

AGMAZINE

VOLUME XXV, No. 2

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

FEBRUARY, 1972

Elections Upcoming

AGMA's annual election . . . the democratic process by which members select their representatives on the Board of Governors . . . is approaching. A Third Vice-Presidency will also be on the ballot.

Active members in good standing as of February 1, 1972 total 2,589 eligible voters. All areas will participate in election of a Third Vice-President and most Areas will make Board replacements or re-elect current members.

The kind of leadership AGMA has, the calibre of its Board members depends upon you, the voter. Let's make this a record election!

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

<u>Area</u>	<u>Active Solo Singers</u>	<u>Active Instrumen- talists</u>	<u>Active Stage Directors</u>	<u>Active Choristers</u>	<u>Active Dancers</u>
New York and Vicinity	523	5	39	479	285
Philadelphia and Vicinity	17	0	0	66	34
Chicago and Midwest	90	2	7	156	17
New Orleans and South	20	1	2	29	7
San Francisco and Vicinity	37	2	5	62	22
Los Angeles and Vicinity	116	3	7	146	46
New England and Vicinity	24	0	1	13	16
Pittsburgh and Vicinity	7	0	1	47	3
Washington-Baltimore	59	0	3	62	18
Texas	22	0	1	28	2
Northwest	15	0	0	40	2
	<u>930</u>	<u>13</u>	<u>66</u>	<u>1128</u>	<u>452</u>

Officer Term Expiring

Gene Boucher, *Third Vice-President*.

Board Members' Terms Expiring

New York Area

Nine Solo Singers: John Alexander, Nico Castel, William Dembaugh, David Hicks, Norman Kelley, Rosalia Maresca, Julian Patrick, Emile Renan, Robert Schmor. There is also an increase in entitlement of one in this category.

Twelve Choristers: Jennie Andrea, Yolanda Antoine, Betty Baisch, Kenneth Bonjukian, Charles Cooke, Harris Davis, Anthea DeForest, Jack DerGurahian, Joseph Hancock, Edson Hoel, Thomas Pyle, Mara Yavne. There is also an increase in entitlement of one in this category.

Seven Dancers: Dermot Burke, Rosemary Dunleavy, Herbert Kummel, Phyllis Lamhut, Terry Orr, Richard Rein, Howard Sayette.

Philadelphia Area

Two Choristers: Irene Jacoby, Bert Kornfeld.

Dancers: While there is no dancer term expiring, the category has had an increase in entitlement of one.

Chicago Area

One Solo Singer: Joseph Budziszewski, and an increase in entitlement of one.

Six Choristers: John Cleveland, Jacqueline Fabish, Lorraine Hernandez, Helen Paschke, George Zacharias, Casimir Zielinski.

One Dancer: Kenneth Johnson.

New Orleans Area

Two Solo Singers: Donald Bernard, Audrey Schuh. There is a decrease in entitlement of one, in this category.

Two Choristers: Mary Schwark Bertucci, Harry Howard. There is a decrease in entitlement in one, in this category.

Los Angeles Area

Three Solo Singers: Mary Costa, Archie Drake, Henry Reese. There is an increase in entitlement of one, in this category.

Choristers: There is no term expiring for choristers but there is an increase in entitlement of one, in this category.

Two Dancers: Donald Eryck, Michel Panaieff. There is a decrease in entitlement of one, in this category.

New England Area

One Chorister: Geraldine Barretto.

Washington-Baltimore Area

Solo Singers: There is an increase in entitlement of one, in this category.

One Chorister: Yvonne Easter. There has been an increase in entitlement of one, in this category.

One Dancer: Hiller Huhn.

(Continued on page 3)

The State of the Union



by DeLloyd Tibbs
National Executive Secretary

Elsewhere in this issue of AGMA-ZINE you will find the Financial Report on our general funds for the fiscal year ended September 30, 1971. Just as many of our sister unions, AGMA, faced with the increasing costs of the times, has found it necessary to approach our budget with the proverbial sharp-pointed pencil. The Financial Report on our general funds for the previous year, which ended September 30, 1970, revealed an excess of expenses over income of \$39,325.00. This deficit was due in part to one-time expenses. The absence of these one-time expenses, combined with reductions in other expenses, accompanied by additional income gained from the minimal dues increase which became effective August 1, 1971, made possible an almost balanced budget for the fiscal year ended September 30, 1971.

