

AGMAZINE

VOLUME XX, 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

OCTOBER, 1966

Faine on Arts Council

Governor of New York Nelson A. Rockefeller nominated AGMA's Hy Faine as a member of the Council on the Arts for a term to expire March 31, 1971. The Governor wrote:

"Dear Mr. Faine:

"I am delighted to learn that you have agreed to serve as a Member of the Council on the Arts. Our State is fortunate to be able to call upon public-spirited citizens like you to undertake this responsibility. Your nomination for this office has been forwarded to the Senate for confirmation. (*Confirmed July 1, 1966—Ed.*)

"It is my sincere hope that your appointment, when confirmed by the Senate, will prove of genuine interest to you and I have every confidence that your service will be a benefit to the people of the State."

Hy Faine replied:

"I deeply appreciate your nominating me to serve as a member of the Council on the Arts. I have been advised by Senator Seymour that the Senate unanimously confirmed this nomination, and I have written to thank him.

"I'm very honored to be able to serve on the Council and I hope my work on the Council will be of value to all the Arts in our State."

New Board Member



William Glassman, soloist with the American Ballet Theatre, has been appointed by the Board of Governors to replace Felix Smith who has resigned his Board membership. Mr. Glassman, who has seen past and current service on

the Ballet Theatre Negotiating Committee, and was and is serving as AGMA Delegate with the American Ballet Theatre, will serve on the Board until May of 1967.

Death Takes 2 "Founding Fathers"

One of the pioneering figures in the founding of AGMA has passed away in Florence, Italy. Frank Chapman, husband of Gladys Swarthout and a former opera singer in his own right, died July 26th of a lung ailment at their home in Italy. Mr. Chapman was AGMA Treasurer in the early days of the Guild, and was a moving figure in getting AGMA organized and safely launched.

In March of 1964, the Chapmans were given AGMA's Annual Merit Award at a dinner meeting of the Board of Directors and it was a gay evening of warm affection and nostalgia. In presenting the Award to Frank Chapman, AGMA's President, John Brownlee, referred to the concert at the Metropolitan Opera House which Mr. Chapman fought, successfully, to organize as a benefit for the AGMA Relief Fund. *"His interest, no matter where he was, was there and his interest still remained right here with the growth and development of AGMA in general."*

The founding of AGMA took tremendous courage and dedication and perseverance against great odds. AGMA will always be in the debt of Frank Chapman and other Guild founders for

creating and shaping and fighting for and protecting AGMA.

To Gladys Swarthout, AGMA sends a warm embrace and a wealth of sympathy and affection.

Composer, critic, commentator, writer . . . all these was the late Deems Taylor who passed away in New York City July 3rd. But AGMA gratefully adds one more description of this multi-talented American: "Founding Father," or, as he called himself at AGMA's 20th Anniversary celebration, "Founding Grandfather." A pioneer, with other colleagues, in the establishment of AGMA against great odds and with personal reputation and future at stake, Deems Taylor has a secure place in the history of American music and in the hearts of all AGMA members. He composed some 50 works, including two operas which were premiered at the Metropolitan Opera House: "The King's Henchman" and "Peter Ibbetson." He was commentator for many years on radio programs, a regular panelist on "Information Please," narrator for Walt Disney's "Fantasia" and author of three major books on music.

Attention All Members!

Members have recently experienced delays in receiving dues bills, or receipts for dues paid, or have been incorrectly billed and in general have found such matters not running as smoothly as in the past. The explanation rests with our computerized society. New machines installed in AGMA's National Office, while highly efficient, are not yet functioning at their full potential and there are various "bugs" to be straightened out. So while the members of the office staff are straightening bugs, will you bear with them? Just think: if you're annoyed, how do you think *they* feel? They have *all* the members to be concerned about!

Members are cautioned *not* to pay any amount appearing in RED in the "total owed" column of AGMA's bills. Any amount in RED represents a credit on your bill.

Amounts in BLACK in the "total owed" column are the only ones to be paid.

It is necessary for AGMA to call this to the attention of members, because some AGMA's have paid amounts in the total owed" column even when those amounts represented a credit. This meant a continuing error and over-payment which it is time-consuming to keep correcting.

Remember . . . for the "total owed" column: pay **ONLY** amounts in BLACK.

