

AGMAZINE

VOLUME XXVI, No. 1

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

NOVEMBER, 1972

Major Gains in AGMA - "Met" Contract

With AGMA's counsel, Mortimer Becker, as negotiator along with DeLloyd Tibbs, National Executive Secretary, and Alan Olsen, Assistant thereto, AGMA was successful in negotiating a new three-year agreement with the Met-

ropolitan Opera Association beginning July 31, 1972 through August 24, 1975.

The following major improvements in money, working conditions and fringe benefits will be applicable to all "Met" AGMA members.

PRINCIPALS

Weekly base salary

Solo Singers and Assistant Stage Directors:

Years Seniority	Period I July 31, 1972 to Aug. 12, 1973	Period II Aug. 13, 1973 to Aug. 25, 1974	Period III Aug. 26, 1974 to Aug. 24, 1975
1	\$300.00	\$325.00	\$350.00
2	325.00	350.00	350.00
3	350.00	375.00	400.00
4	375.00	400.00	425.00
5	400.00	425.00	450.00

For the first time of this agreement there will be a minimum of 22 weekly artists guaranteed in each year.

Stage Directors	\$400.00	\$425.00	\$450.00
Stage Managers	\$325.00	\$350.00	\$375.00
Assistant Stage Managers	\$275.00	\$285.00	\$300.00

Radio broadcast fees which had previously been paid exclusively to principal solo singers will during the term of this agreement also be paid to stage directors, stage managers and their assistants.

Employment on a Per Performance

Basis—all Principals

\$275.00	\$285.00	\$300.00
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In Memoriam

There is little one can add to what has been written by the press of the world, by musical leaders everywhere, by all whose careers are wed to the performing arts, on the tragic loss of Goeran Gentele.

The opening of the Metropolitan Opera's 88th season was to have been his happy debut as the Met's first new general manager in 22 years. The evening became, instead, a requiem. Before the



curtain rose, Lowell Wadmond, chairman of the Opera board, came before the great curtain and said, "We think tonight of Goeran Gentele, although we know he would not want us to grieve . . . because his was a joyous and a warm and friendly spirit. I am sure that his presence is here tonight."

Gentele's presence was felt almost from the moment he arrived at the house in early summer of 1971. He undertook to meet as many of the more than 1,000 members of the company as he could, and his energy and his enthusiasm sent a fresh, strong spirit throughout the organization.

The loss of this superb talent to the opera company and to the musical world is inestimable. AGMA mourns his passing.

The Size of the Board



by DeLloyd Tibbs,

National

Executive

Secretary

The AGMA National Board of Governors is at the present time seeking ways to reduce the total number of National Board members.

The ratio of National Board members to the total national membership is prescribed by the AGMA Constitution and as the AGMA membership continues to grow so grows the size of the National Board.

Many members have expressed the view that the Board has grown so in numbers in recent years that it has become very cumbersome.

For an organization of 4,000 members, a Board of 109 members may well be excessive.

There is no question but that the administration of so large a Board has become a substantial cost item in our annual budget. There were almost 100 candidates in the 1972 election. The administrative costs of obtaining photographs and biographies from throughout the country and the cost of making cuts of photographs for use in the election issue of AGMAZINE represents a yearly expense of several hundred dollars.

The cost of preparation and the mailing of Resumes of the Minutes of weekly Board meetings to Board members throughout the country continues to increase as the number of Board members increases.

It has been our long-standing practice to list the names of officers and Board members on the AGMA letterhead. We have now reached the point where there is no longer room on the letterhead for a further expanded Board.

One of the questions frequently asked by Board members, and particularly members from outside the New York

area, is "How can the position of National Board member be made more meaningful?" Perhaps a lesser number of Board members would in itself add stature to the position of National Board member.

Board Committee #5 recently made recommendations to the Board of Governors concerning possible ways of reducing the overall size of the Board without depriving the membership of proper representation. These recommendations have been distributed to the National Board members throughout the country for their study, comments and recommendations.

