

AGMAZINE

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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, 1968

AGMA Completes Study on Alien Artist Visa Policy

Some months ago, AGMA undertook an independent study of the Immigration Law's policy with respect to the admission of alien solo opera singers to perform in the United States. The research was undertaken by Rochelle Korman of the New York State School of Industrial and Labor Relations, under the direction of AGMA's Assistant to the National Executive Secretary, Joan Greenspan.

The results of the study have prompted AGMA to request a meeting with Immigration officials to convince the United States government to change its procedure in order to protect the American artist and to carry out the intent of the law. The comprehensive study will also be used in coming negotiations with opera producers in order to strengthen the present provisions in AGMA's Basic Agreements which, in many cases, have a clause providing for a ratio of 3 Americans to 1 alien soloist.

Hy Faine, in sending copies of the study to AGMA representatives, wrote, "These provisions are, in a number of cases, not being adhered to and I'm sure by now the actual ratio is not what is called for in the Agreements. In essence, what we want to get across to Employers is that we're going to take a strong look at this whole problem; furthermore the membership reaction might be much stronger if they do not maintain this ratio in their Agreements."

Background on Visa Policy

The Immigration law provides that an alien non-immigrant "who is of distinguished merit and ability and who is coming temporarily to the United States to perform temporary services of an exceptional nature requiring such merit and ability" may be granted a visa. In

practice, the designated Immigration official judges whether the applicant artist meets this description on the basis of information provided him by the prospective American employer. This information generally consists of excerpted reviews of the alien artist's performance.

There is no provision in the law requiring Immigration authorities to consult with anyone in the performing arts regarding an applicant's artistic worth, unlike Great Britain where the Ministry of Labour consults with British Actors' Equity before rendering judgment on an applicant's value as an artist.

AGMA's position is that it has no desire to propose any changes in the existing law, because foreign artists "of distinguished merit and ability" are vital to our culture. AGMA's aim was to discover whether the law has been efficiently and accurately administered, and if not, to offer alternative remedies to the problem.

How Research was Conducted

Research covered the past three opera seasons: Fall, 1965 through Spring 1968. Employment contracts of 16 opera companies in 14 major cities throughout the country were used to determine the number and identities of those artists who entered the United States for the first time during this period. 90 performers comprised the study's sample group, and 103 performances researched.

Newspaper critics' reviews of these performances were used to obtain information about these appearances . . . the same method as that employed by the Immigration officials in making their decisions regarding visa applications.

Fact sheets were compiled for each artist and his performances. A scale from 1 to 3 was used to interpret the review and rate the performance in each of 5 categories: voice, musicianship, interpretation, acting and artistry, the same categories used by the Metropolitan Opera Association's National Council Regional Auditions.

Findings of Study

The results of the study fully support AGMA's opinion that the law has not been properly administered during the 3-year period. Of the 90 artists and their 103 performances to which ratings could be assigned, only 32% of these performances were of "distinguished merit and ability." Slightly more than $\frac{2}{3}$ of these performances received less than complimentary reviews.

The study reveals, further, that although more than 50% of artists studied did not prove to be superlative artists as defined by law, in their first appearance, they were re-admitted to this country in the following years.

AGMA Proposals

In the light of these findings, of which the above is but a part, AGMA proposes a number of alternative solutions which would insure proper administration of the existing law. One possible remedy to the consistent, accurate implementation of the law would be the adoption of a process similar to the British system: Immigration officials would thus refer all visa applications to AGMA for a judgment of the artist's abilities and worth as defined under law. With AGMA acting as British Actors' Equity does, an artist would be judged by his peers, with judgments made on a sound, fair basis, thereby eliminating the ambiguities of the pres-

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A Pension and Medical Coverage Plan is now on the way for many members of AGMA. This is an historic moment and has long been overdue.

Since last Spring, when AGMA began negotiations with the professional ballet companies in the United States and with the New York City Opera Company, our proposals have included a provision for the establishment of a pension plan and medical coverage to provide Blue Cross, Blue Shield and major medical insurance. We started on this road even though at the same time we submitted formidable proposals for increases in compensation and various improvements in working conditions. Thus, the difficulties in the usual negotiations were compounded by these additional requests.

