

AGMAZINE

VOLUME XVI, 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

APRIL, 1964

Here Are Your Candidates

FOR THE OFFICE OF THIRD VICE-PRESIDENT



Desire Defrere

Stage Director. Member of AGMA since its inception. Past service as member of Board of Governors. Baritone and stage director, Chicago Opera Company 23 years; baritone and later stage director, Metropolitan Opera Company, 27 years; baritone, Convent Garden; stage director, Philadelphia Lyric Opera; Pittsburgh, Mexico City, Miami, San Juan, Puerto Rico; Montreal, etc. Artistic Director, Wagner Opera on tour, 15 seasons.



• **Betty Stone**

Opera Chorister. Member of AGMA for many years. Has served on following Committees: Actors' Blood Bank, Merit Award, Chairman, 25th Anniversary; AGMA-Equity merger; AGMA representative to AFL-CIO Conference; Com-

mittee to Study Segregated Theatres; Metropolitan Opera Negotiating Committee. Public Relations Representative for Metropolitan Opera Chorus for many years. Past and current service as member of Board of Governors.



Floyd Worthington

Solo Singer. Member of AGMA for many years; has served on Concert Committee, Ballot Committee. Has served as AGMA Delegate with Philadelphia Opera Company; presently member of Board of Governors. Member, Equity. Leading baritone of Philadelphia, Cosmopolitan, San Carlo, Chautauqua, Nine O'Clock, Montreal Opera Companies; several summer operetta companies; soloist with major symphonies; concertized through United States, Canada, Europe and the Orient. *"It is my deep interest to create more work for the singer, soloist and chorus, as well as dancers, stage directors and conductors and coaches."*

Here are your candidates for Third Vice-President and for AGMA's Board of Governors.

Your vote will count if you are an active member in good standing whose dues are paid up to February 1, 1964.

Voting takes only a little of your time . . . just long enough to look over the candidates, make a thoughtful selection and cast your ballot for the men and women you want to represent you.

Your candidates are willing to give up precious time in a crowded schedule to guide the affairs of AGMA . . . to concentrate on present problems and future plans, all for the betterment of the Guild. In a sense, their time is *your* time. So take time out to vote!

Note that presently incumbent members of the Board of Governors, who are running for re-election, are indicated by a • next to their names; the same applies to candidates for Third Vice-President.

Your ballot must be sent to the AGMA National Office, 1841 Broadway, New York City 23 and must be mailed in sufficient time to reach that office no later than **Wednesday, May 27, 1964, at 9:30 A.M.**

Be sure that you

- **sign your name and address on the outside envelope enclosed with the ballot.**
- **do not sign the ballot.**
- **mark the ballot with the candidates of your choice.**

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LETTER FROM WASHINGTON

The previous issue of AGMAZINE went to press just as a reply came from the White House to Hy Faine's letter January 3rd, to President Johnson. The President replied:

"Dear Mr. Faine:

"Your thoughtful letter and wonderful expression of good will in AGMAZINE are deeply appreciated.

"You can be assured of a continuing in-

terest in both the creative arts and the performing arts. They are vital to a strong, viable America, and Mrs. Johnson and I are acutely aware of it.

"My warmest regards,

Sincerely,

(Signed)

Lyndon B. Johnson"

Segregation of Audiences and Its Relationship to AGMA Members



The subject about which I'm writing today is of tremendous importance to all AGMA members, to the cultural life of our country and to many American citizens who are deprived of participation in this cultural life.

I'm referring to the segregation of audiences in a number of cities and towns which prevents Negroes from either attending concerts and performances altogether or requires them to sit in special sections of an auditorium. *AGMA and the Board of Governors believe that such a practice is contrary to the moral and spiritual, as well as legal basis, of our society and is harmful to the future development of the careers of our members and the advancement of their art.*

In furtherance of this position, the Board of Governors, a number of months ago, appointed a Committee to go into this matter and to develop a program for AGMA and its members to follow. The Committee consists of the following members of the Board of Governors and Officers: Robert Ackart, Adele Addison, David Lloyd, Emile Renan, George Shirley, Betty Stone and Theodor Uppman. This Committee has viewed this problem in its broadest aspect and implications. It realizes that any proposed course of action will affect concerts of soloists and group attractions, as well as orchestras in concert series, whether such performances are presented by individual entrepreneurs, universities or colleges, or organized audiences, such as Community and Civic Concert Associations.

The Committee also realizes that any course of action may affect the livelihood and earning power of AGMA members, not only in the concert world but also in operatic and ballet performances. The Committee is aware that a number of AGMA members who live in southern cities may have their own views on this subject, and that any action on AGMA's part may affect them differently than other members, for in some of the southern communities such segregation is either legally sanctioned or is the public policy of the community.

In its efforts to evolve a plan of action, the Committee has met with representatives of Artist's managers and has been in touch with the associations to which the universities and college buyers of talent belong, as well as that association to which the independent buyers are affiliated.

Personally, I have met with representatives of a Negro organization which is leading the fight against segregation, in order to get its views. Lastly, I am sure, many of you have read of the position recently taken by a number of prominent solo instrumentalists and conductors opposing such segregation of audiences and indicating that they would not appear before segregated audiences.

The AGMA Committee as well as the Board of Governors will soon be evaluating all the aspects of the problems and the reactions of those with whom we have been meeting. The Committee will recommend to the Board a program which will achieve the objective of the desegregation of audiences, while at the same time attempting to minimize, as much as possible, the difficulties and the economic losses to our members.

