

AGMAZINE

VOLUME XXIII, 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, 1970

Major Gains in AGMA-"Met" BA

A new three-year agreement was reached by the American Guild of Musical Artists and the Metropolitan Opera Association on December 13, 1969. As a result of an extremely long and difficult negotiation, the following improvements in both money and working conditions will be applicable to all "Met" AGMA members.

PRINCIPALS

Weekly base salary

Solo Singers and Assistant Stage Directors:

(previous agreement—singers \$200.00 to \$325.00 with 15 years seniority; directors \$190.00).

Years Seniority	1969-70	1970-71	1971-72
1	\$265.00	\$275.00	\$280.00
2	275.00	285.00	300.00
3	280.00	300.00	325.00
4	290.00	325.00	350.00
5	300.00	350.00	375.00

Stage Director (previous agreement—\$275.00)
\$300.00 \$350.00 \$375.00

Stage Manager (previous agreement—\$220.00)
\$250.00 \$275.00 \$300.00

Assistant Stage Manager (previous agreement—\$140.00)
\$175.00 \$200.00 \$250.00

Performers compensated by Solo Singer weekly base salary
(previous agreement—4 with first cover 1/2 performance)

Up to any of the following combinations:

Performance	0	1	2	3
First Cover	5	4	3	1

CHORUS

Weekly base salary

(The previous weekly base was \$150.00 to \$194.00 with 19 years of seniority increments. The base salary covered

32 hours of work. The following weekly base will be paid for performances only and all rehearsal hours will be paid for in addition):

Years Seniority	1969-70	1970-71	1971-72
1	\$175.00	\$180.00	\$185.00
2	180.00	190.00	195.00
3	185.00	200.00	205.00
4	195.00	210.00	215.00
5	205.00	220.00	230.00
6	215.00	230.00	250.00

Performances compensated by weekly base salary (previous agreement—unlimited)

6 6 5

Compensation for all straight time rehearsal hours (previous agreement—payment only over 32 hours)

1969-70	1970-71	1971-72
\$5.00	\$5.00	\$5.00

The effect of these new rates for chorus will result in the following increase in salary over the previous rates:

1968-69 average weekly base—\$170.00

Increase from 1968-69 to 1971-72

Base weekly salary (average chorister at 5 year seniority step; increase from \$170.00 to

\$240.00 or + \$70.00) \$3,640.00

200 hours of rehearsal formerly included in base now to be paid at \$5.00 per hour \$1,000.00

Total Increase \$4,640.00

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Hy Notes

by Hy Faine
National Executive Secretary



I am writing this column from the Graduate School of Business Administration at the University of California in Los Angeles. You will remember that I wrote in the last *Hy Notes* that I have been appointed a Regents' Professor in Arts Administration and that I would be teaching and would be responsible for a new Arts Administration Program which is being developed at this School.

Since the first of this year, I have started both these activities. During the Winter Quarter, from January through March, 1970, I am giving a course called "The Environment of the Art World." This involves a consideration of the social, political, economic and environmental factors in American society as they affect the existence and development of Arts Institutions in the United States, in the fields of Opera, Theatre, Dance, Music and Art. This is a broad course and I find it very exciting to explore and analyze present policies and trends with the students, and to try to look ahead to potential future developments in the world of the Arts.

The students, about fifteen of them, who come from all fields in the Arts as well as from Public Administration and Political Science, are bright and challenging. They keep me on my toes. A number of them are working towards a Master's Degree in Arts Administration, which is the new Program I described previously; the others are taking the course as an elective for their own fields of concentration. Each brings to the course his own insights and experiences in his particular field. There are so many offerings in the Arts on the campus that I could spend almost all my time attending them. People outside the academic world are rarely aware of the number of concerts as well as performances of opera, dance and theater given by both students and touring companies—in addition to the exhibits and lectures that take place on a campus such as this one. Since I have been here, I have seen the Don Redlich Dance

Company in a beautiful performance at Royce Hall at the University. I have also heard the Roger Wagner Festival Chorale at the Los Angeles Music Center give a magnificent performance of Mozart, Pergolesi and Vivaldi religious music. I am looking forward to seeing both the Harkness Ballet Company and the American Ballet Theater in performances during the next two weeks.

Some people have the mistaken impression that very little of a cultural character is taking place outside the big Eastern cities. Within driving distance of Metropolitan Los Angeles (and driving is second nature here), there are dozens of other campuses and concert halls where one or another performance

is taking place. I hope to write more about this phenomena in future *Hy Notes* particularly about the Los Angeles Philharmonic concerts as well as the performances of the San Diego Opera Company, among others.