I am happy to say that thus far we have obtained such coverages. They vary in degree, but not in principle, in all the contracts with those companies with whom we have been negotiating; the cost is at the Employer's expense. The amount contributed by the Employer varies from a 5% of all compensation paid to AGMA members for the Pension Fund, plus paying the cost of full medical insurance coverage, to a payment of 3% of the minimum compensation paid to AGMA members from which sum the cost of both Pension coverage and medical insurance will have to come. At the same time we obtained considerable increases in rehearsal and performance compensation as well as various favorable changes in other contract provisions.

AGMA hopes to extend these types of benefits to other AGMA members with other Employers when we negotiate with them for new Basic Agreements in the future. The pension and medical insurance provisions will be administered by independent trustees in separate funds which is the method required by law. The trustee will have representatives selected by AGMA and the Employers. What is most important in this

system is that these are national and industry wide plans, which means that the coverage and benefits for the AGMA member will continue no matter for whom he is working as long as his Employer is contributing to the Funds.

All this has been a long time in coming largely because the number of AGMA members and Employers is small and because salary improvements have had to come first. The problem of which comes first was an issue even in these negotiations, which accounts for the fact that the percentage contributed by the Employer varies from one Basic Agreement to the other. But the membership in all the Companies deserves tremen-

dous credit for backing their negotiators and AGMA until both of these coverages were obtained.

As the Funds and the coverage grow, it may be possible to include AGMA members who wish to be covered even when they are not being employed; of course, in subsequent negotiations we hope to increase the Employer's contribution involved so that the pension benefits can become more meaningful and the medical coverage can become more extensive.

I am justly proud of the beginning of these Funds. As a wise man once said, "the longest journey starts with one step—forward."

AGMA ZINE

SANDRA MUNSELL, *Editor*

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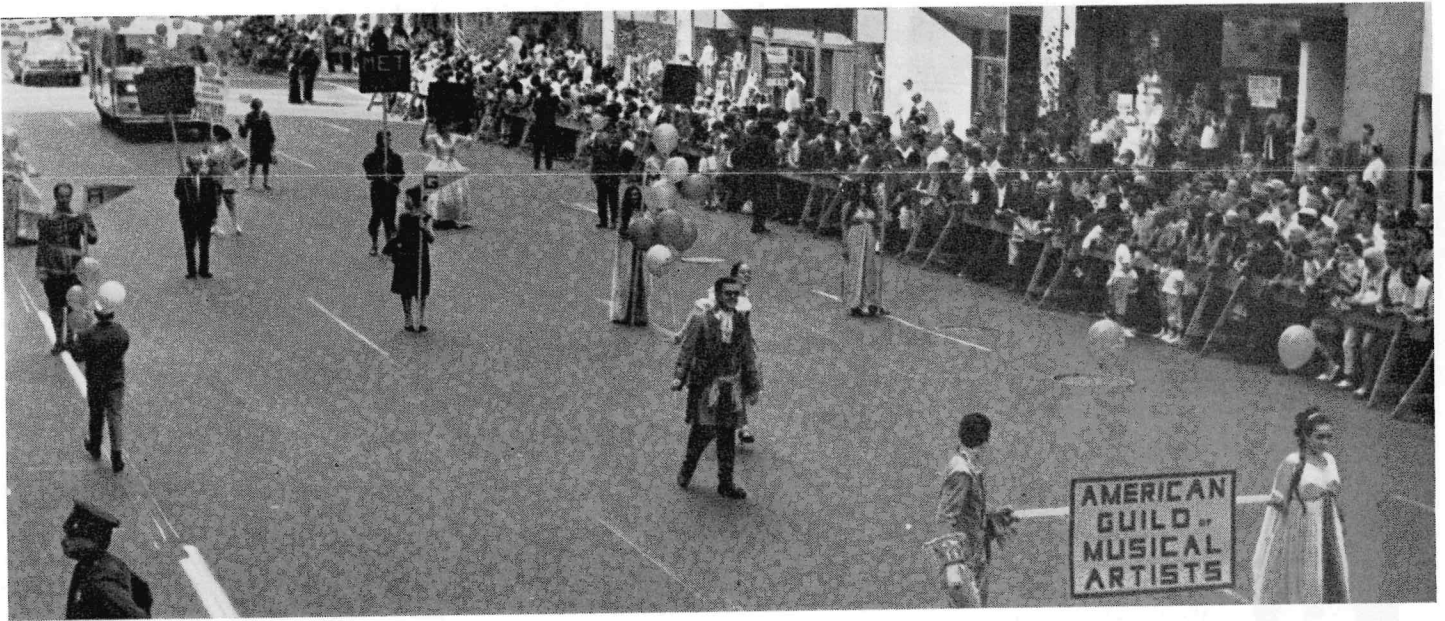
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35 Hayden Street
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AGMA on the March!



