

AGMAZINE

VOLUME XXI, No. 6

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, 1967

Referendum Report

Voting of members on two propositions in an AGMA-wide referendum has concluded and members voted in favor of semi-annual dues billing and for an increase in initiation fees in the "AA" dues category. Here is how the voting went:

Proposition I — Semi-Annual Dues Billing

Yes	1040
No	83

Proposition II — Increase in Initiation Fee in "AA" Dues Category:

Yes	586
No	527

Total ballots received	1158
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Total valid ballots	1133
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(Note: Some members did not vote for both propositions; thus the total vote for each proposition does not equal the total valid ballots received).

Invalid Ballots	25
Arrears in dues	16
Unsigned ballots	4
Honorable Withdrawals	1
Suspensions	1
Ballots arrived too late	2
Blank ballot	1

Members will in future be billed for dues semi-annually instead of quarterly. As the Referendum explained, a member paying \$8.00 quarterly would be billed twice a year for \$16.00. However, any member wishing to do so may pay on a quarterly basis and will be considered in good standing; his rights as to working in AGMA's jurisdiction, insurance coverage, right to take an Honorable Withdrawal, and his standing in other 4A's unions will remain the same.

Or such member may, if he wishes, pay the full half-year's dues and put himself in good standing for the full half a year. The choice is the member's but the bills for dues will go out only twice a year.

With respect to increase in the "AA" dues category, members whose income under AGMA's jurisdiction is going to be \$501. to \$1,000, will pay an initiation fee of \$100.

NEW MBA'S SHOW GAINS

During the past summer, AGMA concluded negotiations with three unique organizations, developing new Basic Agreements to cover the variety of employment situations offered by these companies: American National Opera Company; Mid-America Chorale; San Francisco Opera (in conjunction with the Los Angeles Opera Association).

American National Opera Company

Based on two years' experience with the Metropolitan Opera National Company, AGMA developed a new touring Basic Agreement for repertory opera companies. The American National Opera Company agreement has many new features and improvements for all AGMA artists.

Weekly touring performance and rehearsal salary for all *Solo Singers* has been increased from \$200.00 to \$250.00 per week with a maximum of 3 performances.

Chorus rate has been increased from \$135.00 to \$150.00 per week and the additional supering fee has been increased from \$10.00 to \$12.50 per week. In addition, to develop young American singers, chorus singers are covering *major* roles for an additional \$40.00 per week; they cover *smaller* roles for an additional \$20.00 weekly. This not only increases weekly salaries but permits choristers to learn new roles and to perform them with a major company.

The Company, under the direction of Sarah Caldwell, coached in Lenox, Massachusetts, and rehearsed and opened in Clowes Hall, Indianapolis, and is currently on tour.

AGMA hopes that the Company will continue to expand and proceed with its projected Spring tour, and provide

more employment for more American artists, as well as help develop their future careers as major solo singers in American opera companies.

Mid-America Chorale

Under a Title III grant from the United States government, the Mid-America Chorale was formed under the direction of John Dexter of Des Moines, Iowa. Mr. Dexter organized a three-year program for the choral group to perform in schools and communities of Iowa.

All members of the Chorale will be signed to AGMA contracts on a yearly guarantee basis of \$6,500.00 per year. The 24 choral singers engaged will participate in a variety of activities: 15 rehearsal weeks throughout the year; 15 touring weeks throughout the year; lecture demonstration programs; quartet concerts, plus many other types of community programs.

When the Chorale is on tour, all evening concerts will be free of charge to the local community. Aim of the group is to develop a community chorale for the Mid-West to expose communities to various types of choral music and to expand community taste for choral music.

This use of Federal funds for performing artists on a yearly guarantee basis in American school systems continues to broaden the channels of Federal assistance to the performing arts and artists on a professional basis.

AGMA has fought for many years for Federal funds for the performing arts, to develop the cultural level of local communities, to expand community appreciation of serious music and to aid the performing artist. It is hoped

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I hate to have to say it again but New York once more took the lead. This time it was the city of New York. New York State, which was the first state to have an Arts Council, has remained the leading council, both in terms of benefits as well as scope and imagination of program. Now, it's the City's turn.

