

AGMAZINE

VOLUME XXX, No. 4 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 1977

AGMA Achieves New Three Year Agreement for Dancers Coast to Coast

For the first time in AGMA's history negotiations for the national repertory dance basic agreement were held outside of New York City. This permitted the AGMA dancers in Houston, Philadelphia and San Francisco to participate at least once in the series of negotiations which took place this spring in several major cities where AGMA dance companies are resident. The final session was held in the N.Y.C. area where dancers from other cities were invited to attend. Shown on this page are highlights of the major improvements in the new agreement for companies which employ less than forty dancers.

In addition, we were able to achieve seven paid legal holidays for the first

time. Cost of Living increases on all wages shall become effective on September 1, 1978 and September 1, 1979. AGMA dancers everywhere can be proud of all of the delegates and committee members who contributed many long hours to these negotiations. The results speak to the betterment of the wages and working conditions throughout the dance world, which follows the standards which the union members struggle to achieve for the field as a whole. We urge all dancers to confer with their own company delegates to get all the details of the new agreement and to read it carefully so they can be informed of their own rights and privileges as AGMA members.

N. Y. Choruses and Contractors

At a recent meeting of the AGMA Board of Governors, the question was asked, "Who are the contractors who engage the choristers for single performances of opera in the New York area?"

The answer is that these choristers are *not* engaged by contractors.

Because of the economic facts of life, many single performances of opera in the New York area take place with very limited rehearsal and, in many instances, with no rehearsal whatsoever. Under these circumstances, single performances of opera with choruses can be presented only as long as an experienced pool of opera choristers is available who can appear on short notice with limited or no rehearsal.

Obviously, such a pool of choristers will continue to exist only as long as there is a continuity of employment making it worth their while to maintain standard repertoire and learn new and non-standard repertoire.

The procedure for the selection of these choruses is as follows. The Board of Governors appoints a committee of free lance opera chorus members who draws a chorus from the available pool of choristers. These committee members perform their duties on their own time at their own expense.

A new and inexperienced chorister wishing to join the chorus pool would, of course, need to do so in connection with a performance where rehearsal is scheduled by the employer.

Members wishing to become a part of the chorus pool should obtain the appropriate application from the AGMA office for submission to the Free Lance Opera Chorus Committee.

Salaries-Rehearsal and Performance

	1977	
New Dancers	\$227.00	
Corps Dancers	270.00	
Solo Dancers	294.00	
Principal Dancers	319.00	
Stage Managers	374.00	
Ass't. St. Mgrs.	288.00	
Per Diem	1977	28.00
.....	1978	30.00
Overtime	per hour	13.50
Penalty	per hour	18.00
Seniority	per year	5.00
Single Performance		100.00

AGMA Award to Joseph C. Hancock



Mrs. Fox, Yolande Antoine, Joseph Hancock, Irving Schiff, Mrs. Gertrude Hancock, Pearl Goldsmith, Monica Illich.



L. to r., Frank Guarrera, Third Vice President making presentation to Joseph C. Hancock. DeLloyd Tibbs, Executive Secretary, is at right.



Marilyn Pelletier, Dale Muchmore, Board members; Jack Der Gurahian; Mrs. Fox; Kenneth Bonjukian, former Board members.

Following a brief business meeting on May 16, 1977, the Board of Governors was joined by invited guests who participated in the presentation of the AGMA Merit Award to Joseph C. Hancock.

Third Vice President Frank Guarra presented an illuminated parchment scroll to Mr. Hancock which read as follows:

For his outstanding achievements in the field of the Musical Arts;

For the high standard of his accomplishments and devotion to his art;

For his years of active service in the field of AGMA jurisdiction;

For his contribution to the betterment of the members' working conditions and to the status of the Union.

Speaker after speaker referred to Mr. Hancock's devotion and service and dedication to AGMA and his fellow artists.