AGMAns in good number turned out for the New York City Labor Day parade September 2nd, garbed in costumes from Mozart operas, contributed for the occasion by Herman Krawitz of the Metropolitan Opera Association. A call for volunteers was issued by AGMA on August 14th, the letter pointing out that in a national election year, it is important for both political parties to realize that organized labor has legislative objectives needed to strengthen the labor movement and the American community.

Great credit is due . . . and hereby expressed . . . to Socrates Birsky who organized and coordinated AGMA's part

in the parade. A letter from Betty Koster, one of the paraders, says it best: "I want to give thanks and praise to Socrates Birsky for the way he handled the AGMA contingent of the Labor Day parade. He saw to it that we had a place to dress and change into costumes, and a reliable place to keep our valuables, by hiring a very nice camper, which he himself drove, directly behind the AGMA marchers! As soon as the parade was over, the camper was right on hand for our re-dressing; it contained a bathroom and kitchenette. Socrates had also the foresight to provide us with plenty of sodas and excellent sandwiches which we enjoyed in a relaxing way, sitting on the benches near Central Park. The whole march

was thus made a pleasant and memorable experience, through the thoughtfulness of Socrates Birsky."

Judith Forst, soloist with the Metropolitan Opera, opened the ceremonies with the national anthem, from the Reviewing Stand at the New York Public Library. Among other dignitaries viewing the parade from the Reviewing Stand were George Meany, President of the AFL-CIO; Senator Jacob Javits of New York; Morris Iushewitz, Secretary of the Central Trades and Labor Councils, and AGMA's Hy Faine.

AGMA's part in the parade attracted particular attention because of the appropriate garb of AGMA participants, and those who marched felt it a most interesting and rewarding experience.

ACTORS' FUND NEEDS YOUR SUPPORT

Plans Retirement and Convalescent Home

At its meeting June 3d of this year, the Board of Governors heard a report from Louis M. Simon, public relations representative for the Actors' Fund, on the Fund's proposed construction of a retirement and convalescent home in Manhattan. Mr. Simon outlined the financial prospects which are available to the Fund in this connection and stressed the importance of AGMA's participation in any future fund-raising drives. He asked that the Board appoint a committee of AGMA members to help in the planning of the project. Three Board members and Hy Faine will serve on this liaison committee.

The Actors' Fund was established in 1882 to provide assistance to any person in need

whose livelihood derives from work in the entertainment field. To this end, the Fund maintains a retirement home in Englewood, New Jersey; two cemeteries in the New York area; gives assistance to over 200 persons per week in the form of residence at the home, care in various nursing homes and hospitals, and direct financial assistance. The Fund operates the industry-wide Blood Bank and administers, at Equity's request, a special bequest from Conrad Cantzen requiring that the income from his estate shall provide "shoes to Equity members who are out of work."

Assistance from the Actors' Fund is *not* in any way dependent on membership. The very important work done by the Actors' Fund is

supported by membership fees and contributions. Annual membership dues are only \$2.00. Life membership is \$50.00. AGMA members are urged to help support the work of the Actors' Fund by becoming members. Active membership, which is restricted to those earning a living in the entertainment field, confers the privilege of voting for the Fund's Officers and Trustees. Associate membership, without voting privileges, is open to the general public.

Your help is needed so that the fine work of the Fund may continue and expand. Memberships, in person or by mail, are welcome at the Actors' Fund, 1619 Broadway, New York City.

Board Changes



Several replacements have been effected on AGMA's Board of Directors. Kenneth Bonjukian, chorister in the New York Area, has replaced Earl Baker.

Mr. Bonjukian has had past and present service as AGMA Delegate with the Metropolitan Opera extra chorus, and has also served as Delegate with the Brooklyn Lyric Opera.



Jayne Samogi, chorister in the New York Area, has replaced Joan Kersenbrock. Miss Samogi has been soprano soloist with Robert Shaw Chorale, and gave two solo recitals at the

Brussels World's Fair; she has given numerous recitals and has done extensive choral work.