I have also been in telephone communication with the AGMA National Office at least once a week, via a conference call, so that I can discuss with the Staff and Executives the problems facing them and AGMA, in order to guide and help them in the handling of these situations. I have attended one meeting of the Los Angeles Area Executive Committee and I will be at the next Los Angeles General Membership Meet-

(Continued on Page 4)

AGMA ZINE

SANDRA MUNSELL, Editor

VOLUME XXIII, No. 3

FEBRUARY, 1970

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Kellogg 7-1010

New Orleans

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1807 Pere Marquette Bldg.
523-1857
523-6520

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

Boston

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MAin 2-8199

Los Angeles

FRANCIS BARNES
6430 Sunset Boulevard,
Suite 603
Hollywood, Calif. 90028
461-3714

San Francisco

HARRY POLLAND
Suite 2600
100 Bush Street
YUkon 6-4060

Canada

BERNARD CHADWICK
35 Hayden Street
Toronto 5, Ontario
924-1133

Major Gains in AGMA-"Met" Contract

(Continued from Page 1)

BALLET

Weekly base salary

(The previous weekly base was \$110.00 to \$140.00 with 10 years of seniority increments)

Years Seniority	1969-70	1970-71	1971-72
1	\$150.00	\$155.00	\$160.00
2	165.00	175.00	185.00
3	185.00	200.00	215.00

Hours and performances covered by weekly base salary (previous agreement—30 hours, unlimited performances)

Hours	28	27	25
Performances	5	5	5

Compensation for excess straight time hours (previous agreement—\$4.00)

\$5.00	\$5.00	\$5.00
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The effect of these new rates for ballet will result in the following increase in salary over the previous rates:

1968-69 average weekly base—\$120.00

Increase from 1968-69 to 1971-72

Base weekly salary (increase from \$120.00 to \$215.00 or + \$95.00) \$4,940.00

Reduction to 25 hours per week is expected to lead to 50 to 100 additional hours per year paid at rehearsal rate of \$5.00 (use 50 hours for calculation) \$ 250.00

Total Increase \$5,190.00

In addition to these substantial salary gains, major improvements in working conditions were also achieved.

VACATION

A fifth week of vacation will be added beginning with 1971-72. Vacations will be based on the following improved eligibility rules:

One week's vacation earned for each ten weeks of work for the first forty weeks of employment. In 1971-72, forty weeks of employment will qualify the artist for the fifth week of vacation. For the curtailed 1969-70 season, twenty-seven weeks of employment will qualify the artist for full four weeks vacation. Vacation shall be scheduled and paid at the end of the season after it is earned.

Per Diem (previous agreement—\$18.00)

1969-70	1970-71	1971-72
\$20.00	\$22.50	\$25.00

PENSION

An improved pension program has been submitted by the pension subcommittee which is based upon continuation of the present 5% contribution by the Metropolitan and the 3% contribution of the artist for the term of the contract.

INSURANCE

The Metropolitan management has agreed to cover Chorus, Ballet and Weekly Plan AGMA artists with improved Blue Cross, Blue Shield and Major Medical Insurance. This coverage will also be for the families of the above-named artists. In addition to Major Medical Insurance, a Life Insurance Policy of \$5,000.00 will be provided for these artists.

REDUCTION IN WORK WEEK

Gains were also made in working conditions which provide for a lessening of hours per week, performances per week, and rehearsals per day for all artists.

* * * * *

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

Soloists: Charles Anthony, Gene Boucher, Gabor Carelli, Nedda Casei, Russell Christopher, Frank Guarrera, Clifford Harvout, Bodo Igesz, Edmond Karlsrud, Cornell MacNeil, Chris Mahan, Sherrill Milnes, Paul Plishka, Robert Schmor, Louis Sgarro, George Shirley.

Choristers: Nadyne Brewer, Paul DePaola, Edward Ghazal, Elinor Harper, Lorraine Keane, Thomas Powell, John J. Trehy, Maria Yauger.

Ballet: Nicolyn Emanuel, Edilio Ferraro, Vivian E. Fisera, Jeremy Ives, Diana Levy, Donald Mahler, Phillip Rice, Howard Sayette, Lucia Sciorsci, Nancy Sklenar.