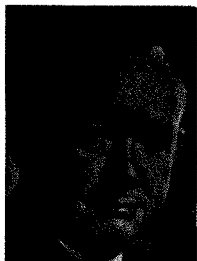
Mr. Hancock began his opera career in a New Jersey WPA opera project during the 1930s. Soon thereafter, he became a member of AGMA and has served as a member of the AGMA National Board for many terms. As a Trustee of the AGMA Relief Fund since its inception, Mr. Hancock has spent a great amount of time and effort in administering to the needs of his indigent and ailing fellow members. As a member of the Free Lance Opera Rotation Choral Committee, he has given unstintingly of his time to provide a better product to opera employers while at the same time improving the working conditions of his colleagues. Mr. Hancock's Board Committee assignments have been many and varied. As an AGMA delegate, Mr. Hancock has served with all of the local free lance opera companies as well as touring companies, including the Wagner Opera, the Salmaggi Popular Price Opera and others.

During the ceremonies, Mr. Hancock received a briefcase given to him by the members of the AGMA staff, after which a reception was held, allowing everyone present to express their congratulations and appreciation to the recipient.

Many were heard to remark that this was a most festive and joyous occasion. This is as it should be, for Joseph Hancock is a very joyous man.

AGMA, Canadian Equity Sign Reciprocal Agreement

By DeLloyd Tibbs
National Executive Secretary



The large number of inquiries from AGMA members relating to the Reciprocal Agreement between Canadian Actors' Equity Association and AGMA clearly indicates the degree to which artists cross the border between the United States and Canada. These queries also point up the need to periodically disseminate information relating to the Canadian Actors' Equity Association/AGMA Reciprocal Agreement to the AGMA membership.

The original Reciprocity Agreement between Actors' Equity in Canada and AGMA was initiated in 1958. Following the emergence of Canadian Actors' Equity Association (no longer a part of United States Actors' Equity), the Association and AGMA entered into a new and revised agreement.

Stated briefly, the new Agreement provides as follows:

1. Both The Association and AGMA pledge themselves to fraternal cooperation in all matters of common interest and to the continued full and free interchange of their respective members across the international border. Each organization pledges itself to provide free access to employment opportunities by members of the other organization in its own country and each organization pledges that it will assist the members of the other organization in obtaining the appropriate governmental permission to work in either one country or the other.

2. Artists who are members of one organization would upon working within the jurisdiction of the other organization be required to join the other organization and pay the then current initiation fee and dues. The ini-

tiation fee payable would be reduced by the amount of the initiation fee paid in the first instance to the other organization, provided that the member is fully paid up in the other organization at the time. The maximum reduction in any instance would not be more than 50% of the full initiation fee of the organization which the Artist is joining.

Life Membership for Distinguished Service

In 1964 the Board of Governors adopted an amendment to the AGMA Constitution which honored qualified members with Life Membership for Distinguished Service to the Guild. Since 1964, 42 AGMA members have been honored by reclassification to this distinguished service category.

The Amendment defines the qualification as follows: "An Active Solo, Chorus or Dance Member who has served as an Officer and/or member of the Board of Governors for no fewer than twelve years" shall be entitled to be reclassified as an "Active Life Member for Distinguished Service to AGMA."

At its meeting on June 27, 1977, the Board of Governors of AGMA awarded life membership for distinguished service to AGMA to the following five members:

Suzanne Meintzer Brock
Henry Butler
David Hicks
Lynda Jordan
Juanita McCollum

Deceased

Alfred Lunt
Alfred J. Oliveri
Lewis Perry
Herman Sciarra
Margaret Speaks

3. An entire company whose point of origin is in one jurisdiction shall be permitted to perform freely with said company in the other jurisdiction without being required to join the other national organization. The Agreement further provides:

(a) No member shall have his compensation reduced by virtue of the fact that the company is touring within the jurisdiction of the other organization.

(b) Each member shall receive no less than the minimum compensation set forth in the appropriate agreement and rules of the jurisdiction in which

(Continued on page 8)

Golf Tournament Held in Portland

On June 25th of this year, the Portland Opera Chorus held its 6th Annual Open Golf Tournament at Glendoveer Golf Course in Portland. Choristers, organized by Steve Tucker, Chorus Manager, and Charley Bush, solicit prizes, sell refreshments, play golf, and assist in the conducting of the tournament itself. Along with receipts from a benefit piano concert by Chorusmaster Ann Schornick and former Chorusmaster Bill Shookhoff the evening before the tournament, the chorus earned \$570 for the Opera Maintenance Fund.