Dale Muchmore, dancer in the New York Area, has replaced Sharon O'Connell. Mr. Muchmore has seen AGMA service as Delegate with Harkness Ballet, and on the Ballet Negotiating Committee, as well as on the Board of Governors. (No picture available at present time).

Harkness Announces Closing of Broadway Dance School

The Harkness School of Dance, formerly located at 56th Street and Broadway, New York City, closed permanently on August 30th of this year. The decision was made by the Harkness Foundation, in order that all its efforts could be more forcibly directed to the programs and ultimate goals of Harkness House, which is located in its own building at 4 East 75th Street in New York City. The excellent staff that taught at the 56th Street school has relocated in various places throughout the city area. In Manhattan: Madame Maria Swoboda is now with the American Ballet Theatre School, 316 West 57th Street; Igor Schwezoff is now teaching at the Igor Youskevitch School of Ballet, 846 Seventh Avenue; Elizabeth Hodes at the Thomas-Fallis School of Ballet, 137 West 56 Street; Bill Gary at the Don Farnworth School, 1697 Broadway; William Burdick has his own studio at 11 East 17th Street. In New Jersey, Matt Mattox is with the New Jersey School of Ballet, 174 Main Street, West Orange. Other members of the staff are not yet located or teaching as AGMAzine goes to press. Anyone desiring further information should contact Harkness House, 4 East 75 Street, New York City 10021.

Visa Policy

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ent administrative process as discovered by AGMA's research.

Another alternative would be the creation of an anonymous panel of artists or critics or a combination of both, to render final and binding decisions on applicants' abilities.

As the report establishes, both the American public and opera performers have been the victims of unrealized goals resulting from the improper administration of the law. It is with the aim of rectifying an unjust situation that AGMA offers alternative remedies, believing that only through cooperation between government and the performing arts can consistent, equitable decisions be made, thereby securing and maintaining the cultural well-being of the American artist and the American public.

It is AGMA's firm intention to pursue and enforce its position in this respect and to press for a more equitable administration of the Immigration law.

Ruth St. Denis

January 20, 1878 ——— July 21, 1968

Perhaps in all that was written of the passing of Ruth St. Denis, Ted Shawn expressed it best. His card, acknowledging condolences from far and wide, read:

"Thank you for your message of love and sympathy. Ruth St. Denis achieved immortality many years ago and the real Ruth St. Denis is now living and always will be—a valiant crusader for truth, a constructive force battling for beauty, and a healing power for the betterment of all mankind."

Miss St. Denis, whose work and personality and far-reaching ideas inspired the American modern-dance revolution, passed away July 22nd in Hollywood, California.

In her autobiography, "An Unfinished Life" she reveals that her first teacher was her mother, and her first paid engagement a matter of 11 shows a day for \$20.00 a week. A role in Belasco's production of "Zaza" took her to London and Paris. At the end of the run, she began intensive study of Eastern dances and customs and gave her first dance recital of original chore-

ography in 1906.

Married in 1914 to Ted Shawn, the partnership became famous throughout the world. Denishawn Schools were organized throughout America; among Denishawn students were Martha Graham, Doris Humphrey and Charles Weidman.

In an article, "A Force in the Arts" in the *New York Times*, dance critic Clive Barnes wrote, "When Miss St. Denis first decided to become a dancer in 1894, the United States was choreographically a desert. But when in 1963, she toured across the country with a dance program called 'America Dances' and representing every aspect of American dance, the United States had become the most fruitful country in the world for dance of all kinds. The contrast was in no small measure due to the work of Miss St. Denis herself."

Describing the Denishawn School and Company as "extraordinarily influential in the history of American dance," Clive Barnes points out that although neither Martha Graham nor Doris Humphrey

developed her techniques within the Denishawn School, "it was the impetus of Denishawn that set both of them working along their separate lines."

Commenting on Miss St. Denis' long career, the critic mentions her appearance on television last year and notes, "Her beauty, both physical and spiritual, was remarkable."

His tribute concludes: "When dancers die, they usually leave nothing but a bundle of photographs and a sheaf of press clippings. But Miss St. Denis has achieved far more. Through Denishawn she helped to fulfill a vision of American dancing."

AGMA expressed its condolences to Ted Shawn and to Miss St. Denis' brother, and advised them that a memorial contribution had been made by AGMA to the Lawrence Tibbett Fund which AGMA has established at the Lincoln Center Museum and Library for the Performing Arts. AGMA also sent a floral offering to the Church of the Hills in Forest Lawn, where services preceded private interment.