I refer to a balanced budget for, although the report shows a deficit of \$8,484.00 for the year ending September 30, 1971, this deficit is attributable entirely to a loss of \$8,159.00 brought about by the sale of securities. With respect to this sale of securities, I hasten to point out that the substantial growth of the replacement securities clearly indicates that our financial advisors served us well in recommending these transactions, although the actual growth of the replacement securities will not be reflected in the report until such time as the securities are sold.

In our efforts to balance the budget for 1971, the major economy measure was the reduction of our National Executive staff by one member with the departure of Mr. Faine. This reduction of one executive placed a heavy burden on the entire National Office staff. However, from the economic standpoint, it achieved its goal.

The budget projections for 1972 which had to take into account such items as the uncertain income from dues payments of foreign artists as compared with the previous year, made advisable the elimination of salary increases for the members of the AGMA

staff at the usual time in December. I hardly need to point out that in the light of current cost of living increases and increased taxes, this was not a popular stance to take with our employees whose lives are spent pursuing and achieving better working conditions and better salaries for our members. These economies obviously for practical reasons have their limitations.

We must seek other ways to economize and this, combined with continued growth of our membership, will hopefully provide the answers to our economic problems. Our recent count of active members in connection with the 1972 election substantiates continued growth of our membership. In my visits to AGMA areas during 1971, the most frequent queries from members con-

tained questions concerning AGMA's economic health. I am therefore taking this opportunity to supplement the data contained in the Financial Report with information which is of obvious interest to our membership.

Naming Names

It is a common practice for performers to use a variety of professional names, for their own good reasons. But unless AGMA members notify the AGMA membership Department about the various names by which they are known, considerable confusion results. Please take a moment to write or phone the National Office, to register with the Membership Department each name by which you are known. It's in your own interest!

AGMA ZINE

SANDRA MUNSELL, *Editor*

VOLUME XXV, No. 2

FEBRUARY, 1972

LAWRENCE TIBBETT, *Founding President*

JASCHA HEIFETZ, *Founding Vice-President*

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Philadelphia
EDWARD DAVIS
1420 Walnut Street
732-4310

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4706 Wisconsin Ave., N.W.
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34 San Jose Avenue
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Chicago
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307 North Michigan Ave.
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FR 2-8081

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11 Beacon Street
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Texas
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279-4720

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704 Bellevue East
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EAst 3-0438
MAin 2-8199

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

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

Canada
BURNARD CHADWICK
35 Hayden Street
Toronto 5, Ontario
924-1133

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

Statement of Assets, Liabilities and Fund Balance (On a Cash Basis)

September 30, 1971

ASSETS

Cash		\$ 62,601
Investment in marketable securities— at cost (market value \$117,145)		124,746
Due from investment broker		122
Miscellaneous receivables		510
Office furniture & equipment (note 1)	40,795	
Less: Accumulated depreciation	5,007	35,788
Cash surrender value of annuity contract and life insurance policies (note 2)		13,285
Total assets		237,052

LIABILITIES

Note payable—bank (note 1)		15,686
Security deposits payable	158,238	
Claim adjustments payable	654	
	158,892	
Less: Cash and marketable securities held in escrow	158,892	
Payroll taxes withheld	1,702	
Total liabilities		17,388
FUND BALANCE		\$219,664

Backstage Noises By Emile Renan



The last column was concerned with what we do, and do not know about ourselves and about our "field."

This column will be concerned with "improving our insights" and "making life a little cosier and clearer."

So . . . let us consider restaurants. The "in" places like us to wait in queues. And, when we do get a table, our problems may have just begun. Here, as a public service, is the experience of Earl Wrightson and Lois Hunt in the famed Russian Tea Room.

The restaurant was not crowded and Lois and Earl *finally* got seated. They were provided with menus, and glasses of water were set before them. But "their" waiter failed to make an appearance. And so the expectant diners waited. And they waited. Waiters passed and repassed endlessly, their attention somehow never quite gotten.

And Lois and Earl waited.

There came a moment when Earl began to scream at the top of his big, resonant voice: "Help! Help! HELP!"

In a trice, the table was surrounded by waiters and maitres and just plain people.

"What's the matter? What's wrong? What's the trouble?"