UNFAIR

The following organizations and individuals have been declared unfair by the AGMA Board of Governors and AGMA members are hereby advised that it is not in their best interests and the interests of their fellow AGMA members to accept employment from these organizations and individuals:

The Bronx Opera Company
Garden State Opera Company of New Jersey
Robert T. Gaus & Robert T. Gaus Associates, Inc.
Laszlo Halasz and the Concert Orchestra & Chorus of L. I.
New Jersey Lyric Opera Company
New Jersey Symphony Orchestra
Michael Signorelli and the Lyric Opera Company of L. I.
Dennis Wayne Dance Theatre

AGMA Joins Meeting of Vocal Ensembles

After many years of discussion, a meeting was convened in Philadelphia earlier this year which resulted in the formation of the first national Association of Professional Vocal Ensembles.

Not unlike Opera America or the American Symphony League, it is the goal of A.P.V.E. to provide the credibility and direction necessary to the proliferation of professional vocal ensemble music nationwide. The purposes of A.P.V.E. were outlined as follows:

1. To serve as an umbrella organization under which all members can effect their individual and separate goals through regular dialogue and exchange of information, thereby benefiting the professional vocal ensemble field in general.

2. To promote the welfare of professional vocal ensembles and professional vocal music throughout the United States through effective public relations and publicity.

3. To act as advocate in encouraging and developing major government and foundation and corporate support of professional vocal ensembles.

4. To serve in an advisory capacity in union relationships and, possibly ultimately, to act as central bargaining agent in union negotiations.

5. To encourage the development and proliferation of regional professional vocal ensembles throughout the United States.

6. To undertake research providing information to benefit member organizations through a preliminary survey and subsequent questionnaires in order to disseminate specific data on operations (e.g., subscriptions, ticket sales campaign, general fundraising, volunteer networks, touring, recording, etc.).

7. To establish a central national office staffed to fulfill its stated purposes

and to provide necessary services on a continuing basis.

Michael Korn, Music Director of The Philadelphia Singers and host for the Philadelphia meeting, will serve as "executive" until such time as the formal organization is completed and officers elected.

The national capital is seen as the logical center of operations for A.P.V.E. and Washington, D.C. is the suggested site for the organization's first annual meeting in June 1978.

Anyone interested in further information pertaining to A.P.V.E. should contact Mr. Michael Korn, The Philadelphia Singers, 1830 Spruce Street, Philadelphia, Pa. 19103.

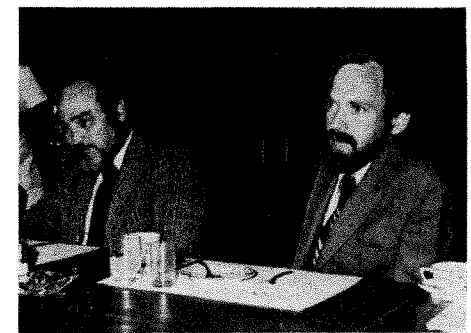
Participants in the initial meeting of the A.P.V.E. in Philadelphia included: Tim Adams, Philadelphia, former choral director, Syracuse University; Brian E. Appel, Esq., Philadelphia, counsel, The Philadelphia Singers; Mrs. H. Robert Cathcart, Philadelphia, president, Board of Directors, The Philadelphia Singers; Crail Conner, New York, professional concert singer, The National Chorale; Lin Garber, Brooklyn, Brooklyn Vocal Arts Center; Walter Gould, New York, music publisher and manager; Paul Hill, Washington, D.C., Paul Hill Chorale; Margaret Hillis, Chicago, Chicago Symphony Orchestra Chorus; Susan Hoagland, Washington, D.C., music specialist, National Endowment for the Arts; Orland Johnson, St. Louis, Johnson Singers, director of choral music Washington U.; Michael Korn, Philadelphia, music director, The Philadelphia Singers; Laurence Manou, Philadelphia, general manager, The Philadelphia Singers; Judith Otten, New York, chorus manager, Schola Cantorum; Patricia Reardon, New York, administrative associate, The National Chorale; DeLloyd Tibbs, New York, executive secretary, AGMA; Gregg Smith, New York, The Gregg Smith Singers; Richard Westenburg, New York, Musica Sacra.