A Big Bow to the New York City Opera

In mid-September, a dispute between the New York City Opera and the American Federation of Musicians resulted in the cancellation of the company's rehearsals. It is noteworthy that the New York City Opera continued to pay AGMA members on their individual contracts even though they were not rehearsing.

Hy Faine wrote John S. White of the New York City Opera, expressing appreciation of this generous act which, said Mr. Faine's letter, "is illustrative of the good relations between AGMA and its members and the New York City Opera." John White responded, "Thank you for your friendly letter and the message of your Board. We all feel that if anybody deserves a consideration in our set-up, then it is certainly the members of AGMA."

The dispute, happily, was settled and the opera company resumed rehearsals for its season.

Deceased

Ray Lev, long a member of AGMA, passed away in New York City on May 20th of this year. The noted pianist had appeared the previous month with the Symphony of the New World at Philharmonic Hall. In addition to concerts throughout the United States and Europe, she appeared as soloist with the Japanese Philharmonic Symphony in Tokyo, and was engaged by the Japanese Ministry of Education to serve on the faculty of Tokyo University of Arts and Music, the first American engaged for that post in Japan. AGMA extends its sincere condolences to Miss Lev's sister, Marian.

Norman Scott, a member of AGMA for many years, passed away in New York City on September 22nd of this year. The bass-baritone had been with

the Metropolitan Opera Company since 1951 and prior to that sang leading roles with the New York City Opera Company, the New England Opera Company in Boston, and companies in New Orleans, Pittsburgh and Havana. Surviving are his wife and daughter, his parents and a brother.

Stage Director Noah Rodriguez passed away in New York City on August 26 of this year.

Anne Strauss, chorister in the Pittsburgh Area, passed away on August 29, 1968.

Arnold Kirschberg, a chorister with the Metropolitan Opera, died in New York City on September 6th of this year.

AGMA extends its deepest sympathies to the families and friends of its late members.

Managements Under AGMA Agreements

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

OPERA

American Opera Society, Inc.
50 Central Park West, N. Y. C.

Baltimore Civic Opera Co.
11 East Lexington St., Baltimore, Md.

Brevard Music Center
Spartanburg, S.C.

Brooklyn Lyric Opera Association, Inc.
30 Lafayette Ave., Brooklyn, N.Y. 11217

Canadian Opera Company
129 Adelaide St. West, Suite 517
Toronto 1a, Ontario, Canada

Center Opera Company
1710 Lyndale Ave. South
Minneapolis, Minn. 55403

Central City Opera Assn.
910 16th St., Denver, Colo.

Chamber Opera Society of Baltimore
4715 Roland Avenue
Baltimore, Md. 21210

Chattanooga Opera Assn.
P.O. Box 1212, Chattanooga, Tenn.

Chautauqua Institution
Chautauqua, New York

Cincinnati Summer Opera Assn.
Vernon Manor Hotel, Cincinnati, Ohio

City Center of Music and Drama
New York City Opera
New York State Theatre
Columbus Ave. at 63 St., N.Y.C. 10023

Connecticut Opera Association
15 Lewis Street, Hartford, Conn.

Dallas Civic Opera Association
818 Reliance Life Bldg., Dallas 1, Tex.

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

Denver Lyric Opera
Suite 611, 1615 California St.,
Denver, Colo., 80202

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

Educational Opera Association, Inc.
1145 E. Tujunga Ave.
Burbank, Calif. 91501

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.

Greater Trenton Symphony Assn.
28 West State St., Room 1410
Trenton, New Jersey

Guild Opera Company
Los Angeles Philharmonic Bldg. 722
Los Angeles 13, Calif.

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

Houston Grand Opera Association
Jones Hall
615 Louisiana, Houston, Tex. 77002

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.

Lyric Opera of Chicago
20 North Wacker Drive, Chicago, Ill.

Lyric Opera of Los Angeles
3670 Ventura Canyon Avenue
Sherman Oaks, Calif.

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

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

Mobile Opera Guild
6 Spring Bank Road, Mobile, Ala.

Monmouth Opera Festival
40 Ocean Avenue
Allenhurst, N. J.

New Orleans Opera House Assn.
420 St. Charles Ave., New Orleans 12, La.

New York Opera Festival, Inc.
1860 Broadway, N. Y. C.