"Why," replied the meek Wrightson, "I'm hungry!"

* * *

The method is possibly just the least bit drastic but oh, it works! I've tried it myself.

* * *

Now, what about those "no substitutions" places?

* * *

Joseph Lippman was "on the road." Luncheon found him in a small, crowded restaurant. The menu warned that there could be "no substitutions."

Joe tried the approach of reason.

"Miss," he said, "I'm on a very strict diet. Could I *possibly* have tomato juice instead of the soup?"

(Continued on next page)

Election Upcoming (continued from Page 1)

Texas Area

Solo Singers: This new Area, covering the states of Texas and Oklahoma, is entitled to one in this category.

Northwest Area

Solo Singers: This new Area, which includes the states of Washington, Oregon, Idaho, Montana and Wyoming, is entitled to one, in this category.

Choristers: This Area is entitled to elect two, in this category.

Nominations in Order

Areas have been advised of vacancies, and sample petitions for the nomination of Third Vice-President and

Board of Governors members are being sent out to all active members.

Eligibility for Voting

Only active members in good standing as of February 1, 1972 may vote. Aside from all the obvious reasons for doing so, keep your membership in good standing so that you will be eligible to vote.

Baby Talk

Lawrence and Mary Anne Davidson welcomed a son, Adam Jacob, on December 23, 1971; young Adam weighed in at more than 6 pounds. Father is Treasurer of AGMA. Congratulations to the happy parents!

Backstage Noises

The gum-chewing charmer had the ready answer: "No substitutions."

"Yes, but you see, I'm not supposed to have soup ----"

"'No substitutions.' 'S'matter, cantcha read?"

"Oh, all right, then. But can I at least have a green vegetable instead of potatoes?"

"Look, mister, 'no SUBSTITUTES'!"

And so it went. No broiled meat instead of fried, no salad instead of "creamy cold slaw."

"NO SUBSTITUTIONS!!!" And the waitress was now beginning to enjoy herself.

By the time he was ready for dessert, Joe had "had it." Diet thoroughly violated, he decided he might as well be hung for the sheep as for the lamb. He happily broke down: "Apple pie," he crooned, "I'll have the apple pie."

"I'm sorry, sir," said the waitress, "we're out of apple pie. You'll have to take something else."

"I'M sorry," roared our happy warrior, the gleam of combat now back in his eye. "but I *can't* take something else. 'S'matter, cantcha read? 'NO SUBSTITUTIONS!' And I *want* apple pie!"

The manger came over, with that priceless expression: "What seems to be the matter?"

Joe: "Nothing *seems* to be the matter. Your waitress suddenly wants me to violate your menu. It says 'no substitutions' yet *she* wants me to choose something else just because you're out of apple pie!"

Manager: "But, sir, be reasonable. I know you've had a little trouble at this table but how can we serve what we don't have?"

Joe: "Mr. Manager, when it suited *your* purpose, I couldn't make substitutions, even though you had 'em and I was perfectly willing to pay extra for them. Well, now I want apple pie. I'LL take no substitutions or I won't pay for my lunch."

At this point, laughter and murmurs of approval were heard from neighboring tables; whereupon the manager, in a weak and somewhat hoarse voice, pleaded: "We *have* no apple pie. We're out of it."

"Why, that's perfectly all right," beamed Joe in his most gracious manner, "I'll wait. You can bake it here or

(Continued on next page)

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

Statement of Income and Expenses (On a Cash Basis)

Year Ended September 30, 1971

Income			
Dues			
Active			
Soloists	\$ 63,202		
Choristers	49,152		
Dancers	33,148	\$145,502	
Associates			
Soloists	27,957		
Choristers	21,534		
Dancers	18,771	68,262	
Miscellaneous		6,004	\$219,768
Initiation fees			53,481
Working permits			7,981
Contract forms			879
Reinstatement fees			434
Guests status			10,099
Total income			292,642
Expenses			301,774
Operating (loss)			(9,132)
Other income			
Interest	4,736		
Dividends	4,071		
(Loss) on sales of securities	(8,159)		
Total other income			648
Excess of expenses over income			<u>\$ (8,484)</u>

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 1971: *The amount of \$5.00 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 1971: *A pro-rata portion of the \$5.00 is not deductible.*

The balance of dues, as previously, is deductible.