Crail Conner, Patricia Reardon.



Margaret Hillis, Michael Korn.



Orland Johnson, Tim Adams.



Walter Gould, Gregg Smith.

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

Artists Internationales
18 Woodland Terrace, Providence,
R.I. 02906

Asolo Opera Company
c/o James H. Poulliot,
173 W. 78 Street, #3C,
New York, N.Y. 10024
or Box 1393, Sarasota, Florida 33578

Associate Artists Opera Company
Boston Center for the Arts
551 Tremont St., Boston, Mass. 02116

Augusta Opera Association
Box 3865 Hill Station, Augusta, Ga. 30904

Baltimore Opera Company
40 Chase Street, Baltimore,
Maryland 21201

Boston Lyric Opera Company
551 Tremont Street,
Boston, Massachusetts 02116

Brevard Music Center
Spartanburg, S.C.

Canadian Opera Company
35-39 Front St. East,
Toronto, Ontario M5E1B3

Central City Opera Assn.
910 16th St., Denver, Colo. 80202

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

Chautauqua Institution
Chautauqua, New York

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

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

Connecticut Opera Association
15 Lewis Street, Hartford, Conn.

Dallas Civic Opera Association
3000 Turtle Creek Plaza
Suite 100
Dallas, Texas 75219

Dayton Opera Association, Inc.
c/o Lester Freedman
Biltmore Towers Lobby,
210 N. Main Street, Dayton, Ohio 45402

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

Educational Opera Association, Inc.
1976 North Normandie Ave.
Los Angeles, Calif. 90027

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

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

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

Greater Bridgeport Opera Co., Inc.
32 Lois Circle, Monroe, Conn. 06468

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

Harford Opera Theatre, Inc.
4117 Villa Nova Rd., Baltimore, Md. 21207

Hawaii Opera Theatre
Suite 303, Bishop Trust Bldg.
1000 Bishop St., Honolulu, Hawaii 96813

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

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

Kansas City Lyric Theatre
1029 Central
Kansas City, Mo. 64105

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. 60601

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

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

Minnesota Opera
850 Grand Avenue, Minneapolis,
Minnesota 55105

Mississippi Opera Association, Inc.
P. O. Box 1551, Jackson, Miss. 39205

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

New Jersey State Opera
50 Park Place, Room 1033,
Newark, New Jersey 07102

New Orleans Opera Assn.
Suite 907, Masonic Temple Bldg.
333 St. Charles Ave., New Orleans,
La. 70130

New York Grand Opera Co.
c/o Vincent LaSelva,
2188 Broadway, New York, N.Y. 10024

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

Opera Company of Boston
711 Boylston Street, Boston, Mass. 02116

Opera Guild of Greater Miami
1200 Coral Way, Miami, Fla. 33145

Opera Company of Nassau
c/o Vincent LaSelva,
2188 Broadway, New York, N.Y. 10024

Opera Orchestra of New York
630 Third Avenue, New York City 10017

Opera Company of Philadelphia
1518 Walnut St., Suite 600
Philadelphia, Pa. 19102

Opera Theatre of Northern Va.
300 North Park Drive, Arlington, Va. 22203

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

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

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

Riverside Opera Association
3940 Chapman Place, Riverside, Calif.

San Carlo Opera of Florida, Inc.
1055 Stephen Foster Drive, Largo, Fla. 33540

St. Petersburg Division
P.O. Box 12729, St. Petersburg, Fla. 33709

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

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

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

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

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

State Opera Company, Inc.
74 Barmore Drive,
Stamford, Connecticut 06905

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

The Washington Opera
The Kennedy Center,
Washington, D.C. 20566

Toledo Opera Association, Inc.
Sheraton Westgate, Suite 212
3540 Secor Rd., Toledo, Ohio 43600

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

Western Opera Theater
War Memorial Opera House
San Francisco, Calif. 94102

DANCE

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

American Ballet Theatre
888 Seventh Avenue, N. Y. C. 10019

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

Boston Ballet
19 Clarendon Street,
Boston, Massachusetts 02116

Chicago Ballet
1016 N. Dearborn St., Chicago, Ill. 60610

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

Eliot Feld Ballet
150 West 65 Street, New York City 10023

Martha Graham Dance Company
315 East 63rd Street, N. Y. C.