I'm talking about a Symposium on "The Cultural Life of New York City," which was held here in New York City on October 2nd. It was sponsored by the New York Cultural Showcase Foundation, a citizens' organization representing the various cultural institutions and organizations in this city, and interested individuals. Both the work of the Foundation and the Symposium were financed by private contributions, but had the full support of the city administration, which helped, of course, considerably. The purpose of the Foundation is to focus on the total cultural spectrum of the city of New York, to see how larger institutions can help smaller ones, how cultural resources can be spread from the center of Manhattan to the outlying Boroughs and how a stronger relationship can be established between the citizen and the cultural organizations.

The Symposium compressed into one day 12 panels ranging in topics from "Sources of Support," "Reaching the Great Audience," "The City as an Environment for the Arts and Sciences," "Mass Media," "Admission and Ticket Sales," "Promotion and Public Relations" of New York City's Cultural Story, "Educational Institutions and their Relationship to Cultural Institutions" as well as the "New Directions of Art Forms." From AGMA's point of view, the most important panel was the one which dealt with "The Unions—Patrons and Partners in the Arts." I was the chairman of this panel, which consisted of Gus Tyler, Assistant President, ILGWU; Frederick O'Neal, President of Actors' Equity Association; Joseph Noble, Vice Director for Administration, Metropolitan Museum of Art; Herman Krawitz, Assistant General Manager of the Metropolitan Opera Association. Our objective was to see what the unions have done or should have done to foster support and promote cultural efforts, and which of their policies might hamper such efforts.

I was most pleased at the inclusion of the unions in the scope of the Symposium and in the work of the Foundation. However, honesty compels me to say that there were very few

unions, either from the leadership or from the membership, attending this Symposium. This resulted in a discussion of a subject by the general public without the bride or groom being present at the wedding.

At the end of the day, all panel chairmen reported to Mayor John V. Lindsay as to what was wrong, what should be done by the City, and what should be done by the community as a whole. In my report, I decried the absence of the unions and pointed out that, if unions are to be a part of the cultural life of the city, special efforts must be made to bring their membership, their activities and their leadership into the mainstream of the cultural institutions and activities. There were other recommendations, most of them directed to what unions could do to help and to benefit from the resources available to them in the museums, performing organi-

zations and other such groups.

For a "first," this was excellent. The Showcase Foundation and the members of the Board of Directors hope to continue this work, both as a pressure group on the city, as well as a catalyst in organizing the citizenry of this metropolis to greater participation, appreciation and understanding of what is available and what is further needed in New York City which everyone agrees is today's cultural capital of the world.

The greatest significance of the Foundation and the Symposium is the fact of citizenship participation. Until and unless there is a deep commitment at the grass roots level, art and culture will remain the domain of the few rather than of the many. The participation in the Symposium of educational institutions, neighborhood groups and

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AGMAZINE

SANDRA MUNSELL, Editor

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NEW MBA'S SHOW GAINS

(Continued from Page 1)

that a new pattern for year 'round employment is being set with the formation of the Mid-America Chorale.

San Francisco Opera

AGMA's new two-year Basic Agreement with this Company not only covers rehearsals and performances of the Company in San Francisco but also pertains to the newly formed Los Angeles corporation which will jointly sponsor

a season of performances in the Music Hall in Los Angeles. This is a unique step for both cities and AGMA is hopeful that the joint enterprise will provide a more stable and extended opera season for both cities. This arrangement will provide a major company locally sponsored in Los Angeles, filling a definite need in the Los Angeles community.

Among the many increases achieved in the new contract:

<u>Per Performance Rates</u>	<u>Old Rate</u>	<u>New Rates</u>	
	<u>1966</u>	<u>1967</u>	<u>1968</u>
Leading Singer	\$160.00	\$177.14	\$184.60
Comprimario	85.50	94.66	98.64
Choristers	27.00	29.58	30.96
Corps de Ballet	27.00	29.58	30.96
Solo Dancer	85.50	94.66	98.64
Stage Director	160.00	177.14	184.60
Choreographer	114.50	126.78	132.12

The new hourly chorus rehearsal rate ranges from \$2.65 per hour to \$3.47 in 1967 and for 1968 from \$2.79-\$3.61 per hour, based on seniority.