Met Awards

The New Year started off shiningly for seven members of the Metropolitan Opera Company, when silver tokens of appreciation for long service were awarded them January 7th.

At a reception at the opera house, silver bowls were presented to Jerome Hines, bass (25 years); Osie Hawkins, executive stage manager (30 years). Silver clocks went to Mildred Miller, mezzo-soprano; Nell Rankin, mezzo-soprano, and Gabor Carelli, tenor (20 years) and chorus members Maria Avellis and Frank D'Elia (30 years).

AGMA's congratulations to all recipients who have served the performing arts long and valiantly.

send out and buy it."

Tumultuous applause greeted this remark.

The manager himself ran out to buy the pie. But it was really not his day. There was no apple pie to be had. And so, to the approval of his fellow diners, Lippman genially left—the non-paying "guest" of a reluctant management!

* * *

Let's see, what other areas are in need of improvement? Ah, yes; happily, there is always the telephone!

The telephone - - - !

That subject would doubtlessly merit ten years' coverage in BACKSTAGE NOISES. So, instead, suppose we consider the confusion which the telephone apparatus itself makes possible, when our vowels and consonants go awry. In the present "discussion" imagine the delightful possibilities when the entertainment world has two performers of the exact same name, one an actress, the other a singer.

Eugene Ormandy called Judith Raskin's home. He was indeed having trouble "communicating." The elderly, heavily-accented baby-sitting lady at the other end of his line seemed to understand nothing. After several fruitless questions, Ormandy asked, "Listen, who IS this?"

"Nu, I'm de baby sitter."

"Well, would you tell Miss Raskin that Eugene Ormandy wants to - - -"

"WHO?"

"Eugene Ormandy . . . the conductor of the Philadelphia Symphony."

"So hallo, Mr. Normandy."

"ORmandy, not Nor—tell me, is this the home of Judith Raskin the singer?"
Pause.

"Vell, — no — she dun't seeng much. Mostly she ects!"

* * *

For the utmost in clarification, we must thank Hilde Bernstein, who forwarded a news item I had missed.

It appears that Sol Hurok had some interesting thoughts on the "business" aspects of music. Concisely put, they go something like this: "You've got to be crazy to be in this business. If I were in business, to be in *business*, I wouldn't be in *THIS* business!"

Got that?

There will now be a short quiz.

Keep sending me your stories and share them with the waiting world.

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

Schedule of Expenses *Year Ended September 30, 1971*

Staff salaries — New York	\$135,698
Secretarial & clerical services	603
Payroll taxes	5,575
Branch office expenses	
Los Angeles	\$28,703
San Francisco	8,867
Washington, D.C.	5,398
Philadelphia	1,561
Chicago	6,196
Seattle	1,300
New Orleans	120
Boston	2,400
Group life insurance — members	7,652
Employees' pension plan contributions — net	20,563
Group health and hospitalization — employees — net	3,746
Insurance — general	331
Rent — net	15,325
Publicity and advertising	294
Agmazine expense	4,196
Postage	7,021
Deferred compensation expense (note 2)	1,705
Printing and mimeographing	4,744
Stationery & office expense	4,527
Telephone and telegraph	5,915
Delegates fees and expenses	590
Travel expense	2,050
Meeting and dinner expenses	3,041
Per capita tax	4,779
Contributions	288
Legal	4,423
Accounting	3,000
Arbitration fees	1,175
Repairs & maintenance	1,815
Dues and subscriptions	418
Interest expense	2,330
Miscellaneous expenses	1,345
Total cash expenses	297,694
Depreciation — office equipment	4,080
Total expenses	<u>\$301,774</u>

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

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 of Minnesota
1503 Washington Ave., S.
Minneapolis, Minn. 55404

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.
Cincinnati Music Hall
1241 Elm St., Cincinnati, Ohio 45210

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
505 No. Ervay Bldg.
Dallas, Texas 75201

Dayton Opera Association, Inc.
Lester Freedman, 15 E. Second Street,
Dayton, Ohio

Denver Lyric Opera
3855 S. Monaco Parkway
Denver, Colo. 80237

Doolittle, James-Creek Theatre Assn.
2700 No. Vermont Ave., Los Angeles, Calif.

Educational Opera Association, Inc.
609 Diablo Drive, Claremont, Calif. 91711

Fort Worth Opera Assn.
3505 W. Lancaster, Ft. Worth, Tex.