Hy Notes



the world of performing arts has at long last begun to be directed to dance. The foundations have notably, in the case of some ballet companies, begun to help: the National Council on the Arts and the National Endowment for the Arts have helped choreographers and one or two companies; the New York State Arts Council has had an active touring program of dance companies in its state. All this is to the good, but it is only the beginning of what has to be done in this area.

As a natural consequence of all this, the plight of the dancer has become highlighted even more so and his low level in the economic scale has become crystal clear. It is with this background that this year, when AGMA prepared for negotiations with all of the dance companies, ballet as well as modern, in the United States, there was a natural urge to begin to take the first steps in the long process of improving working conditions and compensation. While AGMA over the years has made tremendous strides, the status of the dancer has lagged behind that of others. Our proposals which were submitted early last Spring resulted in protracted negotiations with most of the companies. The proposed changes were substantial and while managements generally did agree to some improvements, what they offered fell far short of what was necessary, even as a beginning step. In the next issue of AGMAZINE, you can read the results of these negotiations and of the actual improvements obtained.

The most dramatic confrontation took place with AGMA and the dance members on one hand, and the management of the American Ballet Theatre on the other hand. There were unique characteristics in this negotiation because of the history and personalities involved; the basic question, however, was how to improve the dancers' lot without pushing the company out of existence? I wish it were possible to reprint the four or five articles which Clive Barnes,

dance critic of the *New York Times*, wrote about this dispute (one article of which was based upon his actual attendance at a shop meeting of the company, at our invitation). Mr. Barnes stated this dilemma very clearly and, in fact, management admitted the justice of the dancers in AGMA's case. It is to Mr. Barnes' credit that he, therefore, placed this labor dispute in the proper social and cultural context of the United States in the 1960's.

As Mr. Barnes said, the dancers won, management won, but the field of dance has a long way to go to be the winner. While AGMA obtained substantial increases, such as moving rehearsal week compensation from \$85 to \$115 and similar improvements, particularly a \$42 provision for sustenance on tour, no one can honestly say that \$115 will make any dancer affluent. The dancers in AGMA have a continuing obligation to themselves to push for further increases and betterment of their lot, and the managements certainly are faced

with the problem of how to maintain themselves and yet try to meet the dancers' just requirements. The question remains: why cannot American society, as a result of these two pressures, through its government or through its citizenry, realize that the art of dancing, if it is to grow and develop, can exist only if the dancers and choreographers are properly compensated, if they can look to the security of long-term employment, if they can feel confident in their status as individual artists to raise families, to own homes, to send their children to school? They would still have the normal worries of normal people so far as economics are concerned, but they could then turn their attention to their own growth and development as artists and to making their contribution to their chosen art.

One of the most fascinating elements of the American Ballet Theatre negotiations was the active participation of

(Continued on Page 6)

by Hy Faine
National Executive Secretary

AGMAZINE

SANDRA MUNSELL, Editor

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KELlogg 7-1010

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523-1857
523-6520

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102 East Hubbard Street
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SANFORD WOLFF
Suite 1220
105 S. LaSalle Street
FI 6-0252

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GEORGE PECKHAM
704 Bellevue East
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6636 Hollywood Blvd.
Hollywood 28, Calif.
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Newhart and Grodin
Russ Building
San Francisco 4
YUkon 6-4060

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

Opera Gains in MBA's

MBA's in opera show exciting gains for singers, choristers and dancers and are evidence, again, of the strength of AGMA's bargaining powers and the vigilance exercised by AGMA officials and the Negotiating Committee to constantly achieve gains for members.

Here are highlights of the new basic agreements:

New York City Opera . . . For the first time in the contract, artists employed for 18 weeks or more will pay only half of their Blue Cross and Blue Shield coverage, with the Employer paying the other half.

For the first time a per diem on the road for choristers and corps de ballet will be paid, as follows: Fall, 1966 . . . \$8.00 per diem; Summer, 1967 . . . \$11.00; Fall, 1967 . . . \$10.00 per diem.

Parity payments for all rehearsal and performance weeks for the chorus and corps de ballet have been achieved. Rehearsal rates for *choristers* have been increased from \$70.00 per week to the following: first year singer, \$100.00 per week for the 1966-67 and 1967-68 season; second year singer, \$110.00 per week for 1966-67, \$115.00 for 1967-68.