<u>Weekly Rates</u>	<u>Old Rate</u>	<u>New Rates</u>	
	<u>1966</u>	<u>1967</u>	<u>1968</u>
Leading Singer	\$263.00	\$291.00	\$303.00
Comprimario	170.00	188.00	196.00
Chorister (A)	106.50	119.34	123.84
Corps de Ballet	103.00	113.20	117.65
Solo Dancer	170.00	188.00	196.00
Stage Director	250.00	277.00	289.00
Choreographer	219.00	242.00	253.00

Weekly chorus and ballet rates have additional seniority payments added to the stated minimums.

Other increases were made in payment for travel, radio broadcasts, per diem, Free Day rehearsals and Sunday rehearsals, along with a number of other improvements in working conditions.

The hard work and unity of the San Francisco Opera Negotiating Committee and the efforts of the AGMA San Francisco representatives were key factors which enabled AGMA to achieve this new and improved Basic Agreement for the 1967 and 1968 seasons.

AIR POLLUTION

AGMA STIRS SISTER UNION ACTION

AGMA is initiating action among its sister unions to attempt some solution to the problem of air pollution in New York City. As Hy Faine pointed out in his July 25 letter to the unions comprising the 4A's, "The atmospheric conditions under which AGMA members live and work affects not only their well-being but would also have economic consequences in terms of their earning capacities and work."

Concern, leading to this action, was voiced by a number of AGMA members and the Board of Governors, as well as by Hy Faine. His letter continues:

"We have therefore gotten in touch with the Department of Air Pollution Control of the City of New York and I have just had a long conference with Mrs. B. Brand Konheim, who is the Director of Community Relations of the Department. Our discussion led to some conclusions and some possible actions which we both feel would be best effectuated if the effort were a joint program of AGMA, Actors' Equity, SAG and AFTRA. Obviously all our members have the same problem and the same consequences.

"Mrs. Konheim envisions first an education campaign within our own ranks, to be followed by other acts in support of the program of the Department and its legislative efforts. It is for this reason that I'm sending a copy of this letter to the editor of your publication.

"If you believe in the validity of Mrs. Konheim's and my suggestions, I propose that we have a meeting in which you or your designee, as well as your editor, would participate with similar representatives from the other 4A unions, sometime in the next month or so. I think the whole project is extremely important and if we do it all together, it will prove of great benefit to our members. Therefore I urge that we get together as soon as possible."

AGMAzine will keep members informed on the progress of this important step.

**Anyone knowing the
whereabouts of
DIANE COPELON
one-time artist's agent
will please notify AGMA's
National Office.**

MORE MBA GAINS - Choristers

Significant improvements have been made in the Concert Choral Basic Agreement for the period September 1, 1967 to August 31, 1969. Highlights of these changes follow:

1. Non-discrimination clause expanded to include hotels and restaurants.

2. The penalty for travel between midnight and 8:00 A.M. has been increased from \$1.00 per hour or fraction thereof to \$3.00 per hour or fraction thereof.

3. The new agreement provides that if an artist is housed in a city other than the city of performance, the travel from the hotel accommodations to the place of performance and

return will be counted as a part of the travel for that day.

4. The daily sustenance rate for days spent outside the city of origination when not on salary has been increased from \$12.00 to \$15.00.

5. The in-town rehearsal week minimum has been increased from \$70.00 to \$90.00.

6. The overtime hourly rehearsal rate when employed on a weekly basis has been increased from \$2.50 to \$3.00.

7. The weekly performance week minimum fees have been increased as follows:

<u>Classification</u>	<u>Previous Minimum Weekly Salary</u>	<u>Minimum Weekly Salary 1967-68</u>	<u>Minimum Weekly Salary 1968-69</u>
Soloist	\$175.00	\$180.00	\$190.00
Featured Singer	155.00	165.00	175.00
Chorister, Narrator	140.00	155.00	165.00
Stage Manager	193.00	198.00	208.00
Assistant Choral Conductor	175.00	180.00	190.00
Understudy to Soloist or Featured Singer	7.50	10.00	10.00

(in addition to the minimum of his appropriate category per week)

8. Under the new agreement, the warm-up rehearsals become a part of the six free rehearsal hours for the week.

9. The new agreement provides that when an understudy is called to appear in a performance in soloist's or featured singer's roles, the artist will, sometimes prior to such appearance, have a rehearsal with orchestra or a piano rehearsal with the conductor.