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

Statement of Assets, Liabilities and Fund Balance

(On a Cash Basis)

September 30, 1969

ASSETS

Cash		\$100,968
Investment in marketable securities—at cost (market value \$144,743)		139,269
Due from investment broker		1,354
Loans and miscellaneous receivables		1,603
Office furniture & equipment	\$ 32,731	
Less: Accumulated depreciation ..	10,844	21,887
Cash surrender value of annuity contract		3,226
Total assets		268,307

LIABILITIES

Security deposits payable	\$ 98,218	
Claim adjustments payable	1,528	
	99,746	
Less: Cash and marketable securities held in escrow	99,746	0
Taxes payable		715
Loans payable		119
Total liabilities		834
FUND BALANCE		\$267,473

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 1969: The amount

of \$5.08 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 1969: A pro-rata portion of the \$5.08 is not deductible.

The balance of dues, as previously, is deductible.

Hy Notes (Continued from Page 2)

ing at the end of this month. In these ways, I am able to keep in touch and be aware of AGMA problems and continue to participate in their resolution. I am thus personally blending both the academic and the practical aspects of the Arts World.

* * * *

In my last Hy Notes in the December, 1969 AGMAZINE, I wrote about the present situation of American arts institutions, both from a financial and an administrative point of view. I cited several examples. Unfortunately, the reference to the New York City Ballet has given some people the impression that their recent difficulties with the Musicians' Union were due to "administrative deficiencies" on the part of the company. This was not my intention and I sincerely regret this misunderstanding. In the case of the New York City Ballet Company only the financial crisis could apply—a crisis common to most arts institutions today.

In fact, in my opinion, the administration of this Company, under Miss Betty Cage's direction, is one of the best in the country and I wish there were more like it. It is in the hope of encouraging the development of this type of administration and administrator that the field of Arts Administration is now being offered at the Graduate School of Business Administration here at UCLA.

Election Note

The determination of the number of active members in good standing, and entitlement of the number of Board places for the area of New York and vicinity, has now been made. Following is the number of active members in the area:

Active Solo Singers	479
Active Instrumentalists	6
Active Stage Directors	42
Active Choristers	451
Active Dancers	283

The total number of chorister active members in the Philadelphia area was reported, in error, as 39. The actual number is 69.



AGMA deeply mourns the death of its Canadian representative, Larry H. McCance, who passed away early in January at the age of 52. AGMA shared representation in Canada with Actors' Equity, and Larry McCance served the interests of both unions with enthusiasm and devotion.

AGMA's association with Larry McCance began in October 1958, when for the first time, AGMA set up a working arrangement to cover fields in its jurisdiction in Canada. The need for Canadian representation became evident in Canada when that nation began developing its own companies, where previously it had relied on the importation of either principals or whole opera or ballet companies from America.

AGMA and Actors' Equity entered into an agreement, then, with the Canadian Council of Authors and Artists, providing for reciprocal arrangement between the two countries, with card mutually exchangeable. AGMA-style contracts are used for engagements in AGMA's fields, modified to fit the economic pattern of Canada; three mem-

bers from the opera field and three from the ballet world serve on the Canadian Advisory Committee.

Larry McCance has been a strong force in Canada, in creating more work opportunities, better conditions and wages for performers. His early years were spent as a performer, in theatre and radio and then in some of Canada's earliest TV productions. In 1952 he organized and staged productions for County Centennial celebrations as well as large industrial shows. He was the first Chairman of the Canadian Executive Committee in 1955, when AE established a Canadian branch and in 1958 became the Canada representative of AE and AGMA.

Mr. McCance is survived by his wife Ursula, son Edward Alexander and daughter, Linda Rose Boak, and his three brothers and sister. AGMA's sympathies most sincerely go out to them in their great loss.

AGMA has made a contribution in memory of Larry McCance to the Actors' Fund of Canada and to the Lawrence Tibbett Book Fund of the New York Library of the Performing Arts.

Bernard Chadwick, who has been associated for a number of years with Larry McCance, will carry on in the fine tradition AGMA's late, good friend established in representing AGMA's interests in Canada.