Previous performance week salary was \$90.00 for a first year singer, \$95.00 for a second year singer, \$102.00 for a third year singer.

Corps de Ballet rehearsal salary was \$70.00 and performance weekly salaries were \$89.00 for a first year dancer, \$95.00 for a second year dancer and \$100.00 for a third year dancer. In the new contract, a first year dancer will receive \$100.00 per week for the 1966-1967 and 1967-1968 seasons; a second year dancer will receive \$108.00 for the 1966-1967 season and \$110.00 for the 1967-1968 season.

Hourly rehearsal rates have increased from \$2.00 and \$2.25 to \$2.50 and \$3.00; Free Day rehearsal has increased to \$5.00 per hour as well as calls within the 12 hour gap.

Solo artists rehearsal salary is increased from \$70.00 to \$90.00 per week; hourly rehearsal rate is increased from \$2.25 to \$3.00 per hour. Rehearsal on a Free Day now has risen from \$3.00 to \$5.00 per hour, with a similar increase for the 12 hour gap.

Crediting against overscale has been eliminated from the Agreement for artists who earn less than \$250.00 per week or \$150.00 per performance.

Weekly salaries for leading singers have increased from \$185.00 per week to \$200.00; comprimari from \$140.00

to \$150.00; and from \$150.00 to \$160.00 in the second year of seniority.

Tour conditions and general conditions in the house have been greatly improved.

Popular Priced Opera

Rehearsal weekly salary for *solo artists* has been increased from \$60.00 to \$75.00 per week. Per diem payments have increased from \$12.00 to \$15.00.

Chorus rate has increased from \$20.00 to \$25.00 per performance; hourly rehearsal rate has increased from \$2.00 to \$2.50 per hour.

Fees for *stage directors, stage managers* and *their assistants* have been increased \$5.00 per performance.

Dallas Civic Opera

Single performance categories have been increased by \$5.00 and have been changed over to the newly revised Classification of Roles.

There is a new schedule of compensation for *chorus* members who travel long distances to and from rehearsal and performance. For rehearsals, it ranges from 90 cents to \$2.30 per rehearsal, based on mileage traveled, and from \$3.00 to \$5.00 per performance, based also on mileage traveled.

Hourly rehearsal rates have increased and now range from \$1.60 to \$2.30 per hour plus travel payments.

Tri-Cities Opera

New Basic Agreement has been executed under Title III of the educational section of the National Endowment for the Arts. All performances take place in the Binghamton, Endicott, Johnson City areas of western New York State and all *artists* are under AGMA contract which guarantees \$200.00 per week for 6 performances of "Beauty and the Beast." This was done so successfully last spring that the program has been given additional funds for this fall season.

New Orleans Opera House Association

Fees for *stage directors, stage managers* and *their assistants* have been increased by \$5.00 per performance. The chorus rates have been increased by \$3.00 per opera in each of the five seniority categories.

* * *

Members can indeed be proud of their Negotiating Committees which effected these gains.

White House Honor

Hy Faine was among the guests invited by President Johnson to a command performance and supper at the White House which honored the winners of the 1966 Tchaikowsky International Music Competition in Moscow. The President, in remarks addressed to five of the winners who performed for the distinguished audience, said, "Every day, statesmen and diplomats come and go in the airports of the world, busy with the tedious and exhausting work of peace. Often they are unnoticed; too often, they are unsuccessful. But when Jane Marsh . . . who holds no diplomatic portfolio . . . left the Moscow airport, hundreds of people came out in the early morning darkness to bring her their farewell gift."

The President continued, addressing the Competition winners present, "You have done what few statesmen on earth can do. In the briefest time, in a foreign land with which we have great differences, you lifted the eyes of men beyond the things which make us adversaries to the things which make us brothers: to the hunger of all men for beauty; the respect of all men for excellence; the delight of all men in art.

"I hope history will record this example of how music has reached across the oceans, the walls and the ideologies that separate us and found response in the hearts of the Russian people. I hope that it will be followed by other actions in other fields, so that other threads of understanding can be strung across the space between us."

Deceased

AGMA reports with deep regret the death of the popular tenor, Jan Kiepura, who passed away at his home in Rye, New York, mid-August. The tenor, who had sung at the Metropolitan Opera House, at La Scala and with other European companies, reached a peak in his career with his appearances in motion pictures and later in "The Merry Widow" in which he shared the spotlight with his wife, Marta Eggerth. AGMA extends its sincere condolences to the widow of the late tenor and to his family.