10. The single performance rates have increased as follows:

<u>Classification</u>	<u>Previous rate</u>	<u>New rate</u>
Soloist	\$70.00	\$90.00
Featured Singer	45.00	65.00

The single performance rate for choristers remains as follows:

3 through 8 members	\$35.00
9 " 16 "	30.00
17 " 28 "	27.00
29 members and over	25.00

Banking is a business. Blood banking is a life-saving business. To keep the Actors' Fund Red Cross Blood Bank in business takes the cooperation of all members of the entertainment professions. The Blood Bank record for AGMA members indicates that very few AGMA's made deposits, but a number of them have made withdrawals.

Why not help swell the reserves in this bank by being a volunteer donor? You can make your appointment by telephoning the Red Cross at 787-1000, Ext. 227. Just be sure to specify that

For choristers, rate for two performances of the same work within a five day period has increased as follows:

	<u>Previous rate</u>	<u>New rate</u>
3 through 8 members	\$60.00	\$70.00
9 " 16 "	50.00	60.00
17 " 28 "	45.00	49.00
29 members and over	40.00	45.00

11. The hourly rehearsal rate in connection with single performance engagements has been increased from \$2.50 to \$4.00 for the 1967-68 season, and \$4.50 for the 1968-69 season.

12. The new agreement contains minimum salary provisions for payment of understudies for their services as understudies as well as performance fees in the event they are called upon to appear in the roles that they understudy.

your donation is to the Actors' Fund Blood Bank.

Whenever you or a member of your immediate family is to be hospitalized, you should advise AGMA's Blood Bank Chairman, and notify the hospital Admissions Office that you are a member of the Actors' Fund Red Cross Blood Bank. In this way, the blood will be replaced.

Do your part to make sure there's blood for all who need it in your profession. Be a blood donor . . . now!

Opera Directors' Seminar

An Opera Stage Directors Seminar, conducted by Richard Flusser (stage) and Emanuel Levenson (music) is being held Mondays, from 8:10 to 9:50 P. M. at the New School for Social Research, 66 West 12th Street, New York City.

The course is designed for people interested in opera as a theatrical form of entertainment and is divided into two distinct sections. The first section is a series of round-table discussions during which problems of staging opera, as opposed to staging non-musical theatre pieces, investigations of opera theatre problems and their solutions, research into current directorial techniques, and readings of directorial theories are discussed.

The second section of the course is practical application of seminar discussions. Directors will use members of the New School Opera Workshop in their projects and experiments. A limited number of singers will be admitted to the Seminar to work with stage directors.

This Seminar is unique, in that, to AGMA's knowledge, there is no other opera stage directors' seminar listed in college conservatory courses in the United States.

The course, last semester, appealed to a variety of professionals for a variety of reasons: a singer currently with the New York City Opera; a singer who is a free-lance opera soloist; a film editor; a director of legitimate theatre; a director of one of New York's leading opera workshops who registered because she felt the exchange of ideas in a seminar and in symposia with other opera stage directors would be refreshing and stimulating; stage directors of suburban community opera who felt the Seminar overcame the sense of isolation.

The course, in which it is felt many AGMA members will be interested is Number 2525. During coming semesters, the Workshop plans to present a world premiere of an American Opera, an evening of short chamber operas, and an evening of standard and not-so-standard opera scenes.

When you buy union-labeled products, you show your support for the many achievements of organized labor.

Look for the union label in all apparel and in every product you buy!

Santa Fe Opera Needs Your Help

In the early morning of July 27th of this year, the house of the Santa Fe Opera burned to the ground, right after the premiere of Paul Hindemith's *Cardillac* which attracted opera lovers from all parts of the country. True to the traditions of their profession, the company performed Rossini's *Barber of Seville* in the gymnasium of the high school after 36 hours of heroic labor by artists and staff.

In addition to the house, the music library, costume shop, sets and orchestra instruments were among the catastrophes of the fire.

Hy Faine proposed to AGMA's Board of Governors that an appeal be made to members for contributions to help rebuild the house and replenish all that the fire claimed.

Members of AGMA are urged to help with their donations, in the interest of helping the

Santa Fe Opera to continue as an institution whose impact is felt far and wide. The silencing of its voice would be a loss to music lovers everywhere, and to performers.

The Santa Fe Opera is appealing to all supporters of fine music, asking generous help in assuring the continuance of the organization in its hour of need.

The opera company needs all the help it can get. As one whose career is spent in the performing arts, won't you help swell the rebuilding fund?