Goldovsky Opera Institute, Inc.
183 Clinton Road, Brookline 46, Mass.

Guild Opera
427 W. 5 St., Suite 722
Los Angeles, Calif. 90013

Hollywood Bowl Association
Music Center, 135 No. Grand Avenue
Los Angeles 90012, Calif.

Houston Grand Opera Association
3500 One Shell Plaza, Houston, Texas 77002

Kansas City Lyric Theatre
823 Walnut, Suite 1200
Kansas City, Mo. 64106

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 Co. of Long Island
344 Middle Road, Bayport, L.I. 11705

Lyric Opera of Orange County
608 Laguna Canyon Road
Laguna Beach, Calif.

Metropolitan Opera Assn.
Lincoln Center Plaza, N.Y.C. 10023

Mississippi Opera Association, Inc.
P. O. Box 651, Jackson, Miss. 39205

Mobile Opera Guild
P.O. Box 8366, Mobile, Ala. 36608

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
1200 Coral Way, Miami, Fla. 33145

Opera Company of Nassau
c/o Vincent Laselva, 2166 Broadway, N.Y.C.

Opera Orchestra of New York
360 Lexington Avenue, N.Y.C. 10017

Opera Society of Washington, Inc.
1028 Connecticut Ave., N.W. Suite 507,
Washington, D.C.

Opera Theatre of New Jersey
1020 Broad Street, Newark, N. J.

Pacific West Coast Opera Co.
2125 Mayview Drive
Los Angeles, Calif. 90027

Philadelphia Grand Opera Co.
1422 Chestnut St., Philadelphia, Pa.

Philadelphia Lyric Opera Co.
1518 Walnut St., Suite 1410
Philadelphia, Penn. 19102

Pittsburgh Opera, Inc.
Heinz Hall, 600 Penn Ave.
Pittsburgh, Pa. 15222

Portland Opera Association
1436 S.W. Montgomery Street
Portland, Oregon 97201

Riverside Opera Association
3940 Chapman Place, Riverside, Calif.

Saint Paul Opera Association
143 West 4th St., St. Paul, Minn. 55102

San Diego Opera Company
House of Hospitality, Balboa Park
P.O. Box 988, San Diego, Calif. 92112

San Carlo Opera of Florida, Inc.
103 W. Beach Pl., Tampa, Fla. 33608

San Francisco Opera Association
War Memorial Opera House,
San Francisco, Calif. 94102

Santa Fe Opera Association
P.O. Box 2408, Santa Fe, New Mexico
48 East 63 St., New York City

Seattle Opera Association, Inc.
c/o Glyn Ross
158 Thomas St., Seattle, Wash. 98109

Spring Opera of San Francisco
War Memorial Opera House,
San Francisco, Calif. 94102

State Opera Company, Inc.
23 Aberdeen St., Stamford, Conn. 06902

Symphony Society of San Antonio
600 Hemisfair Plaza Way, Suite 102
San Antonio, Texas

The Florentine Opera Company
750 No. Lincoln Memorial Drive
Milwaukee, Wisc. 53202

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. 94102

DANCE

Alvin Ailey Dance Theater
229 East 59 Street, N.Y.C. 10022

American Ballet Theatre
1619 Broadway, N. Y. C.

Ballet Spectacular, Inc.
P.O. Box 4871, Miami, Florida

Boston Ballet
Boston Arts Center
551 Tremont St., Boston, Mass. 02118

Cunningham Dance Foundation
463 West Street, N. Y. C. 10014

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.

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. 90027

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

New York Shakespeare Festival
425 Lafayette St., New York City 10003

Pacific Ballet Theatre
1945 Westwood Boulevard
Los Angeles 90025, Calif.

Pennsylvania Ballet Company
250 N. Broad St., Philadelphia, Pa. 19102

Royal Ballet

Royal Winnipeg Ballet
Winnipeg, Manitoba, Canada

San Francisco Ballet
378—18th Ave., San Francisco, Calif.

Union Civica Mexicana of Santa Barbara,
Calif.

CONCERT SINGERS

Amor Artis, Inc.
215 East 79 Street, N.Y.C.