If further study by the Board indicates that a new entitlement formula is advisable, the question will be submitted to a membership referendum.

Unfair

The AGMA Board of Governors has declared the corporation Robert T. Gaus Associates, Inc. and Robert T. Gaus, individually, unfair to AGMA artists, and urges that AGMA members refrain from accepting employment with this organization because it defaulted in making substantial performance and travel payments to AGMA members, withheld AGMA dues and used such to meet payroll and even defaulted in responding to the arbitration proceeding instituted by AGMA in what turned out to be a futile attempt to collect from an insolvent corporation and an individual employer who could not be held liable because of the corporate "front".

Financial Statement

The annual financial statement of our international AFL-CIO union—the Associated Actors and Artistes of America—is posted on the bulletin board in the Guild's New York office and copies are available for any member desiring one.

AGMAZINE

SANDRA MUNSELL, Editor

VOLUME XXVI, No. 1

NOVEMBER, 1972

LAWRENCE TIBBETT, Founding President

JASCHA HEIFETZ, Founding Vice-President

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President
LOUIS SCARRO
1st Vice-President
GENE BOUCHER
2nd Vice-President
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3rd Vice-President
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4th Vice-President

(TO BE ANNOUNCED)
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Asst. to Nat'l. Ex. Secy.

OFFICES: 1841 Broadway • New York 10023, New York Telephone: 265-3687

BECKER & LONDON, Counsel

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EDWARD DAVIS
925 Lafayette Building
5th and Chestnut Streets
629-1234

Washington, D. C.
EVELYN FREYMAN
Suite 210
Chevy Chase Center Bldg.
657-2560

New Orleans
KAY LONG
34 San Jose Avenue
833-1324

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

Boston
ROBERT M. SEGAL
Room 1103
11 Beacon Street
Richmond 2-0208

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BENNY HOPPER
4745 Shands Drive
Mesquite, Texas 75149
279-4720

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

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

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

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

CHORUS

Weekly base salary

Seni- ority	Period I July 31, 1972 to Aug. 12, 1973	Period II Aug. 13, 1973 to Aug. 25, 1974	Period III Aug. 26, 1974 to Aug. 24, 1975
1	\$200.00	\$205.00	\$210.00
2	215.00	220.00	225.00
3	225.00	230.00	240.00
4	240.00	250.00	260.00
5	255.00	265.00	280.00
6	275.00	285.00	300.00

In addition to the weekly salary, all regular and steady extra choristers shall receive radio pay for all scheduled radio performances at the rate of \$29.00 per broadcast.

Hourly Rehearsal Rate for Weekly and Single Performance Choristers.

\$ 6.00	\$ 6.50	\$ 7.00
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Time and a half, double time, and time and a half of double time, will be computed on these rates.

Single Performance Choristers

\$ 45.00	\$ 47.00	\$ 50.00
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Single performance choristers will receive the radio broadcast fee of \$29.00 for each broadcast in which they participate.

BALLET

Weekly base salary

Seni- ority	Period I July 31, 1972 to Aug. 12, 1973	Period II Aug. 13, 1973 to Aug. 25, 1974	Period III Aug. 26, 1974 to Aug. 24, 1975
1	\$170.00	\$175.00	\$185.00
2	200.00	205.00	215.00
3	230.00	240.00	250.00

The above weekly salary is applicable to 25 hours per week including performance and rehearsal.

In addition to the weekly salary, all regular dancers shall receive radio pay for all scheduled radio performances at the rate of \$29.00 per broadcast.

Principal Dancers on a per performance basis

\$265.00	\$275.00	\$300.00
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Single Performance Dancers

\$ 40.00	\$ 40.00	\$ 40.00
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Hourly rehearsal rate for Dancers engaged on a weekly basis.

\$ 6.00	\$ 6.50	\$ 7.00
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(Continued on next page)

Deceased

This year has witnessed the loss of many dedicated artists in the world of the performing arts. Opera singers, dancers, choreographers, choristers . . . all served the art they loved and have left the world a richer place for their having lived and worked in the highest standards of their profession. Space does not permit the detailing in full of their accomplishments and their contributions to the performing arts but, in truth, words here could never do justice to their service to the field in which all AGMA's function.