Make out your check to the "Santa Fe Opera" (add "Rebuilding Fund," if you wish) and send it "Attention: Firebird, P.O. Box 2408, Santa Fe, New Mexico, 87501."

Deceased

AGMA notes with deep regret the death of *Irene Kramarich*, mezzo-soprano, of a heart attack at her home in Rutherford, New Jersey on August 11th. Miss Kramarich sang for two seasons with the New York City Opera Company in the 1950's and had since appeared with companies throughout the country and in Caracas, Venezuela.

AGMA extends its deepest sympathies to Mrs. Catherine Kramarich, mother of our late member.

Kurt Kessler, a long-time member of AGMA who had retired as a chorister of the Metropolitan Opera Company, passed away in Ft. Lee, New Jersey on August 18th. AGMA offers its warm condolences to the late member's family and friends.

Ragnvald B. Rordam, chorister with the New Orleans Opera House Association, and former member of AGMA's Executive Committee for the New Orleans Area, died on July 30, 1967 in New Orleans. AGMA's sympathies are extended to his widow, Mrs. Audrey Rordam, and to his colleagues and friends.

AGMA was shocked and saddened at the sudden death of young *Leon Ardzrooni*, who was a member of the firm which represents AGMA in San Francisco. Mr. Ardzrooni, 32 years old, had been a member of the firm for a number of years and with Harry Polland handled all work for AGMA in San Francisco. The two were in the midst of San Francisco negotiations, when Leon became ill one evening, drove himself to a hospital, went into a coma and died the next morning.

Young Leon was an exceptional man who had done an excellent job for AGMA membership. Harry Polland advised Hy Faine that a quiet movement was underway to establish a scholarship fund for Leon's three small children, to which various unions on the West Coast, represented by the firm, have contributed or plan to do so.

The Board of Governors of AGMA authorized a contribution of \$500.00 to the Scholarship Fund, as AGMA's way of honoring the memory of an outstanding individual who had given brilliant and devoted service to AGMA. AGMA has sent a letter of condolence to Mrs. Ardzrooni.

New Philharmonic Contract

In a new Basic Agreement with the New York Philharmonic Symphony Association, for the three year period September 1, 1967 to

August 31, 1970, performance and rehearsal rates for choristers and dancers have been increased, as follows:

	Previous rate	1967-68 & 1968-69 Seasons	1969-70 Season
Two concerts within five consecutive days	\$40.00	\$45.00	\$50.00
Three concerts within five consecutive days	54.00	65.00	70.00
Four concerts within five consecutive days	70.00	80.00	90.00

The hourly rehearsal rate for choristers and dancers increased as follows:

Previous rate	1967-68 Season	1968-69 Season	1969-70 Season
\$2.50	\$4.00	\$4.50	\$5.00

For performances outside New York City, sustenance increased from \$2.00 to \$2.50 for four hours outside New York City, and from \$12.00 to \$15.00 for twenty-four hours outside New York City.

Florentine Opera Performs Musical, Civil Service

The Milwaukee Florentine Opera had scheduled two free outdoor performances of "The Merry Widow," on August 4th and 5th, in cooperation with the County Parks Department. Early in the week, the city was placed under strict curfew, due to the tragic riots which were raging nightly. All public events and performances were cancelled.

AGMA received a call from the opera manager, Edwin Bartlee, Jr., requesting permission for the company to tape the opera and present it to the public on a non-commercial, self-sustaining TV station. AFTRA's local representative agreed this could be done under the emergency situation. As a result, during the riots, the community of Milwaukee saw its scheduled free performances of opera at home on TV screens.

AGMA and its members are very grateful to the Milwaukee Florence Opera and to the local TV stations for helping to fulfill AGMA employment contracts and for providing performances through a different media free to the city of Milwaukee.

Under the AGMA Basic Agreement, riots are considered force majeure, and the management would not normally have further obligations to the artists under individual contract, other than round-trip transportation. Due to the resourcefulness of the managers, all AGMA artists were paid full compensation under their AGMA performance contracts.

AGMA extends its appreciation and gratitude to all those who made this TV performance, in lieu of the "live" performances, possible.