Proposals for revision of the Minimum Basic Agreement for choristers have been forwarded to managers and negotiations were begun as of August 31st.

New Orleans Changes



AGMA has regretfully accepted the resignation of Kay Long, its representative for the New Orleans Area, who is to be married this Fall. Her successor, whom she recommended highly, and whose effective work has long been known to AGMA's National executives, is Harry Howard.

Kay Long begins her 20th season with the New Orleans Opera House Association this season. She was one of 12 choristers to sing in the recent world premiere of "Markheim." "Camille" in "Louise" and "Sally" in "Die Fledermaus" are the latest in a long list of appearances for Miss Long, who has also appeared in solo roles in numerous operas. She is a lyric soprano, but is the alto soloist at St. Paul's Episcopal Church in New Orleans. She served as Chairman of the Executive Committee for 3 to 4 years prior to the passing of Earl Von Hoven and her appointment as representative.

AGMA wishes Kay a happy marriage and a long life and salutes her contribution to the goals of AGMA in the splendid service she rendered as representative.



Harry Howard has been legal advisor to the Executive Committee of the New Orleans Area for the past two years. He is a former member of the New Orleans Opera House Association

Board. As an attorney, he can make facilities of his office available to AGMA. While serving in the Louisiana Senate, he had a good voting record on labor issues. He has been a member of the NOOHA chorus for many years and sings with the San Antonio Opera each Spring. He has always been most helpful to the local Executive Committee on legal matters, even prior to his official appointment as legal advisor to the Committee.

New

Born to AGMA dancer Dorothy London, a daughter, Pamela Vida, on July 22nd of this year in Philadelphia. Congratulations to the proud parents, and welcome to the little girl!

Managements Under AGMA Agreements

AGMA artists may perform only with Producers or Associations listed in these columns. Any violations of this ruling will result in disciplinary action by the Board of Governors.

OPERA

American Opera Company,
513 Burlingame St., Los Angeles, Calif.
American Opera Society, Inc.
50 Central Park West, N. Y. C.
Baltimore Civic Opera Co.
11 East Lexington St., Baltimore, Md.
Brevard Music Center
Spartanburg, S.C.
Brooklyn Opera Company, Inc.
1860 Broadway, New York City 10023
California Institute of the Arts
607 S. Parkview Ave.
Los Angeles 90059, Calif.
Canadian Opera Company
The Colonnade
131 Bloor St. West
Toronto, 5, Can.
Central City Opera Assn.
910 16th St., Denver, Colo.
Chattanooga Opera Assn.
P.O. Box 1212, Chattanooga, Tenn.
Chautauqua Institution
Chautauqua, New York
Cincinnati Summer Opera Assn.
Vernon Manor Hotel, Cincinnati, Ohio
City Center of Music and Drama
New York City Opera
New York State Theatre
Columbus Ave. at 63 St., N.Y.C. 10023
Connecticut Opera Association
15 Lewis Street, Hartford, Conn.
Dallas Civic Opera Association
818 Reliance Life Bldg., Dallas 1, Tex.
Dayton Opera Association, Inc.
Lester Freedman, 15 E. Second Street,
Dayton, Ohio
Denver Lyric Theatre
4824 East 18th Ave., Denver 20, Colo.
Doolittle, James-Greek Theatre Assn.
2700 No. Vermont Ave., Los Angeles, Calif.
Educational Opera Company
1001 East Amherst Drive, Burbank, Calif.
Festival of Opera, Laguna Beach
275 Broadway, Laguna Beach, Calif.
Florentine Opera Co. of Milwaukee
921 South Second St., Milwaukee, Wis.
Fort Worth Opera Assn.
3505 W. Lancaster, Ft. Worth, Tex.
Friends of French Opera
140 East 28th Street, N. Y. C.
Goldovsky Opera Institute, Inc.
183 Clinton Road, Brookline 46, Mass.
Guild Opera Company
Los Angeles Philharmonic Bldg. 722
Los Angeles 13, Calif.
Hollywood Bowl Association
Music Center, 135 No. Grand Avenue
Los Angeles 90012, Calif.
Houston Grand Opera Association
Jones Hall
615 Louisiana, Houston, Tex. 77002
Inter-City Opera Fund, Inc.
47 S. A. K. Bldg., Syracuse, N. Y.
Jackson Opera Guild, Inc.
P.O. Box 808, Jackson, Miss.
Kansas City (Mo.) Lyric Theatre
210 Westport Rd., Kansas City, Mo.
Kentucky Opera Ass'n of Louisville
Gardencourt, Alta Vista Rd., Louisville, Ky.