Richard Crooks, for many years leading tenor of the Metropolitan Opera, passed away October 1st of this year at his home in Portola Valley, California. The tenor held AGMA membership card Number 8, as a Founding Father of the Guild. He sang with opera companies abroad and was a noted concert singer; for 14 years, he was the featured singer on the "Voice of Firestone" program.

Donald Dickson, Metropolitan Opera baritone who retired in 1961, joined AGMA in 1937 and in addition to the "Met" appearances, sang leading roles with the Washington Grand Opera and Philadelphia La Scala Companies. He was a favorite, too, of radio audiences. He passed away in New York City on September 21 of this year.

Giorgio D'Andria, opera impresario, passed away in New York City July 5th, after suffering a heart attack. The impresario represented many famous artists, and was Italian representative for S. Hurok. He once made an American concert tour with Maria Callas in that capacity. He was Director of the National Opera Company and also managed the Newark festivals.

Anne Graubart, long time member of the Philadelphia Opera Chorus and a member of AGMA since 1938, passed away in September of this year.

John W. Hessner, an AGMA chorister since 1943, passed away in the city of his birth, Philadelphia, on August 10th, 1972. Although the singer suffered a stroke in 1970, he remained active, singing with both the Philadelphia Lyric and Philadelphia Grand Opera Companies, as well as serving as soloist in

(Continued on page 5)

“Met” Contract

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

PER DIEM

Period I	Period II	Period III
July 31, 1972 to Aug. 12, 1973	Aug. 13, 1973 to Aug. 25, 1974	Aug. 26, 1974 to Aug. 24, 1975
\$ 30.00	\$ 30.00	\$ 35.00

PENSION

Commencing July 30, 1972, the Retirement Plan shall be made “non-contributory” and no employee shall be required to make any contribution to the plan. There will be no change in the retirement benefits payable to covering employees. In addition, each covering employee (i.e. members of AGMA who were members of the Plan as of July 30, 1972) shall be entitled to a refund of the amount which the employee has contributed to the Plan.

Such refund shall be made as follows:

- 1/3rd by January 1, 1973
- 1/3rd by January 1, 1974
- 1/3rd by January 1, 1975

INSURANCE

The Metropolitan management has agreed to make substantial improvements in the Medical Insurance which includes Blue Cross, Blue Shield and Major Medical. Among these improvements will be to increase the maximum benefits for each employee from \$20,000.00 to \$50,000.00 for separate and unrelated sickness. Also the number of days of full coverage in a hospital (semi-private accommodations) will increase from 70 days to 120 days.

Life insurance for qualified members—currently \$5,000.00 shall be increased to an amount equal to the annual salary of the artist’s preceding year, effective January 1, 1974.

IMPROVEMENTS IN WORKING CONDITIONS

In addition to the salary and fringe benefit improvements summarized above, substantial gains were also made in all areas of working conditions. With

respect to the tour, the Met management requested and AGMA granted changes in dates and conditions which should be helpful to the Met and conducive to a more productive and artistically satisfying tour.

* * * *

The gains in this new Metropolitan Basic Agreement are due to the extreme capabilities of AGMA’s counsel and negotiator, Mortimer Becker; as well as the Negotiating Committee who pursued their aims and goals selflessly and with determination. The members of the Metropolitan Opera Negotiating Committee were:

Soloists: John Alexander, Charles Anthony, Richard Best, Gene Boucher, Gabor Carelli, Nedda Casei, Nico Castel, Bodo Igesz, Edmond Karlsrud, Cornell MacNeil, Chris Mahan, Sherrill Milnes, Paul Plishka, Robert Schmorrr and Louis Sgarro.

Choristers: Kenneth Bonjukian, Nadyne Brewer, Paul DePaola, Edward Ghazal, Elinor Harper, Lorraine Keane, Fawayne Murphy, Thomas Powell, Virginia Wekselblatt, Maria Yauger.