Opera Classics, Inc., of New Jersey
c/o George Ungaro
P. O. Box 394, Paramus, N. J.

Opera Company of Boston
172 Newbury St., Boston 16, Mass.

Opera Guild of Greater Miami
330 Biscayne Blvd., Miami 32, Fla.

Opera Repertory Group
4227 Peachtree Circle E., Jacksonville, Fla.

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

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

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 2408, Santa Fe, New Mexico
141 East 63 St., New York City

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

Shreveport Civic Opera Association
P.O. Box 31, Shreveport, La.

Sombrero Playhouse
4727 North Seventh St., Phoenix, Ariz.

St. Louis Festival Society, Inc.
461 N. Boyle Ave., St. Louis, Mo. 63108

St. Paul Civic Opera Assn.
Room 405, 305 Auditorium, St. Paul, Minn.

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

Stamford Lyric Opera Association, Inc.
P. O. Box 998, Stamford, Conn.

Symphony Society of San Antonio
414 South Texas Bldg., San Antonio, Tex.

Syracuse Symphony Orchestra
113 E. Onondaga St.
Syracuse, N. Y. 13202

Toledo Opera Association, Inc.
3301 W. Central Ave., Toledo, Ohio

Tulsa Opera, Inc.
1610 S. Boulder, Tulsa, Okla.

Turnau Opera Players
Ward Pinner, Byrdcliffe Theatre,
Woodstock, N. Y.

DANCE

American Ballet Theatre
1790 Broadway, New York 19, N. Y.

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

Bolshoi Ballet

Boston Ballet
577 Washington St., Boston, Mass. 02111

Chicago Ballet (Ruth Page)
c/o Thomas H. Fisher
53 West Jackson Blvd., Suite 1650
Chicago, Ill. 60604

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.

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.

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.

Royal Ballet

Royal Winnipeg Ballet
Winnipeg, Manitoba, Canada

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

Union Civica Mexicana of Santa Barbara,
Calif.

Managements Under AGMA Agreements

PROFESSIONAL CHORUSES

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

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.

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
1860 Broadway, N. Y. C. 10023

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

Norman Luboff Choir
Walton Music Corporation, 1841 Broadway
New York City 10023

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 10023

Paris Rive Gauche

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

Harry Simeone Chorale
888 Eighth Ave., N. Y. C.

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

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

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

Frederic Waldman
375 Riverside Drive, New York City 10025

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

Master 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
414 So. Texas Bldg.,
San Antonio, Tex. 78205

CONCERT MANAGERMENTS

Arn-Vacchina
Fontana West #409
1050 North Point,
San Francisco, Calif. 94109

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
520 Fifth Avenue, 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 55 St., N. Y. C. 10022

Elwood Emerick
501 Madison Avenue, N. Y. C. 22

William Felber Agency
6636 Hollywood Blvd., Los Angeles, Calif.

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
600 Madison Ave., N. Y. C.

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

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

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

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

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

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

Judith Liegner
33 Greenwich Avenue, N.Y.C. 10014

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

Sardos Artist Management Corporation
180 West End Ave., New York City

Jim Scovotti Associates
185 West End Avenue, N.Y. 10023

Eric Semon Associates
111 West 57 Street, Suite 1412, N.Y.C.

Mildred Shagal, Inc.
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

Theatrical Associates
909 North 1st St., Phoenix, Arizona

Charles B. Trantum, Inc.
603 Madison Avenue, N. Y. C.

Vincent Attractions, Inc.
119 West 57th St., New York City 19

Henry William Wiese
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The Daniel Carusos (she's lyric soprano Ninfa Gianfala) welcomed a baby daughter August 6th of this year in Metairie, Louisiana. The newcomer is Lori Cristi Caruso. Father is the basso-buffo. AGMA extends its congratulations to the happy parents, and best wishes to Lori Cristi.

Twins . . . a he and a she . . . were born to Rosalind Hupp (she's Mrs. William Hayes) of the Metropolitan Opera Company. Catherine Lynn and William Larry, Jr. arrived in New York City on September 10th. AGMA's best wishes go to the new duo and its congratulations to the new parents.

The Robert Lee Kelleys became parents of a girl, Sabrina Louise, on September 30th. Mother is Charlotte Povia, soloist; father is a chorister. AGMA's best wishes are extended to the new Kelley and it congratulates the proud parents.

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