AMERICAN GUILD OF MUSICAL ARTISTS, INC.
Statement of Income and Expenses
(On a Cash Basis)
Fiscal Year Ended September 30, 1969

Income			
Dues			
Active			
Soloists	\$ 56,992		
Choristers	42,848		
Dancers	25,541	\$125,381	
Associates			
Soloists	27,073		
Choristers	19,214		
Dancers	20,458	66,745	\$192,126
Initiation fees			
			42,439
Working permits			
			10,207
Contract forms			
			818
Reinstatement fees			
			662
Guests status			
			9,907
Total income			256,159
Expenses			265,596
Operating (loss)			(9,437)
Other income			
Interest	5,400		
Dividends	9,879		
Total other income			15,279
Excess of Income Over Expenses			\$ 5,842

Kudos All Around

An Open Letter from A Fellow Member:

Congratulations . . . Thank You . . . and, most sincerely and significantly, Thank God!

I believe that AGMA has survived *with glory* the worst crisis in its history. Now, after the fact, some might say, "I wish we had never been put to such a test." I, for one, cannot wish that. If we didn't need it, we are certainly the better for it. Another member of the Board and I said in jest during one of the many protracted caucuses we endured this past summer, "Whatever the outcome, our profession will never be the same." From whatever angle, without jest, you choose to view it: that is true. I believe that our profession and our union have taken on new quality and greater stature.

I do not wish at this time to judge any "right or wrong" in what transpired between the Met management and its employees. We have heard countless statements in that direction—many, perhaps too many, from my lips. However, I do believe that what happened to us in 1969 will be a pivotal event in modern American culture.

But this letter is not to summarize or to analyze. I am writing this because I am grateful to my union, which I love, and I am grateful to people whom I have grown to know and admire during this experience.

To Herman Gray: I was late to offer support to this man who has supported us beyond the call of any professional duty. Let me not be tardy in saying that I have nothing but admiration and gratitude in my heart for him.

To Alan Olsen: The "Mister X" of our hopes and efforts could not have been more rightly chosen. He has been a strength to the Met Shop and a true representative to AGMA in circumstances where the two interests were sometimes not equal and when logic failed all others. To his qualities and performance I say, "Bravo! Bravo! Bravissimo!"

To Hy Faine: With a rebellious shop and many very independent-minded

(Continued on next page)

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

Schedule of Expenses

Fiscal Year Ended September 30, 1969

Staff salaries — New York	\$121,760
Secretarial & clerical services	2,595
Payroll taxes	5,847

Branch office expenses

Los Angeles	\$ 25,060	
San Francisco	8,365	
Washington, D.C.	5,114	
Philadelphia	1,531	
Chicago	5,795	
Seattle	1,917	
New Orleans	343	
Boston	2,632	50,757

Group life insurance—members	15,086
Employees' pension plan contributions	274
Group health and hospitalization—employees ..	2,199
Insurance—general	455
Rent, net	13,566
Agmazine expense	4,546
Postage	6,535
Deferred compensation expense	1,774
Printing and mimeographing	3,384
Stationery & office expense	3,880
Telephone and telegraph	4,632
Delegates fees and expenses	972
Travel expense	3,797
Meeting and dinner expenses	2,414
Per capita tax	4,401
Contributions	492
Legal	4,675
Accounting	2,500
Arbitration fees	658
Repairs & maintenance	2,889
Dues and subscriptions	620
Miscellaneous expenses	1,678
Total cash expenses	262,386
Depreciation—office equipment	3,210
Total Expenses	\$265,596

**AMERICAN GUILD OF MUSICAL ARTISTS, INC.
RELIEF FUND**

Statement of Assets, Liabilities and Fund Balance

(On a Cash Basis)

September 30, 1969

ASSETS

Cash	\$ 31,062
Investment in marketable securities—at cost (market value \$411,183)	506,133
Due from investment broker	6,650
Total assets	<u>543,845</u>

LIABILITIES

Bank overdraft—Manufacturers Hanover Trust Co. \$	1,639
Miscellaneous liabilities	2,242
Total liabilities	<u>3,881</u>

FUND BALANCE	<u>\$539,964</u>
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**AMERICAN GUILD OF MUSICAL ARTISTS, INC.
RELIEF FUND**

Statement of Income and Expenses

(On a Cash Basis)

Fiscal Year Ended September 30, 1969

Income

Theatre Authority	\$ 23,950
Interest income	
Investments	\$ 26,879
Savings accounts	2,288
	<u>29,167</u>

Contributions from members and others .	<u>279</u>
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Total income	<u>\$ 53,396</u>
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Expenses

Relief payments to members	7,342
Other payments to members	44,122
Contribution—	
Will Rogers Memorial Hospital.	1,000
Accounting	900
Legal	400
Theatre Authority	564
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Total expenses	<u>\$ 54,328</u>
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Excess of Expenses Over Income	<u>\$ (932)</u>
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members, our Executive Secretary has proven again his knowledge and support are, as they have been, essential to anything AGMA undertakes and accomplishes. He is *the best*. Through him AGMA has solved its multiple problems through a single source, and through him AGMA is a united union.