Lake George Opera Festival
Box 471, Glens Falls, N.Y.
John Levan Associates
820 Kelso Street, Inglewood, Calif.
Lincoln Concert Attractions
205 West 57th Street, N. Y. C. 19
Los Angeles Grand Opera Assn.
3350 Wilshire Blvd., Suite 318,
Los Angeles 5, Calif.
Los Angeles Opera Company
458 S. Spring St., Los Angeles 90013, Calif.
Lyric Opera of Chicago
20 North Wacker Drive, Chicago, Ill.
Lyric Opera of Los Angeles
3670 Ventura Canyon Avenue
Sherman Oaks, Calif.
Metropolitan Opera Assn.
Lincoln Center Plaza, N.Y.C. 10023
Metropolitan Opera National Company
Lincoln Center Plaza, N.Y.C. 10023
Mobile Opera Guild
6 Spring Bank Road, Mobile, Ala.
Monmouth Opera Festival
11 Roseld Ave., Deal, N. J.
New Orleans Opera House Assn.
420 St. Charles Ave., New Orleans 12, La.
New York Opera Festival, Inc.
1860 Broadway, N. Y. C.
North Shore Friends of Opera, Inc.
84 Prospect Ave., Douglaston 63, N. Y.
Opera Group, Inc.
172 Newbury St., Boston 16, Mass.
Opera Guild of Greater Miami
330 Biscayne Blvd., Miami 32, Fla.
Opera Players
Farm Street, Dover, Mass.
Opera Repertory Group
4227 Peachtree Circle E., Jacksonville, Fla.
Opera Society of Washington, Inc.
1028 Connecticut Ave., N.W. Suite 507,
Washington, D.C.
Orange County Performing Arts Foundation
Melodyland Theatre, 10 Freedman Way,
Anaheim, Calif.
Pacific Coast Opera Company
1213 No. Highland Ave., Hollywood, Calif.
Pacific West Coast Opera Company
2125 Mayview Avenue
Los Angeles 90027, Calif.
Philadelphia Grand Opera Co.
1422 Chestnut St., Philadelphia, Pa.
Philadelphia Lyric Opera Co.
1704 Walnut St., Philadelphia, Pa.
Phoenix Symphony Association
1515 E. Osborn Road, Phoenix, Arizona
Pittsburgh Opera, Inc.
1522 Farmers Bank Bldg., 5th Ave. at
Wood Street, Pittsburgh 22, Pa.
Repertory Opera Theatre of New Orleans
420 St. Charles Ave., New Orleans, 12, La.
Riverside Opera Association
3940 Chapman Place, Riverside, Calif.
San Diego Opera Company
530 Broadway, San Diego 1, Calif.
San Carlo Opera of Florida, Inc.
2201 Central Avenue, Tampa, Fla.
San Francisco Opera Association
War Memorial Opera House,
San Francisco, Calif.
Santa Fe Opera Association
P.O. Box 1654, Santa Fe, New Mexico
141 East 63 St., New York City
Seattle Opera Association, Inc.
c/o Glyn Ross
158 Thomas St., Seattle, Wash. 98109
Shreveport Civic Opera Association
P.O. Box 31, Shreveport, La.
Sombra Playhouse
4747 North Seventh St., Phoenix, Ariz.
St. Louis Festival Society, Inc.
6383 Clayton Rd., St. Louis 17, Mo.
St. Paul Civic Opera Assn.
305 Auditorium, St. Paul, Minn.