Bach Aria Group
1860 Broadway, N. Y. C. 10023

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

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

Circle in the Square, Inc.
159 Bleecker St., N. Y. C. 10014

Ray Coniff Singers
Rann Productions, Inc.
17100 Ventura Blvd., Encino, Calif.

Managements Under AGMA Agreements

Coro Polifonico di Roma
 Clann Gael
 c/o Albert Morini
 119 West 57 St., New York City
 Giannini Musical Productions, Inc.
 2187 Market St., San Francisco, Calif.
 Little Orchestra Society
 1860 Broadway, N. Y. C. 10023
 Los Angeles Master Chorale
 Music Center, 135 N. Grand Ave.
 Los Angeles, Calif. 90053
 Norman Luboff Choir
 441 West End Avenue
 New York City
 Men of Song Enterprises, Inc.
 c/o Edmond Karlsrud, 948 The Parkway,
 Mamaroneck, New York
 Mitselfelt Chorale
 1951 Escarpe Dr., Los Angeles, Calif. 90041
 National Chorale
 c/o Barry Garfinkel
 919 Third Avenue, N. Y. C. 10022
 New York Pro Musica
 300 West End Ave., New York City 10023
 Orpheon Chorale
 c/o Dean Anagnost
 315 Riverside Drive, N.Y.C.
 Schola Cantorum
 c/o Dr. Hugh Ross
 410 E. 57 St., New York
 Gregg Smith Singers
 c/o Gregg Smith
 171 West 71 St., N.Y.C. 10023
 Southern California Choral Music Ass'n.
 Music Center, 135 N. Grand Ave.
 Los Angeles, Calif. 90053
 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
 Dorothy Wareskjold Musical Theatre
 c/o CAMI, 165 W. 57 St.
 New York City 10019
 Whit/Lo Singers
 Box 476, Quogue, N. Y.

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
 Masterwork Chorus
 300 Mendham Rd., Morristown, N. J.
 New York Choral Society
 165 West 57 St., N.Y.C. 10019
 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
 415 Lexington Ave., N.Y.C. 10017
 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.
 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)
 Music Center, 135 N. Grand Ave.
 Los Angeles, Calif. 90053
 Symphony Society of San Antonio
 600 Hemisfair Plaza Way, Suite 102
 San Antonio, Texas 78205
 Music Center, 135 N. Grand Ave.
 Los Angeles, Calif. 90053

CONCERT MANAGERMENTS

American International Talent Agency
 166 West 125 Street, N. Y. C.
 Arn-Vacchina
 Fontana West #409
 1050 North Point,
 San Francisco, Calif. 94109
 Herbert Barrett
 1860 Broadway, N.Y.C. 10023
 Bernard and Rubin Management
 255 West End Ave., N.Y.C. 10023
 Joseph N. Catania Associates
 215 West 78 St., N. Y. C. 10024
 Colbert Artists Management
 850 Seventh Avenue, Penthouse A.
 New York City 19
 Columbia Artists Management Inc.
 (including Community Concerts)
 165 West 57 Street, New York City 19
 Crawford Productions
 166 West 72nd Street, N. Y. C.
 Giorgio D'Andria
 1005 Carnegie Hall, New York City 19
 Elwood Emerick
 Wellington Hotel, Suite 215
 7th Ave. and West 55 St., N.Y.C. 10019
 William Felber Agency
 6636 Hollywood Blvd.
 Los Angeles, Calif. 90028
 John B. Fisher
 Dorchester Towers
 155 W. 68 St., Suite 801, New York City
 General Artists Corporation
 600 Madison Ave., N. Y. C.
 Robert M. Gewald
 Suite 1530, 2 W. 59 St., N. Y. C.
 Beverly Hoffmann Artists Management
 3313 N. 38th, Milwaukee, Wisc. 53216
 Hans J. Hofmann
 200 West 58th Street, N. Y. C.
 Hurok Concerts, Inc.
 1370 Sixth Ave., N.Y.C. 10019
 Helen Jensen Artists Management
 716 Joseph Vance Building
 3rd and Union, Seattle, Wash.
 Arthur Judson Management, Inc.
 119 W. 57 St., N. Y. C. 19
 Albert Kay Associates
 38 West 53 St., N. Y. C. 19
 Kolmar-Luth Entertainment, Inc.
 1776 Broadway, N. Y. C. 10019
 LBH Associates, Inc.
 1775 Broadway, N. Y. C. 10019
 Judith Liegner
 33 Greenwich Avenue, N.Y.C. 10014
 Ludwig Lustig and Florian, Ltd.
 111 West 57th St., New York City 19
 Meyer Management Corporation
 35 Curtis Drive, Lincoln Park, N.J. 07035
 William Morris Agency
 1350 Avenue of the Americas,
 N. Y. C. 10019
 Music and Drama Associates
 119 West 57 St., N.Y.C. 10019
 Musical Artists (Susan Pimsleur)
 119 West 57th St., New York City 19
 Emmy Niclas
 147 West 55th St., New York City 19
 Sardos Artist Management Corporation
 180 West End Ave., New York City
 David Schiffman
 60 West 68 St., N.Y.C. 10023
 Jim Scovotti Associates
 185 West End Avenue, N.Y. 10023
 Eric Semon Associates
 111 West 57 Street, Suite 1412, N.Y.C.
 Shaw Concerts, Inc.
 233 West 49 Street, Suite 800, N.Y.C.
 William L. Stein, Inc.
 113 West 57th St., New York City 19
 Super Attractions, Inc.
 1250 Connecticut Ave., N.W.
 Washington, D.C. 20036
 Tornay Management
 250 West 57 St., N. Y. C. 10019
 Charles B. Trantum, Inc.
 603 Madison Avenue, N. Y. C.
 Vincent Attractions, Inc.
 119 West 57th St., New York City 19
 Webb-Cosden Agency
 200 West 57 Street, N. Y. C. 10019
 Henry William Wiese
 1674 Broadway, N. Y. C.
 Ronald Wilford Associates, Inc.
 165 West 57 Street, New York City 19
 Alfred Zega
 200 West 57 St., N. Y. C. 10019