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
Chamber Opera Society of Baltimore
4715 Roland Avenue
Baltimore, Md. 21210
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 Association, Inc.
1145 E. Tujunga Ave.
Burbank, Calif. 91501
Festival of Opera, Laguna Beach
275 Broadway, Laguna Beach, Calif.
Florentine Opera Co. of Milwaukee
921 South Second St., Milwaukee, Wis.
Fort Worth Opera Assn.
3505 W. Lancaster, Ft. Worth, Tex.
Friends of French Opera
140 East 28th Street, N. Y. C.
Goldovsky Opera Institute, Inc.
183 Clinton Road, Brookline 46, Mass.
Guild Opera Company
Los Angeles Philharmonic Bldg. 722
Los Angeles 13, Calif.
Hollywood Bowl Association
Music Center, 135 No. Grand Avenue
Los Angeles 90012, Calif.
Houston Grand Opera Association
Jones Hall
615 Louisiana, Houston, Tex. 77002
Inter-City Opera Fund, Inc.
47 S. A. K. Bldg., Syracuse, N. Y.
Jackson Opera Guild, Inc.
P.O. Box 808, Jackson, Miss.
Kansas City (Mo.) Lyric Theatre
210 Westport Rd., Kansas City, Mo.

Kentucky Opera Ass'n of Louisville
Gardencourt, Alta Vista Rd., Louisville, Ky.
Lake George Opera Festival
Box 471, Glens Falls, N.Y.
John Levan Associates
820 Kelso Street, Inglewood, Calif.
Los Angeles Grand Opera Assn.
3350 Wilshire Blvd., Suite 318,
Los Angeles 5, Calif.
Los Angeles Opera Company
458 S. Spring St., Los Angeles 90013, Calif.
Lyric Opera of Chicago
20 North Wacker Drive, Chicago, Ill.
Lyric Opera of Los Angeles
3670 Ventura Canyon Avenue
Sherman Oaks, Calif.
Metropolitan Opera Assn.
Lincoln Center Plaza, N.Y.C. 10023
Metropolitan Opera National Company
Lincoln Center Plaza, N.Y.C. 10023
Mobile Opera Guild
6 Spring Bank Road, Mobile, Ala.
Monmouth Opera Festival
40 Ocean Avenue
Allenhurst, N. J.
New Orleans Opera House Assn.
420 St. Charles Ave., New Orleans 12, La.
New York Opera Festival, Inc.
1860 Broadway, N. Y. C.
Opera Company of Boston
172 Newbury St., Boston 16, Mass.
Opera Guild of Greater Miami
330 Biscayne Blvd., Miami 32, Fla.
Opera Repertory Group
4227 Peachtree Circle E., Jacksonville, Fla.
Opera Society of Washington, Inc.
1028 Connecticut Ave., N.W. Suite 507,
Washington, D.C.
Orange County Performing Arts Foundation
Melodyland Theatre, 10 Freedman Way,
Anaheim, Calif.
Pasadena Opera Company
147 So. Los Robles
Pasadena, Calif. 91101
Philadelphia Grand Opera Co.
1422 Chestnut St., Philadelphia, Pa.
Philadelphia Lyric Opera Co.
1704 Walnut St., Philadelphia, Pa.
Phoenix Symphony Association
1515 E. Osborn Road, Phoenix, Arizona
Pittsburgh Opera, Inc.
1414 Rockwell-Standard Bldg.
5th Ave. at Wood St.
Pittsburgh 22, Penna.
Repertory Opera Theatre of New Orleans
420 St. Charles Ave., New Orleans, 12, La.
Riverside Opera Association
3940 Chapman Place, Riverside, Calif.
San Diego Opera Company
530 Broadway, San Diego 1, Calif.
San Carlo Opera of Florida, Inc.
2201 Central Avenue, Tampa, Fla.
San Francisco Opera Association
War Memorial Opera House,
San Francisco, Calif.
Santa Fe Opera Association
P.O. Box 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.
Sombbrero Playhouse
4747 North Seventh St., Phoenix, Ariz.
St. Louis Festival Society, Inc.
111 S. Bemiston
St. Louis, Mo. 63105
St. Paul Civic Opera Assn.
305 Auditorium, St. Paul, Minn.
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
113 E. Onondaga St.
Syracuse, N. Y. 13202
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.
Australian Ballet Company
Ballet Folklorico
Ballet of Los Angeles
James A. Doolittle, Greek Theatre
2700 No. Vermont, Los Angeles 90027,
Calif.
Ballet Spectacular, Inc.
P.O. Box 4871, Miami, Florida
Bolshoi Ballet
Boston Ballet
186 Massachusetts Ave.
Boston 15, Mass.
Chicago Ballet (Ruth Page)
Rm. 2125, Field Bldg., 135 S. LaSalle St.,
Chicago 3, Ill.
Martha Graham Dance Company
316 East 63rd Street, N. Y. C.
Jose Greco
224 West 49th St., New York City 19
Hampton Arts Theatre, Inc.
119 West 57th St., New York City 19
Harkness Ballet
4 East 75 Street, N. Y. C.
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