Ballet: Blake Brown, Edilio Ferraro, Eugenia Hoefflin, Suzanne Laurence, Diana Levy, Donald Mahler, Maralyn Miles, Phillip Rice, Howard Sayette, Nancy Sklenar Volpe.

Notice

Members are advised that the Garden State Opera Company of New Jersey is presently a non-union company. It is suggested that AGMA members refrain from accepting employment from this organization.

Officers Elevated

Due to his busy performance schedule for the forthcoming season, it was necessary for Jerome Hines to resign as First Vice-President, since he felt he could not devote the time and attention to this office that he would wish to.

At a recent meeting of the Board of Governors, the Board elevated all Vice-Presidents by one office, this action to prevail until June 1st, at the time of AGMA’s national elections.

The Board will appoint, at a forthcoming meeting, a member to serve in the post of Fifth Vice-President.

Board Replacements

Because of conflicting schedules which made it impossible for them to maintain any continuity in attendance at meetings of AGMA’s Board of Governors, four Board members have resigned. They have been replaced by other members, in identical categories as the resignees.

Robert Falk, solo singer, has replaced Richard Torigi; David Griffith, solo singer, has replaced Morley Meredith; Nedda Casei, solo singer, has replaced William Walker. Chorister Joseph Hancock has replaced Nadyne Brewer, and dancer Herbert Kummel replaced Howard Sayette.



Falk



Griffith



Casei



Hancock



Kummel

AGMA Pension and Welfare Funds

by Ellen Wagner, Fund Administrator

The American Guild of Musical Artist's Pension & Welfare Funds were established in September, 1968 by an agreement between the American Guild of Musical Artists and several Opera and Ballet Companies who were signatories to Collective Bargaining Agreements.

The AGMA Pension & Welfare Funds are separate organizations from the Union (AGMA) and are governed by a Board of Trustees, made up of four Employers and four Employees (AGMA members or their representatives). The Funds are managed by an Administrator.

The Employer Trustees are: Ralph Black, National Ballet; Sherwin Goldman, American Ballet Theatre; Adam Pinsker, American Association of Dance Companies; and Norman Singer, City Center of Music and Drama.

The Employee Trustees are: Richard Dry-

den, New York City Ballet; Richard Fredricks, New York City Opera; Alan D. Olsen, AGMA, Ass't Executive Secretary; DeLloyd Tibbs, AGMA, National Executive Secretary. The Funds' office is located at 1841 Broadway, New York, New York 10023. The telephone number is area code 212 765-3664.

In accordance with Federal and State Insurance laws, only AGMA members working for companies where the employer pays the insurance premium are eligible for coverage under the insurance policies held by the AGMA Welfare Fund. If you have any question regarding your eligibility for this insurance, ask your Employer, or contact the Welfare Fund Office.

The medical insurance policies held by the AGMA Welfare Fund are.

Blue Cross—for hospital confinement, 21 days paid in full, semi-private room.

Blue Shield—for surgery, anesthesia, x-rays and lab tests.

Major Medical with Prudential Insurance Company of America—this policy will reimburse 80% of eligible medical bills which have not been paid by Blue Cross.

Blue Shield, after a \$50.00 deductible had been established for the calendar year. Preventive medicine is not covered. In other words, the flu shot you get to prevent you from getting sick is not covered, but the prescribed medications you take to recover from an illness is a covered expense.

Claims must be submitted to the Welfare Fund Office within 90 days of treatment, in order to be eligible for re-imbursement. It is your responsibility to pay the doctor; the insurance company will re-imburse you.

There is a limitation of 24 visits a year for treatments for non-disabling ailments.

Deceased

(Continued from page 3)

several prominent churches. His last AGMA performance was in *THE BARBER OF SEVILLE*, in Robin Hood Dell August 3rd. His widow, Elizabeth, a contralto, is also an AGMA member, joining AGMA in 1945. In addition to his wife, Mr. Hessner is survived by a daughter, Sharon.