To Committee Members for the Chorus and Ballet: Memory reminds me that the three sections of the Met Shop have not always understood each other as well as in these famous five months. No new contract can erase the rapport and unity that this recent trial produced among us. You are great people. I am honored to share a stage with you.

To the Soloists, Committee and Members: Whatever authority or responsibility I possessed or used in these negotiations came from a shop minimal in attendance but strong in support. I am proud to be considered part of you. What I can contribute to our profession is my duty to the caliber of my colleagues.

In our work The Duke says very little to the Cepranos and their friends. BUT this time Rigoletto collaborated with Marullo. From this comes my greatest thanks!

To Cornell MacNeil: God Bless You! In a profession where Parma is so lofty, Thank God you were born in Minnesota. In a plot where so much nobility and voice evaporated, you remained noble and vocal, and when operatic stars were not shining very brightly, you were the most stellar. Thank you, Mac.

Last in order, but first in importance! *Thank you to the Board of Governors!* There are, I observe, few unions in the modern labor movement so democratic in nature or so tolerant in adversity. I shall always be proud to continue to support you and AGMA in whatever way I can.

A reporter asked me this morning, "How do you feel, now that it's over?" I replied, "Relieved! We've survived." He exclaimed, "Are you kidding? You've won!" I guess he's right.

My friends!

Happy, *HAPPY* New Year!

GENE BOUCHER

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 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
Canadian Opera Company
129 Adelaide St. West, Suite 517
Toronto 1a, Ontario, Canada
Center Opera Company
1503 Washington Ave., S.
Minneapolis, Minn. 55404
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
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.
609 Diablo Drive, Claremont, Calif. 91711
Florentine Opera Co. of Milwaukee
5500 W. Capitol Drive
Milwaukee, Wisc. 53216
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

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.
Lyric Opera of Chicago
20 North Wacker Drive, Chicago, Ill.
Lyric Opera of Los Angeles
3670 Ventura Canyon Avenue
Sherman Oaks, Calif.
Lyric Opera of Orange County
608 Laguna Canyon Road
Laguna Beach, Calif.
Metropolitan Opera Assn.
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.
Opera Classics, Inc., of New Jersey
c/o George Ungaro
P. O. Box 394, Paramus, N. J.
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.
Opera Theatre of St. Louis
607 N. Grand Blvd., St. Louis, Mo. 63103
Pacific West Coast Opera Co.
2125 Mayview Drive
Los Angeles, Calif. 90027
Pasadena Opera Company
P.O. Box 2496, Pasadena, Calif. 91105
Philadelphia Grand Opera Co.
1422 Chestnut St., Philadelphia, Pa.
Philadelphia Lyric Opera Co.
1518 Walnut St., Suite 1410
Philadelphia, Penn. 19102
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.
Saint Paul Opera Association
143 West Fourth St., St. Paul, Minn. 55102
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
Sombbrero Playhouse
4727 North Seventh St., Phoenix, Ariz.

Spring Opera of San Francisco
War Memorial Opera House,
San Francisco, Calif.
Stamford Lyric Opera Association, Inc.
P. O. Box 998, Stamford, Conn.
Symphony Society of San Antonio
414 South Texas Bldg., San Antonio, Tex.
Toledo Opera Association, Inc.
3301 W. Central Ave., Toledo, Ohio
Tulsa Opera, Inc.
1610 S. Boulder, Tulsa, Okla.
Turnau Opera Players
c/o Ward Pinner
130 West 56 St., N. Y. C. 10019
Western Opera Theatre
War Memorial Opera House
San Francisco, Calif.