Houston Ballet Company
2018 W. Gray, Houston, Texas 77019

Lola Montes
1529 No. Commonwealth Ave.,
Los Angeles 27, Calif. 90027

New York City Ballet Company
New York State Theatre
Columbus Avenue at 63rd St.
New York City

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

Pennsylvania Ballet Company
2333 Fairmount Ave.
Philadelphia, Pa. 19130.

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

The Dance Theatre of Harlem, Inc.
466 West 152 Street,
New York, New York 10031

The Joffrey Ballet
130 West 56th Street,
New York, New York 10019

CONCERT SINGERS

Afro-American Bicentennial Chorale, Inc.
1759 Park Road N.W.,
Washington, D.C. 20010

Amor Artis, Inc.
1185 Ave. of the Americas, 23rd Floor,
New York, New York 10036

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

Belafonte Enterprises, Inc.
157 West 57 St., N.Y.C. 10019

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

Cantica Hebraica
c/o Paul Kwartin
42 Long Lots Road, Westport, Conn. 06880

(Continued)

Managements Under AGMA Agreements

(Continued)

Caramoor Center for Music and the Arts, Inc.
Katonah, New York 10536

Century Artists Bureau
866 Third Avenue, New York City 10022

Clarion Music Foundation
415 Lexington Ave., New York City 10017

Cobble Hill Chamber Singers
136 Kane Street, Brooklyn,
New York City 11231

Giannini Musical Productions, Inc.
2187 Market St., San Francisco, Calif.

Los Angeles Master Chorale
Music Center, 135 N. Grand Ave.
Los Angeles, Calif. 90053

Norman Luboff Choir
35 W. Shore Drive, Port Washington, N.Y.
11050

Mitzefelt Chorale
1951 Escarpe Dr., Los Angeles, Calif. 90041

Musica Sacra of New York
c/o Richard Westenburg,
320 West End Avenue,
New York, New York 10023

National Chorale
250 West 57 Street, Rm. 1429,
New York City 10019

New Little Orchestra Concerts
1860 Broadway, N.Y.C. 10023

Orpheon Chorale
c/o Dean Anagnost
315 Riverside Drive, N.Y.C.

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

Gregg Smith Singers
c/o Gregg Smith
171 West 71 St., N.Y.C. 10023

Southern California Choral Music Ass'n.
Music Center, 135 N. Grand Ave.
Los Angeles, Calif. 90053

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

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

Frederic Waldman
375 Riverside Drive, New York City 10025

Dorothy Warenskjold Musical Theatre
c/o CAMI, 165 W. 57 St.
New York City 10019

AMATEUR CHORUSES (Covers AGMA soloists only)

Canterbury Choral Society
Church of the Heavenly Rest
2 East 90th Street,
New York, New York 10028

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

Desoff Chorus
11 Park Place, New York City 10007

Masterwork Chorus
300 Mendham Rd., Morristown, N. J.

New York Choral Society
165 West 57 St., N.Y.C. 10019

St. Cecilia Chorus
c/o Joseph L. Howlett
435 East 85th Street,
New York, New York 10028

The Oratorio Society of New York
504 Carnegie Hall
57 St. & 7th Ave., N. Y. C.

