
Educational Opera Association, Inc.
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.
Greater Trenton Symphony Assn.
28 West State St., Room 1410
Trenton, New Jersey
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.
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
40 Ocean Avenue
Allenhurst, 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.
Opera Company of Boston
172 Newbury St., Boston 16, Mass.
Opera Guild of Greater Miami
330 Biscayne Blvd., Miami 32, Fla.
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.
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.
1414 Rockwell-Standard Bldg.
5th Ave. at Wood St.
Pittsburgh 22, Penna.
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 2408, 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.
Sombro Playhouse
4727 North Seventh St., Phoenix, Ariz.
St. Louis Festival Society, Inc.
461 N. Boyle Ave., St. Louis, Mo. 63108
St. Paul Civic Opera Assn.
Room 405, 305 Auditorium, St. Paul, Minn.
Spring Opera of San Francisco
War Memorial Opera House,
San Francisco, Calif.
Stamford Lyric Theatre
P.O. Box 992, Stamford, Conn.
Symphony Society of San Antonio
414 South Texas Bldg., San Antonio, Tex.
Syracuse Symphony Orchestra
113 E. Onondaga St.
Syracuse, N. Y. 13202
Toledo Opera Association, Inc.
3301 W. Central Ave., Toledo, Ohio
Tulsa Opera, Inc.
1610 S. Boulder, Tulsa, Okla.
Turnau Opera Players
Ward Pinner, Byrdcliffe Theatre,
Woodstock, N. Y.

DANCE

American Ballet Theatre
1790 Broadway, New York 19, N. Y.
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
Boston Ballet
186 Massachusetts Ave.
Boston 15, Mass.
Chicago Ballet (Ruth Page)
Rm. 2125, Field Bldg., 135 S. LaSalle St.,
Chicago 3, Ill.
Foundation for American Dance, Inc. and
City Center Joffrey Ballett
130 West 56 Street, N. Y. C. 10019
Martha Graham Dance Company
315 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
Harkness Ballet
4 East 75 Street, N. Y. C.
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.
Royal Ballet
Royal Winnipeg Ballet
Winnipeg, Manitoba, Canada
San Francisco Ballet
378-18th Ave., San Francisco, Calif.
Union Civica Mexicana of Santa Barbara,
Calif.

Managements Under AGMA Agreements

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.
Chanteurs de Paris
Choral Symphony Society
c/o David Labovitz
945 West End Ave., N. Y. C.
Concert Choir
101 West 31st St., New York City
Ray Conniff Singers
Rann Productions, Inc.
17100 Ventura Blvd., Encino, Calif.
Coro Polifonico di Roma
Leonard DePaur
746 St. Nicholas Avenue, N. Y. C.
Giannini Musical Productions, Inc.
45 Upper N. Terrace
Tiburon, Calif.
Little Orchestra Society
250 W. 57th 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 City 10023
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 10023
Paris Rive Gauche
Schola Cantorum
c/o Dr. Hugh Ross
410 E. 57 St., New York
Gregg Smith Singers
c/o Miss Roberta Sherry
1843 N. Cherokee
Los Angeles, Calif. 90028
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 10025
Whit/Lo Singers
Box 476, Quogue, N. Y.
Canterbury Choral Society
Church of the Heavenly Rest
2 E. 90th St., N. Y. C. 10028

AMATEUR CHORUSES (Covers AGMA soloists only)

Collegiate Chorale, Inc.
130 West 56th Street, New York 19
Desoff Chorus
26 West 56 St., N. Y. C. 10019
Master 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, Room 700
220 So. Michigan Ave.
Chicago, Ill. 60604
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.
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
414 So. Texas Bldg.,
San Antonio, Tex. 78205

CONCERT MANAGERMENTS

Herbert Barrett
250 West 57th St., New York City 19
Bernard and Rubin 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
Delia Productions, Inc.
247 West 46th St., N. Y. C. 10036
Thea Dispeker
59 East 55 St., N. Y. C. 10022
Elwood Emerick
501 Madison Avenue, N. Y. C. 22

William Felber Agency
6636 Hollywood Blvd., Los Angeles, Calif.
John B. Fisher
Dorchester Towers
155 W. 68 St., Suite 801, New York City
Louise Flavel
155 West 68 St., New York City
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
Beverly Hoffmann
3313 N. 38th, Milwaukee, Wisc. 53216
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. C. 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
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
185 West End Avenue, N.Y. 10023
Eric Semon Associates
111 West 57 Street, Suite 1412, N.Y.C.
Mildred Shagal, Inc.
119 West 57 Street, New York City
William L. Stein, Inc.
113 West 57th St., New York City 19
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. Trantum, 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

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Hy Notes

(Continued from Page 5)

education, an American personality that has as great zest for the arts as for material gain and gadgets. We want to build the cultural component deeply and firmly into the lives of all New York State students.

"And may I say that we shall continue to draw heavily on the magnificent resources that Lincoln Center brings to the Statewide educational program, and we shall continue to appreciate and value beyond words our joyous and productive relationship with Lincoln Center and the riches it provides for our students through its great performing artists."

I can only wish that other Music Centers and other State Educational Departments will do likewise.

Deceased

Vera Brynner, lyric soprano with the New York City Opera in the 1940's, died in New York City late in December. An early AGMA member (she joined in November, 1944), Miss Brynner appeared with the Metropolitan Opera in "Die Fledermaus," sang the leading role in Giancarlo Menotti's "The Consul," and sang the role of "Carmen" with the NBC-TV Opera in its first color TV presentation. In recent years, she confined her professional activities to teaching and recordings. She is survived by her husband, Roy Raymond, a daughter, and her brother, Yul Brynner. AGMA extends its warmest sympathies to the family of its late member.

Deceased

Paul Whiteman, the noted "King of Jazz" died in Pennsylvania December 29th at the age of 77. A member of AGMA in 1936, AGMA's Board of Governors had extended Honorary Life Membership to its late member, at its meeting on September 25th.

The funeral in New York City was attended by some 250 composers, band-leaders, lyricists, musicians, union officials, and others associated with the long, successful career of the man musicians called "Pops." A highlight in the Whiteman career was his launching of Gershwin's "Rhapsody in Blue" in Aeolian Hall which helped "raise popular music from the basement to the penthouse" in the words of Stanley Adams, president of ASCAP, who delivered a eulogy on the part played by Paul Whiteman in the music of the "Jazz Age."

To the widow and children of its late member, AGMA expresses its most sincere condolences.

AGMA was shocked to learn of the tragic death, on December 13th, of member David Poleri who, with his wife, Ilse, was killed in a helicopter crash in Hawaii. A member of AGMA since 1949, Mr. Poleri appeared in opera houses in New York, San Francisco, New Orleans, Miami, Philadelphia and Pittsburgh. The tenor, who was 40 when he died, made his debut at La Scala. AGMA extends its deepest sympathies to the children of the Poleris.

New Board Members



Jascha
Heifetz



John Robert
Dunlap

Jascha Heifetz has replaced Charlotte DeWindt of Los Angeles on the Board of Governors.

John Robert Dunlap, solo singer and AGMA member in the New York Area, has replaced James Deere, in the same category, on AGMA's Board of Governors.

Important Data For 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 \$5.02 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 \$5.02 is not deductible.*

The balance of dues, as previously, is deductible.

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