Jean Madeira, contralto, who sang leading roles with the Metropolitan Opera from 1956 to 1971, passed away in Providence, Rhode Island July 10th of this year, after a long illness. The vividly beautiful singer sang, also, with the Royal Stockholm Opera, Covent Garden, La Scala, Teatro Colon and the Paris Opera. She signed with the "Met" in 1948 but sang only one "Carmen" with the studio company. Discouraged, she went to Europe where her success there prompted Sir Rudolf Bing to bring her back to the "Met" in 1956.

David Lichine, ballet master and former premier danseur of Ballet Russe de Monte Carlo, died in Los Angeles on June 28th. He was noted for choreography in outstanding Hollywood films, and as founder of the Ballet Society of Los Angeles, as well as for his appearances with the Ballet Russe and Ballet Theatre.

Serge Oukrainsky, an Honorary Life Member of AGMA, passed away in Hollywood November 1st, after a long illness. One time partner of Anna Pav-

lova, he was director of the Chicago Opera Ballet, founder-director of the Pavley-Oukrainsky Ballet Company and created many ballets, some of which were performed at the Hollywood Bowl. He was also a ballet teacher, costume designer, painter and author.

Helen Traubel, Wagnerian soprano of the Metropolitan Opera, died of a heart attack July 29th in California. The artist became a major attraction at the "old house," succeeding Kirsten Flagstad as the leading singer of German opera in 1941. In addition to opera appearances abroad, she appeared in films, on radio and later, on television. She left the "Met" in 1953.

(Continued on last page)



Portland Area

During a recent visit to Portland, Oregon, AGMA's National Executive Secretary, DeLloyd Tibbs, took the above photograph of AGMA's Northwest Area Representative, George Peckham speaking to Portland Area AGMA members.

The Portland Opera season is now in progress. Productions this year include *CARMEN*, *MADAMA BUTTERFLY*, *COSI FAN TUTTE* and *TRISTAN UND ISOLDE*.

AGMA extends its best wishes for a speedy recovery to the Portland Opera's ailing General Director, Stefan Minde.

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-Greek Theatre Assn.
2700 No. Vermont Ave., Los Angeles, Calif.
- Educational Opera Association, Inc.
609 Diablo Drive, Claremont, Calif. 91711
- Fairfield County Lyric Opera
Leonard Petri
2109 Broadway, N. Y. C. 10023 or
P. O. Box 492, Stamford, Conn.
- 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 1551, 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 Clyn 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
888 Seventh Avenue, N. Y. C. 10019
- 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
2333 Fairmount Ave.
Philadelphia, Pa. 19130.
- 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.
777 Third Ave., 23rd floor, N. Y. C. 10017
- 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.
Handel Society of New York
c/o Tabak and Kurnit
40 West 55th St., New York City 10019
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
245 West 52 St., New York City 10019
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 Warenskjold 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
Dina Bader Associates
444 E. 82 St., N. Y. C. 10028
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
111 West 57 St., N. Y. C. 10019
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.
Kazuko Hillyer International, Inc.
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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
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N. Y. C. 10019
Music and Drama Associates
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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
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Jim Scovotti Associates
185 West End Avenue, N.Y. 10023
Eric Semon Associates
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Shaw Concerts, Inc.
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William L. Stein, Inc.
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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

OTHER

Ojai Festival

ZIP CODE NUMBERS

HELP SPEED YOUR MAIL!

USE THEM IN

ALL ADDRESSES

Deceased

(Continued from page 5)

Thelma Votipka, the popular "Tippy" as her friends and colleagues called her, passed away October 24th in New York City. She was with the Metropolitan Opera for 28 years, specializing in small roles of which she sang more than 70 over the years. The frequency of her performances won her a loyal following among opera-goers, and she was a favorite among members of the company.

Robert Weede, who went to a career in Broadway musicals after having sung leading baritone roles at the Metropolitan Opera, died July 9th in California. He made his "Met" debut in 1937 and was a regular member of the company through 1942. For more than 20 years, he was a favorite of audiences on the West Coast and made many appearances with the San Francisco Opera. His outstanding success in "The Most Happy Fella" on Broadway and a national tour brought him to popular national attention and was followed by his starring in "Milk and Honey" on Broadway, whose cast included another former Metropolitan Opera singer, Mimi Benzell.