Managements Under AGMA Agreements

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

Pennsylvania Ballet Company
1924-26 Chestnut St., Philadelphia 3, Pa.

Royal Ballet

Royal Winnipeg Ballet
Winnipeg, Manitoba, Canada

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

Union Civica Mexicana of Santa Barbara,
Calif.

PROFESSIONAL CHORUSES

Amor Artis, Inc.
415 Madison Ave., N. Y. C. 17

Bach Aria Group
250 West 57th St., New York City 19

Eugene Brice
400 Manhattan Ave., N. Y. C. 26

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

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

Chanteurs de Paris
Choral Symphony Society
c/o David Labovitz
945 West End Ave., N. Y. C.

Concert Choir
101 West 31st St., New York City

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

Coro Polifonico di Roma

Leonard DePaur
746 St. Nicholas Avenue, N. Y. C.

Giannini Musical Productions, Inc.
45 Upper N. Terrace
Tiburon, Calif.

Little Orchestra Society
250 W. 57th St., N. Y. C.

Los Angeles Master Chorale
404 S. Bixel St., Los Angeles 90054, Calif.

Norman Luboff Choir
Walton Music Corporation, 1841 Broadway
New York 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

Paris Rive Gauche

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

Gregg Smith Singers
c/o Miss Roberta Sherry
1843 N. Cherokee
Los Angeles, Calif. 90028

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

Roger Wagner Chorale
1401 Stone Canyon Road
Los Angeles 90024, Calif.

Frederic Waldman
375 Riverside Drive, New York City 25

Whit/Lo Singers
Box 476, Quogue, N. Y.

Canterbury Choral Society
Church of the Heavenly Rest
2 E. 90th St., N. Y. C. 10028

AMATEUR CHORUSES (Covers AGMA soloists only)

Collegiate Chorale, Inc.
130 West 56th Street, New York 19

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
200 West 57 St., Suite 402, N. Y. C. 10019

Caramoor Festival
Katonah, N.Y.

Chicago Symphony Orchestra
Orchestra Hall, Room 700
220 So. Michigan Ave.
Chicago, Ill. 60604

Clarion Music Foundation.
123 West 43 St., N. Y. C.

Duluth Symphony Orchestra
704 Alworth Bldg., Duluth 2, Minn.

Esterhazy Orchestra
P. O. Box 47, Manhasset, New York

Festival Orchestra Society
250 W. 57 St., New York 19

Florida Symphony Orchestra
Box 782, Orlando, Florida

Honolulu Symphony Orchestra
Hotel at Alakea Streets, Honolulu, Hawaii

New Orleans Summer Pop, Inc.
545 St. Charles Avenue, New Orleans, La.

New York Philharmonic Symphony
Philharmonic Hall, Lincoln Center, N. Y. C.

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

Shreveport Symphony Society
2603 Woodlawn Avenue, Shreveport, La.

Southern California Symphony Assn.
(Los Angeles Philharmonic)
427 West Fifth St., Los Angeles 13, Calif.

Symphony Society of San Antonio
916 Maverick Bldg., San Antonio, Texas

CONCERT MANAGERMENTS

Herbert Barrett
250 West 57th St., New York City 19

Bernard and Rubin Management
242 West 76 St., N.Y.C. 10023

Colbert Artists Management
850 Seventh Avenue, Penthouse A.
New York City 19

Columbia Artists Management Inc.
(including Community Concerts)
165 West 57 Street, New York City 19

Dianne Copelon
382 Central Park West, N. Y. C.

Crawford Productions
166 West 72nd Street, N. Y. C.