DANCE

Alvin Ailey Dance Theater
Brooklyn Academy of Music
30 Lafayette Ave., Brooklyn, N.Y. 11217
American Ballet Company—Eliot Feld
2291 Broadway, N. Y. C.
American Ballet Theatre
1619 Broadway, N. Y. C.
Ballet Spectacular, Inc.
P.O. Box 4871, Miami, Florida
Bolshoi Ballet
Boston Ballet
577 Washington St., Boston, Mass. 02111
Chicago Ballet (Ruth Page)
c/o Thomas H. Fisher
53 West Jackson Blvd., Suite 1650
Chicago, Ill. 60604
Cunningham Dance Foundation
Brooklyn Academy of Music
30 Lafayette Avenue, Brooklyn, N.Y. 11217
Foundation for American Dance, Inc. and
City Center Joffrey Ballett
130 West 56 Street, N. Y. C. 10019
Genaro Gomez and Lydia Torea
Spanish Dance Co.
9000 Sunset Blvd., Hollywood, Calif.
Martha Graham Dance Company
315 East 63rd Street, N. Y. C.
Hampton Arts Theatre, Inc.
119 West 57th St., New York City 19
Harkness Ballet
4 East 75 Street, N. Y. C.
Houston Ballet Company
2018 W. Gray, Houston, Texas 77019
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

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150 West End Ave., N. Y. C. 10023

Century Artists Bureau
609 Fifth Avenue, N. Y. C.

Circle in the Square, Inc.
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Ray Coniff Singers
Rann Productions, Inc.
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Coro Polifonico di Roma

Clann Gael
c/o Albert Morini
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Giannini Musical Productions, Inc.
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Tiburon, Calif.

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1860 Broadway, N. Y. C. 10023

Los Angeles Master Chorale
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Walton Music Corporation, 1841 Broadway
New York City 10023

Men of Song Enterprises, Inc.
c/o Edmund Karlsrud, 948 The Parkway,
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Mitzelfelt Chorale
865 N. Perry Street, Montebello, Calif.

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551 Fifth Avenue, N.Y.C. 10017

New York Pro Musica
300 West End Ave., New York City 10023

Orpheon Chorale
233 West 99 Street, N.Y.C.

Schola Cantorum
c/o Dr. Hugh Ross
410 E. 57 St., New York

Gregg Smith Singers
c/o Miss Roberta Sherry
1802 N. Bereno Street
Los Angeles, Calif. 90027

Clyde S. Turner
519 West 143rd Street, N. Y. C.

Roger Wagner Chorale
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Los Angeles 90024, Calif.

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Dessoif Chorus
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c/o Martin Josman
789 West End Ave., N.Y.C. 10025

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, 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.

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.

Pro Arte Double Chorale
119 Pawnee Ave., Oakland, N.J.

San Francisco Symphony Ass'n.
War Memorial Opera House,
San Francisco, Calif.

Shreveport Symphony Society
P. O. Box 4057, Shreveport, La. 71104

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

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New York City 19

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Dianne Copelon
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Giorgio D'Andria
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N. Y. C. 10019

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Musical Artists (Susan Pimsleur)
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Emmy Niclas
147 West 55th St., New York City 19

Sardos Artist Management Corporation
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David Schiffman
111 West 57 St., N. Y. C.

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.
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Ojai Festival

Deceased

AGMA notes with deep regret the death of members Louis Diamond and Augusta Zerlein, who were longtime members of AGMA in the chorister category.

Mr. Diamond passed away on December 16, 1969 in New York City.

Miss Zerlein passed away in New York City on December 8, 1969.

AGMA extends its sincere condolences to the families and friends of its two valued members.

Salvatore Baccaloni, longtime member of AGMA, passed away on December 31, 1969, in New York City. The popular bass sang with the Metropolitan Opera for 22 years and, in the words of Francis Robinson, assistant manager of the "Met," "he was the greatest scene stealer in the business." The amply proportioned singer was considered one of history's greatest buffos and excelled vocally and histrionically, in such comedy roles as *Don Pasquale*, *Leporello*, *Doctor Bartolo*, *Osmin* and *Fra Melitone*. The artist is survived by his widow and AGMA's deepest condolences go to her in her great loss.

Bori Fund Grants

The Lucrezia Bori Foundation, created under the will of the late Metropolitan Opera diva, announced grants totaling \$415,000 to a number of opera companies, music schools and other cultural institutes. Grants were made as follows:

Metropolitan Opera Association, \$100,000 for the "Met" Opera Studio; Spanish Institute, \$55,000; Manhattan School of Music, \$50,000; Third Street Music School Settlement, \$50,000; National Academy of Design, \$25,000; Opera Association of New Mexico, \$25,000 for the Apprentice Artist Program of the Santa Fe Opera; Harlem School of the Arts, \$10,000; two orphanages in Spain, \$50,000.

The gifts represent the final distribution of the assets of the Foundation.

Miss Bori, a native of Valencia, Spain, and one of AGMA's early members, passed away in New York in 1960.

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