SYMPHONY ASSOCIATIONS

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

Duluth-Superior Symphony Orchestra
506 West Michigan Street,
Duluth, Minn. 55802

Florida Symphony Orchestra
Box 782, Orlando, Florida

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

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

Shreveport Symphony Society
P. O. Box 4057, Shreveport, La. 71104

Symphony Society of San Antonio
Lexington Bldg., 109 Lexington Ave.,
Suite 207, San Antonio, Texas 78205

CONCERT MANAGERMENTS

Artists International
Fontana West #409
1050 North Point,
San Francisco, Calif. 94109

Associated Concert Artists
2109 Broadway, New York City 10023

Dina Bader Associates
444 E. 82 St., N. Y. C. 10028

Herbert Barrett
1860 Broadway, N.Y.C. 10023

Bernard and Rubin Management
255 West End Ave., N.Y.C. 10023

Lew/Benson
204 West 10th Street,
New York, New York 10014

Wayne Bolton Agency
6347 Hillcrest Place, Alexandria, Va. 22312

Joseph N. Catania Associates
215 West 78 St., N. Y. C. 10024

Colbert Artists Management
111 West 57 St., N. Y. C. 10019

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

Courtenay Artists, Inc.
411 E. 53 St., Suite 6F, N.Y.C. 10022

D. M. I. Talent Associates, Ltd.
250 West 57 Street, New York City 10019

Elwood Emerick
596 Crystal Lake Rd., Akron, O. 44313

William Felber Agency
6636 Hollywood Blvd.
Los Angeles, Calif. 90028

John B. Fisher
Dorchester Towers
155 W. 68 St., Suite 801, New York City

Robert Gardiner Mgt.
170 West 73 Street, New York City 10023

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

Katherine Dome Artists Representatives, Inc.
23 West 73rd Street,
New York, New York 10023

Kazuko Hillyer International, Inc.
250 West 57 St., N. Y. C. 10019

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

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

Hurok Concerts, Inc.
540 Madison Avenue, N.Y.C. 10022

Helen Jensen Artists Management
716 Joseph Vance Building
3rd and Union, Seattle, Wash.

Melvin Kaplan, Inc.
85 Riverside Drive, New York City 10024

Albert Kay Associates
58 West 58 Street (31E)
New York City 10019

Kolmar-Luth Entertainment, Inc.
1776 Broadway, N. Y. C. 10019

Lake & Courtenay Artists Management, Inc.
411 East 53 St., New York City 10022

LBH Associates, Inc.
1775 Broadway, N. Y. C. 10019

Richard Lescsak
60 West 68 St., New York City 10023

Judith Liegner
1860 Broadway, New York City 10023

The Paul Lundberg Agency, Inc.
1901 Ave. of Stars (Suite 1050),
Los Angeles, Calif.

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

Matthew/Napal, Ltd.
270 West End Ave., New York City 10023

Mariedi Anders Artists Management, Inc.
535 El Camino Del Mar,
San Francisco, Calif. 94121

Maurel Enterprises, Inc.
225 West 33 St., N.Y.C.

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

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

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

Olympic Artists Management
P.O. Box 15302, Wedgewood Stn.,
Seattle, Washington

Overland Talent Association, Inc.
210 East 52 Street
New York City 10022

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

David Schiffman
60 West 68 St., N.Y.C. 10023

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

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

Shaw Concerts, Inc.
1995 Broadway, New York City 10023

Sheldon Soffer Management, Inc.
130 West 56 Street, New York City 10019

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

Thomas Rowe Artist Management
101 West 80th Street, Suite 3C,
New York, New York 10024

Tornay Management
250 West 57 St., N. Y. C. 10019

Unique Talent Association
(William H. Johnson)
297 Lenox Road, Brooklyn, N.Y. 11229

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

Ruth Webb, Ltd.
200 West 57 Street, N. Y. C. 10019

Ronald Wilford Associates, Inc.
165 West 57 Street, New York City 19

Louise Williams
165 West 66 St., New York City 10023

Dubé Zakin Management, Inc.
67 Riverside Drive, New York, N.Y.

Manhattan Plaza Opens



Top, Maralin Niska, opera star and AGMA National Board member, receives bouquet from Rodney Kirk, Resident Manager of Manhattan Plaza, while Percy Sutton, Manhattan Borough President, and Paul O'Dwyer, City Council President, applaud Miss Niska's rendition of "Bless This House" at the opening ceremonies. Miss Niska gave unstintingly of her time in supporting this project.