Managements Under AGMA Agreements

Spring Opera of San Francisco
War Memorial Opera House,
San Francisco, Calif.
Symphony Society of San Antonio
414 South Texas Bldg., San Antonio, Tex.
Syracuse Symphony Orchestra
Hotel Onondaga, Syracuse, N. Y.
Toledo Opera Association, Inc.
Lester Freedman, 611 Jefferson, Toledo, Ohio
Tulsa Opera, Inc.
1610 S. Boulder, Tulsa, Okla.
Turnau Opera Players
Ward Pinner, Byrdcliffe Theatre,
Woodstock, N. Y.
University of Utah Theatre
University of Utah, Salt Lake City, Utah

DANCE

American Ballet Theatre
1790 Broadway, New York 19, N. Y.
American Festival Ballet of Rhode Island
189 Waterman St., Providence, R.I.
Antonio and the Ballet de Madrid
Ballet of Los Angeles
James A. Doolittle, Greek Theatre
2700 No. Vermont, Los Angeles 90027,
Calif.
Ballet Spectacular, Inc.
P.O. Box 4871, Miami, Florida
Bolshoi Ballet
Chicago Ballet (Ruth Page)
Rm. 2125, Field Bldg., 135 S. LaSalle St.,
Chicago 3, Ill.
Cunningham Dance Foundation
61 West 14th St., N.Y.C.
Martha Graham Dance Company
316 East 63rd Street, N. Y. C.
Grand Ballet Classique de France
Jose Greco
224 West 49th St., New York City 19
Hampton Arts Theatre, Inc.
119 West 57th St., New York City 19
Harkness Ballet
4 East 75 Street, N. Y. C.
Robert Joffrey Ballet
434 Sixth Avenue, New York City
Los Angeles Festival of Ballet
18 W. Colorado Blvd., Pasadena, Calif.
Jose Molina Company
c/o Quijada Corporation
1729 H St. N.W., Suite 300, Washington, D. C.
Lola Montes
1529 No. Commonwealth Ave.,
Los Angeles 27, Calif.
National Ballet Company
2801 Connecticut Ave., Washington 8, D. C.
National Ballet Guild of Canada
73 Adelaide St. West, Toronto, Canada
New York City Ballet Company
New York State Theatre
Columbus Avenue at 63rd St.
New York City
Pacific Ballet Theatre
1945 Westwood Boulevard
Los Angeles 90025, Calif.
Pennsylvania Ballet Company
1924-26 Chestnut St., Philadelphia 3, Pa.
Istvan Rabovsky
61-15 97 St., Forest Hills, N. Y.
Royal Winnipeg Ballet
Winnipeg, Manitoba, Canada
San Francisco Ballet
378-18th Ave., San Francisco, Calif.
Union Civica Mexicana of Santa Barbara,
Calif.

PROFESSIONAL CHORUSES

Amor Artis, Inc.
415 Madison Ave., N. Y. C. 17
Bach Aria Group
250 West 57th St., New York City 19
Eugene Brice
400 Manhattan Ave., N. Y. C. 26
Camerata Singers
150 West End Ave., N. Y. C. 10023
Century Artists Bureau
609 Fifth Avenue, N. Y. C.
Concert Choir
101 West 31st St., New York City
Ray Coniff Singers
Rann Productions, Inc.
17100 Ventura Blvd., Encino, Calif.
Leonard DePaur
746 St. Nicholas Avenue, N. Y. C.
Feis Eireann Singers & Dancers of Ireland
Helsinki University Chorus
Interracial Music Council
c/o Murray
315 East 5 St., N. Y. C.
Los Angeles Master Chorale
404 S. Bixel St., Los Angeles 90054, Calif.
Norman Luboff Choir
Walton Music Corporation, 1841 Broadway
New York 23
Men of Song Enterprises, Inc.
c/o Edmund Karlsrud, 948 The Parkway,
Mamaroneck, New York
Mitzelfelt Chorale
865 N. Perry Street, Montebello, Calif.
New York Pro Musica
300 West End Ave., New York City 23
Schola Cantorum
c/o Dr. Hugh Ross
410 E. 57 St., New York
Robert Shaw Chorale
c/o Century Artists Bureau, 609 Fifth Ave.
New York City
Gregg Smith Singers
1949 Westwood Blvd., W. Los Angeles, Calif.
Clyde S. Turner
519 West 143rd Street, N. Y. C.
Roger Wagner Chorale
1401 Stone Canyon Road
Los Angeles 90024, Calif.
Frederic Waldman
375 Riverside Drive, New York City 25

AMATEUR CHORUSES (Covers AGMA soloists only)

Collegiate Chorale, Inc.
130 West 56th Street, New York 19
Dessoff Chorus
26 West 56 St., N. Y. C. 10019
Interracial Chorus
c/o Murray
315 East 5 Street, N. Y. C.
Masterwork Chorus
738 Speedwell Ave., Morris Plains, N. J.
New York Chorale Society
229 East 59 Street, N. Y. C.
The Oratorio Society of New York
504 Carnegie Hall
57 St. & 7th Ave., N. Y. C.