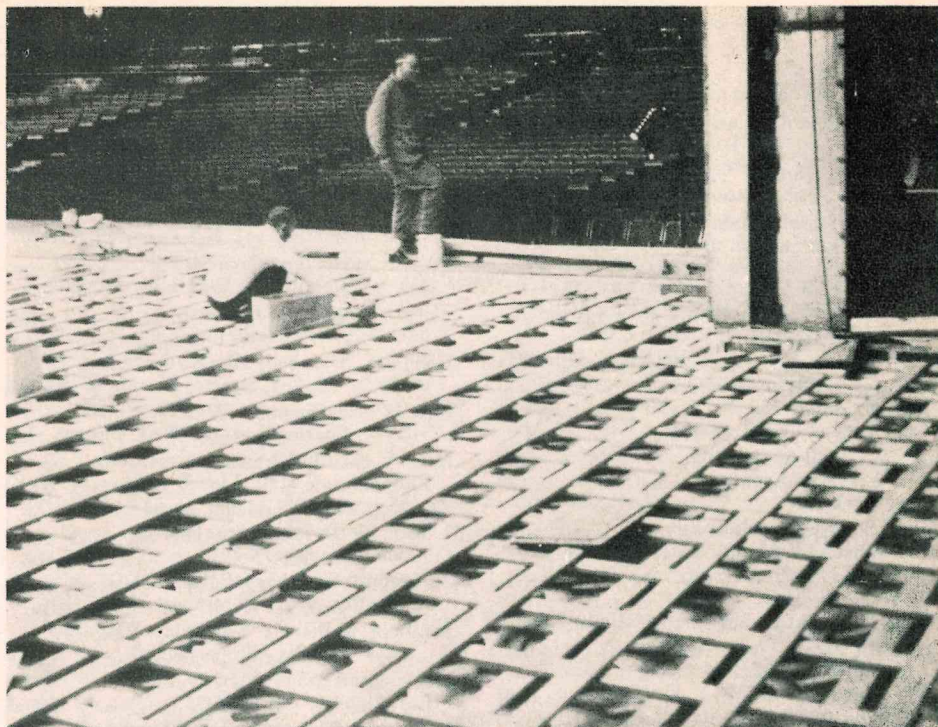
AGMA extends its deepest condolences to the families of its late members and to their host of friends.

National Office Security

Because of the growing incidence of assaults and robberies in the building in which AGMA's National Offices are housed, it has become necessary for us to keep the entrance door locked at all times and to admit no one until he has been properly identified. A buzzer and peep hole system has been installed to provide for expeditious identification.

In adopting this procedure, we are following a practice already established by the other tenants in the building. In fairness to the building management, it should be pointed out that this growing problem is not peculiar to our office building alone. It should also be stated that the building staff has performed far beyond the call of duty in combating this growing problem.

When you find the front door locked, please press the buzzer button.



New, Safe Dance Floor

Late last year, it became necessary to AGMA to ban the appearance of AGMA dancers in the Seattle Opera House because of the lack of resiliency in the stage floor, with resultant danger of injury to dancers.

Earlier this year, the Seattle Center, at a very substantial cost, installed a new five-layer basket-weave floor, as shown in the accompanying photograph.

In removing the Opera House stage floor from the unsafe classification, AGMA's National Executive Secretary, DeLloyd Tibbs, expressed to the Direc-

tor of the Seattle Center, John W. Feary, AGMA's sincere appreciation for the Center's wholehearted cooperation in resolving this problem. In the light of current economic difficulties in the Seattle area, the willingness of the Center to undertake this project makes Seattle's commitment to dance even more meaningful.

AGMA continues to work on the problem of safe floors for dancers and has plans and specifications for various types of approved floors available at its National Office for use by all interested parties.

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