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

***Statement of Assets, Liabilities and Fund Balance
(On a Cash Basis)
September 30, 1971***

ASSETS	
Cash	\$113,746
Investment in marketable securities— at cost (market value \$401,920)	496,929
Due from investment broker	43,453
Total assets	<u>654,128</u>
LIABILITIES	
Miscellaneous liabilities	229
FUND BALANCE	<u>\$653,899</u>

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

***Statement of Income and Expenses
(On a Cash Basis)
Year Ended September 30, 1971***

Income	
Theatre Authority, Inc.	\$ 54,150
Investment income	
Interest—bonds	\$ 24,275
Interest—savings accounts	2,055
Dividends	3,551
	<u>29,881</u>
Payments from members	6,004
Proceeds of benefit performance	3,075
Gain on sale of securities	92
Fines	100
Total income	<u>\$ 93,302</u>
Expenses	
Monthly assistance payments to members	11,649
Other payments to members	26,925
Contributions	
Through Theatre Authority, Inc.	677
Other	40
	<u>717</u>
Accounting	1,418
Legal	400
Miscellaneous expenses	53
Total expenses	<u>41,162</u>
Excess of income over expenses	<u>\$ 52,140</u>

Deceased

Josef Pilares, long a member of AGMA, collapsed in the lobby of the San Francisco Opera House October 23, 1971, and died a short time later, apparently of a heart attack. AGMA's condolences are offered to Maurice Pilares, brother of our late member, and to Mrs. Katherine Iselin, his sister.

Marie Collier, Australian operatic soprano, fell to her death in London last December while trying to open a window in her apartment. The singer, who was married to Victor Vorweg, and the mother of four children, sang in Australia for several years and was signed to a contract with the Royal Opera House, Covent Garden, in 1956. She attracted international attention when she replaced Maria Callas, on short notice, in "Tosca" at Covent Garden. Miss Collier made her debut in 1967 at the "Met." AGMA extends its deepest sympathies to the late member's family in its bereavement.

AGMA mourns with member Carlton Gauld the death of his wife, Becky, in France this past December.

Josephine Antoine, former member of AGMA when she was a leading soprano at the "Met" in the late '30's, died of a heart attack October 30, 1971, in Jamestown, New York. AGMA expresses its condolences to her daughter, Mrs. Myra Buchanan.

As AGMAzine went to press came the news of the death of Ted Shawn in Orlando, Florida, on January 9th. "The father of modern dance" was 80 years old. Space does not permit the tribute due this remarkable innovator, dancer.

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