SYMPHONY ASSOCIATIONS

American Symphony Orchestra
Room 864, Carnegie Hall, N. Y. C.
Caramoor Festival
Katonah, N.Y.
Chicago Symphony Orchestra
Orchestra Hall
220 S. Michigan Ave., Room 700
Chicago, Ill.

Clarion Music Foundation.
123 West 43 St., N. Y. C.
Duluth Symphony Orchestra
704 Alworth Bldg., Duluth 2, Minn.
Esterhazy Orchestra
P. O. Box 47, Manhasset, New York
Festival Orchestra Society
250 W. 57 St., New York 19
Florida Symphony Orchestra
Box 782, Orlando, Florida
Honolulu Symphony Orchestra
Hotel at Alakea Streets, Honolulu, Hawaii
New Orleans Summer Pop, Inc.
545 St. Charles Avenue, New Orleans, La.
New York Philharmonic Symphony
Philharmonic Hall, Lincoln Center, N. Y. C.
Orchestral Society—Chicago
650 Orchestra Hall, Chicago 4, Ill.
San Francisco Symphony Ass'n.
War Memorial Opera House,
San Francisco, Calif.
Shreveport Symphony Society
2603 Woodlawn Avenue, Shreveport, La.
Southern California Symphony Assn.
(Los Angeles Philharmonic)
427 West Fifth St., Los Angeles 13, Calif.
Symphony Society of San Antonio
916 Maverick Bldg., San Antonio, Texas

CONCERT MANAGERMENTS

Herbert Barrett
250 West 57th St., New York City 19
Bernard and Ruben Management
242 West 76 St., N.Y.C. 10023
Colbert Artists Management
850 Seventh Avenue, Penthouse A.
New York City 19
Columbia Artists Management Inc.
(including Community Concerts)
165 West 57 Street, New York City 19
Dianne Copelon
382 Central Park West, N. Y. C.
Crawford Productions
166 West 72nd Street, N. Y. C.
Giorgio D'Andria
1005 Carnegie Hall, New York City 19
Thea Dispeker
59 East 54 St., N. Y. C. 10022
Elwood Emerick
501 Madison Avenue, N. Y. C. 22
John B. Fisher
Dorchester Towers
155 W. 68 St., Suite 801, New York City
Louise Flavel
155 West 68 St., New York City
The Friedberg Management
111 West 57 Street, New York City 19
Robert Gardner Management
119 W. 57 St., N. Y. C.
General Artists Corporation
640 Fifth Avenue, New York City 19
Robert M. Gewald
Suite 1530, 2 W. 59 St., N. Y. C.
Siegfried Hearst
344 West 72nd St., New York City 23
Hans J. Hofmann
200 West 58th Street, N. Y. C.
Hurok Attractions, Inc.
730 Fifth Ave., New York City 19
Judson, O'Neill, Beall & Steinway, Inc.,
119 W. 57 St., N. Y. 19
Albert Kay Associates
38 West 53 St., N. Y. C. 19
Ludwig Lustig
111 West 57th St., New York City 19
Meyer Management Corporation
111 West 57 Street, New York City 19
(Continued on Next Page)

Hy Notes

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a very strong and competent Negotiating Committee elected from the dancers' ranks. They prepared comprehensive and detailed proposals and in the long-drawn-out sessions, they were articulate, knowledgeable and flexible in meeting manager's arguments while arguing the case of the dancers. This, too, is a very hopeful sign. The dancers themselves are beginning to appreciate the role of economics and trade union action in their lives, and to play an active role in obtaining their objectives. They clearly showed that dancers can think with their heads as well as dance with their feet.

The recent negotiations have clearly posed the question before the American people; the answer must be forthcoming soon and must be a complete answer, as much as human resources can manage. Otherwise, there will be further crises, there will be further slippage of dancers from the world of ballet and concert dance to the more lucrative fields of Broadway and Television. The United States has achieved an enviable position and leads the world in this field. This we have achieved in spite of the difficulties of money, support and understanding. How much more could we not achieve if all involved could devote themselves to their art and not have to worry about how to pay the next bill?