Giorgio D'Andria
1005 Carnegie Hall, New York City 19

Delia Productions, Inc.
247 West 46th St., N. Y. C. 10036

Thea Dispeker
59 East 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

Robert Gardner Management
119 W. 57 St., N. Y. C.

General Artists Corporation
640 Fifth Avenue, New York City 19

Robert M. Gewald
Suite 1530, 2 W. 59 St., N. Y. C.

Siegfried Hearst
344 West 72nd St., New York City 23

Beverly Hoffmann
3313 N. 38th, Milwaukee, Wisc. 53216

Hans J. Hofmann
200 West 58th Street, N. Y. C

Hurok Attractions, Inc.
730 Fifth Ave., New York City 19

Judson, O'Neill, Beall & Steinway, Inc. ,
119 W. 57 St., N. Y. 19

Albert Kay Associates
38 West 53 St., N. Y. C. 19

Ludwig Lustig
111 West 57th St., New York City 19

Meyer Management Corporation
111 West 57 Street, New York City 19

William Morris Agency
1350 Avenue of the Americas,
N. Y. C. 10019

Jerry Merton Agency, Inc.
9056 Santa Monica Blvd., Los Angeles, Calif.

Musical Artists (Susan Pimsleur)
119 West 57th St., New York City 19

Emmy Niclas
147 West 55th St., New York City 19

Felix W. Salmaggi Associates
1860 Broadway, New York City 23

James Sardos Management Corp.
180 West End Ave., New York City

Jim Scovotti Associates
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

William L. Stein, Inc.
113 West 57th St., New York City 19

Ann Summers Management
135 W. 56th St., N.Y.C.

Summy-Birchard Company
Concert & Artists Division,
31 West 57th St., N.Y.C. 19

Managements Under AGMA Agreements

(Continued from Page 7)

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

Hy Notes

(Continued from Page 2)

councils on the arts from the Boroughs of Bronx and Queens illustrate the fusion which is beginning to take place and which must continue to grow. When the public as a whole participates, patronage will increase; when the public will support the City administration, it will budget greater financial support—and our children, the future patrons of art, will begin the long and difficult role of appreciating and understanding their cultural heritage, and the development that is bound to come.

Interpretation of Additional Withholding Tax Allowances

AGMA's Lloyd Tibbs had queried the Guild's Counsel, Becker and London, for advice about additional withholding tax allowances for members with large itemized deductions in 1966 who expect to have large itemized deductions for 1967. Here is Jack London's reply:

"Dear Lloyd,

"Sometime ago you asked to be advised about the current withholding tax status of performers who incur large expenses on the road without reimbursement from their employers. Under the 1943 ruling, which was obtained by AGVA, you will recall, performers were permitted to advise their employers of contemplated deductible traveling expenses so that taxes would be withheld only from the net wage.

"This situation has now been modified by the Federal Government. Taxpayers who would be substantially over-withheld because of large itemized deductions are now entitled to claim additional exemptions on their W-4 forms as an "additional withholding allowance." The method for doing this is to file a Schedule A (form W-4).

"The following illustration will give you some indication of the impact of this provision as compared with the AGVA ruling. Under the old procedure, if a touring performer were hired at \$110 per week, he might file with his employer a certification that his deductible expenses would equal, let us say,

\$55. On that basis a single person would have a total withholding on a gross salary of \$110 of \$6.00. Under the new provision a single person earning \$100 a week would be entitled to claim four exemptions, provided that his itemized deductions would equal the same \$55. On this basis there would be withheld from his weekly gross of \$110 the sum of \$8.80.

"If neither the AGVA rule nor the new rule were applicable, a single person would have \$16.10 withheld from a gross of \$110 per week."

The Schedule A (Form W-4) referred to above and a table for determining the number of withholding allowances, based on itemized deductions, may be obtained from the Office of Internal Revenue nearest you. The schedule is designed for you to determine the correct number of additional allowances you may claim. Your employer will treat each of these allowances as a withholding exemption. You must have filed your 1966 tax return to become eligible for these additional withholding allowances.

You claim these allowances by attaching Schedule A (Form W-4) to a revised withholding exemption certificate (Form W-4) and submit both forms to your employer as soon as your 1966 tax return has been filed.

This schedule will remain in effect through April 30, 1968, unless a corrected schedule is submitted.

AMERICAN GUILD OF MUSICAL ARTISTS

1841 Broadway New York, New York 10023