Left, First AGMA residents of Manhattan Plaza, Barry Leon and Gregory Drotar, beam with delight at the signing of their lease, in company with Rayford Dudley.

The once controversial Manhattan Plaza apartment complex, New York's twin 45-story towers, which occupies one square block between 42nd and 43rd Streets just off Times Square, greeted its first residents on June 1st.

AGMA, in concert with the other entertainment unions, notified its local membership of this unique project, and was gratified to find AGMA members among the first tenants to be accepted.

To commemorate the official opening of Manhattan Plaza a celebration was held at which show business and political personalities were present who welcomed the first tenants to the east tower in the 95-million dollar project. The 45-story twin towers house 1,688 apartments offering residency to members of the entertainment industry and families from the surrounding west side community.

Residents of Manhattan Plaza with low or "moderate" incomes pay 25 per cent of their gross income as rent. With the allocation of federal subsidies, the difference between the rent paid by the residents and the so-called "market rent" is made up by the Fed-

eral Government under HUD Section 8 subsidy.

The fair market rental averages

about \$150 a room per month. The largest apartment (2 bedrooms) in the complex rents at \$700 per month.

To qualify those persons as bona-fide entertainers or "support personnel," certain guidelines have been set. A person must show that he or she has "actively pursued" a performing arts career for the past three years, or that half, or more, of his or her total income during a consecutive three-three-year period has come from the entertainment business, or that he or she belongs to a "professional performing arts organization."

Manhattan Plaza is the only performing artists residential community of its kind.

Manhattan Plaza's facilities include practice rooms, rehearsal space, a magnificent 75' x 32' swimming pool, exercise rooms, handball courts and five year-round tennis courts. In winter there will be an iceskating rink. There is, of course, a parking garage, laundry rooms on every other floor and round-the-clock security watch.

Although apartments are rapidly being occupied at the Manhattan Plaza complex, information with respect to this project may still be obtained by calling (212) 947-9080 or writing the rental office at 400 West 43rd Street, New York, New York 10036.

Greenspan Wins Fellowship

Joan Greenspan, AGMA's Assistant National Executive Secretary, was selected as one of the twelve young American labor leaders by the National Endowment of the Humanities to participate in the first seminar for labor leaders. She was awarded a fellowship to study at the University of California Davis campus with labor historian David Brody.

The main thrust of the month-long course was to explore labor union history and its implications to the political, economic and social structures in the country. Ms. Greenspan reported that the seminar was an invaluable experience for working professionals and the most important subjects covered were the future direction and responsibilities of American trade unions and leaders with respect to their impact upon improving the lives and livelihoods of working people in this

country, where the challenges to preserve real "net" income are being eroded by inflation and unemployment in all sectors of the economy.

As a result of this initial success with the labor leaders seminar, the National Endowment is making plans to continue it for next summer. Ms. Greenspan told the AGMA Board of Governors this was one of the best experiences she had while she was on her summer vacation from AGMA, offering a rare opportunity to study the implications of what trade union leaders do on a day to day basis from a broader perspective. This gives the individual a chance to analyze his own objectives and effectiveness as a labor leader within a larger framework of history and contemporary society. She said she was proud and privileged to represent AGMA at such a distinguished conference of labor leaders.

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Reciprocal Agreement

(Continued from page 3)

the company is touring, whichever is the greater.

4. Each organization agrees to furnish the other organization on a continuing basis a current list of managements and/or engagers which it has declared to be "unfair."

5. Each organization agrees to take whatever actions may be necessary against managements within its jurisdiction to secure payment of sums owing to members of the other organization upon requests from the other organization.

6. The Agreement contains detailed provisions with respect to union coverage of foreign companies which appear in the United States and/or Canada.

From the outset this Agreement has been extremely valuable to Artists on both sides of the border. Unfortunately, the Agreement cannot serve as a pilot for similar agreements with other countries, since in no other country does a market potential exist which would make such an agreement practicable from our point of view.

One of the first requirements of any so-called cultural exchange program would be a reasonable exchange of employment opportunities between the Artists of the two countries.

AMERICAN GUILD OF MUSICAL ARTISTS
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