Stage Technique Taught

Robert Ackart, who has served AGMA for many years as a member of the Board of Governors, as Fifth Vice-President, and on many Committees, as well as producer of AGMA Showcase Series, has announced private sessions in stage techniques directed to the artist's specific projects and goals. Instruction for opera singers will include stage business and character development in roles the artist is preparing for performance; fundamental dramatic technique will be offered for those wishing it.

Concert singers will be offered instruction in stage appearance and manner, as well as dramatic interpretation of vocal material.

Robert Ackart has a Master in Fine Arts in Stage Direction from Yale Drama School; he taught for 5 years at Tufts and Swarthmore Colleges; was Assistant Stage Director of the Salzburg Festival for 3 seasons; production manager of the Central City and Chicago Lyric Opera Companies; production director of the Santa Fe Opera for 3 seasons; guest director with the opera companies of Honolulu, Baltimore and Brooklyn.

Teaching sessions will be held in midtown

Dance Tours

Seven ballet companies will be touring America this coming season, perhaps the all-time record for dance tours. The New York City Ballet is on a five-week tour of the middle-west, Montreal and Toronto; the American Ballet Theatre is making a national tour of more than 90 United States and Canadian cities, made possible by the matching grants of \$350,000 awarded late last year by the National Council on the Arts; the Martha Graham Dance Company is on its first tour of America since 1950, although the group has appeared widely outside the United States. Tours are in preparation for the Paul Taylor and Merce Cunningham Companies; the Erick Hawkins Dance Company has announced a breathtaking schedule of 60 performances in the United States and Canada during a 20-day trip. The Robert Joffrey ballet is on a tour which will take the company to 16 cities in the nation.

Great experiences are ahead for their audiences throughout the country!

Music School Award

John Brownlee, President of AGMA and President of the Manhattan School of Music, has announced the establishment of the Rodgers and Hammerstein Scholarship in Voice by the Foundation named for the celebrated American composer-lyricist team. The grant, to be made annually to an outstanding vocal student, was awarded for the first time to Sandra Fox, a second-year voice major, studying at the Manhattan School of Music with Maria deVarady.

Manhattan; artists will provide their own accompanists when needed. Inquiries may be made to AGMA.

AMERICAN GUILD OF MUSICAL ARTISTS

1841 Broadway New York, New York 10023



Managements Under AGMA Agreements

(Continued from Page 5)

William Morris Agency
1350 Avenue of the Americas,
N. Y. C. 10019
Jerry Merton Agency, Inc.
9056 Santa Monica Blvd., Los Angeles, Calif.
Musical Artists (Susan Pimsleur)
119 West 57th St., New York City 19
Emmy Niclas
147 West 55th St., New York City 19
Felix W. Salmaggi Associates
1860 Broadway, New York City 23
James Sardos Management Corp.
180 West End Ave., New York City
Jim Scovotti Associates
200 W. 57 St., New York 19
Eric Semon Associates
31 West 57 Street, New York 19, N. Y.
Mildred Shagal, Inc.
119 West 57 Street, New York City
Seymour Sokoloff
545 St. Charles Ave., New Orleans 12, La.
William L. Stein, Inc.
113 West 57th St., New York City 19
Greta Strok
25 East 67th Street, N. Y. C.
Ann Summers Management
135 W. 56th St., N.Y.C.
Summy-Birchard Company
Concert & Artists Division,
31 West 57th St., N.Y.C. 19
Theatrical Associates
909 North 1st St., Phoenix, Arizona
Charles B. Trantum, Inc.
603 Madison Avenue, N. Y. C.
Vacchina-Arn Associates
253 W. 72nd St., N. Y. C.
Vincent Attractions, Inc.
119 West 57th St., New York City 19
Constance Wardle
360 West 55th St., New York City 19
Henry William Wiese
1674 Broadway, N. Y. C.
Ronald Wilford Associates, Inc.
165 West 57 Street, New York City 19
Carl Yost
344 West 72nd St., New York City 23
Alfred Zega
200 West 57 St., N.Y.C. 10019

OTHER

Ojai Festival