All of us are, however, aware that, in order to achieve desegregation, some losses are inevitable in the first stages of any such program. We are also aware that any official position by AGMA, embodied either in rules or regulations or in provisions in our contracts

with employers, must have the full support of the majority of the AGMA members who would be affected by such a course of action. When the Board has formulated its position, I am sure it will send out the program and course of action for a referendum to its members, in order to determine their wishes and to see the extent to which AGMA members are prepared to support such principles and course of action. This matter will also be the subject of discussions at membership meetings for the New York area starting with the next one sometime in May.

In the meantime, both the Board, the special Committee and I seek expression of opinion from AGMA members on their reactions to the problem of segregation of audiences in the South. We welcome their views on how AGMA can work to eliminate such a policy, and the extent of their feelings on this grave issue. This is an issue which confronts all of American society and it affects the careers of all our members. *I strongly urge you to write to me or to the Board and give us your views.*

AGMA ZINE

SANDRA MUNSELL, Editor

VOLUME XVI, No. 4

APRIL, 1964

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Your Candidates for Board of Governors

NEW YORK

SOLO SINGERS

(4 Vacancies)

• Gene Boucher



Member of AGMA 5 years. AGMA Delegate with Cameo Opera tour ("L'Elizir d'Amore") for Community Concerts. Past and present service on Board of Governors. AGMA Showcase 1962 and 1963; soloist with Tulsa Opera, Cincinnati Summer Opera, Philadelphia Grand Opera, Brooklyn Opera, Washington Opera Society, Cincinnati Symphony, Orchestra of America, The American Symphony, "Bel Canto Trio" and "Golden Curtain Quartet" of Community Concerts. New York Choral Society, Little Orchestra Society of New York, Robert Shaw Chorale; currently, Metropolitan Opera Studio.

• Henry Cordy



Member of AGMA about 25 years. Has served on Nominating Committee. Present service as member of AGMA Board of Governors. Member of AFTRA, Equity, SAG. "I joined AGMA in order to sing in the Hollywood Bowl. I have sung with New York City Center Opera, San Antonio Symphony Association, Chicago Opera Company, Pittsburgh Opera Company, Philadelphia Grand Opera, Hartford Opera Company, Teatro Municipal of Rio de Janeiro, etc."

David Dodds



Member of AGMA 5½ years. Has served on Nominating Committee. Member of AFTRA, Equity, AGVA. Solo appearances with American Symphony Orchestra, Orchestra of America, New York Pro Musica, New York Choral Society, Interracial Fellowship Chorus. Member of Abbey Singers. Former chorister with New York City Opera, Choral Arts Society, Boston Opera Group, New England Opera Theatre, Santa Fe Opera, Central City Opera, Kansas City Lyric Theatre. "I am especially interested in increasing performing opportunities for AGMA members

with colleges, amateur choruses, etc. and in educating these employers to the advantages of hiring AGMA members on AGMA contracts at AGMA scale.

Glen Ellsworth



Member of AGMA 10 years. Past and present service as alternate on Nominating Committee; delegate at 25th year anniversary; represented AGMA twice at Will Rogers Memorial. Member of AFTRA, Equity, SAG. Has sung with Baltimore Civic Opera, Brooklyn Opera, Tulsa Opera, Philadelphia Lyric Opera; operatic debut at Empire Music Festival; appearances in musical comedy and as dramatic actor.

Richard Krause



Member of AGMA 8 years. Served as AGMA Delegate with New York City Center for fall season and 1963 tour; currently member of New York City Center Negotiating Committee. Presently member of AGMA Board of Governors. Member of AFTRA, Equity. Has sung with New York City Center, Central City, Dallas operas; toured with NBC Opera.

Rosalia Maresca



Member of AGMA more than 15 years. Has appeared extensively with leading opera companies in the United States, Canada and Europe. Awards include Rockefeller Foundation, American Opera Auditions. TV, radio, concert appearances, coast to coast tours in opera and concert. Vocal soloist with Martha Graham Dance Group, European tour, past two years. "I have a complete understanding of and am fully aware of the many problems facing the American Opera Artist today."

Earnest Murphy



Member of AGMA for 5 years. Currently AGMA Delegate with New York Pro Musica. Member of AFTRA, Equity, AGVA. Professional chorus work in New York, appearances with Robert Shaw Chorale, soloist (counter-tenor) with New

York Pro Musica. "I have watched AGMA make great strides in two fields: chorus and solo. An important step in my career was an appearance on the AGMA "Showcase"; I believe such AGMA-sponsored programs should be further developed as another facet in AGMA's goal to secure better working conditions, increase rehearsal-performance pay, and in so doing, become a stronger union."

INSTRUMENTALISTS

(1 Vacancy)

• Seymour Lipkin



Member of AGMA since 1948. Member Management - Artist Relations Committee, Instrumentalists Committee. Soloist and Assistant Conductor, New York Philharmonic tour of Europe and Russia, 1959. One of 3 Assistant Conductors, New York Philharmonic, 1959-60. Ford Foundation grant, 1960, to commission and perform new work. Guest soloist with many American symphony orchestras; two seasons, musical staff and conductor, New York City Opera; conductor, AGMA "Showcase" "Falstaff"; Music Director, Teaneck (N.J.) Symphony, Huntington, (L.I.) Symphony. Past and present service on AGMA Board of Governors; worked on conference on problems of instrumentalists.

CHORISTERS

(5 Vacancies)

Amalia Catalani



Member of AGMA 8 years; has served as AGMA Delegate, Empire State Music Festival. Has sung with New York City Opera Company chorus, Metropolitan Opera Company chorus, Empire State Music Festival. "I believe in unionism. Together in strength or divided we fall and lose all the advantages we have gleaned in the past years. There is room for improvement. I hope to be able to participate in this growth if I am elected to the Board of Governors."

(Continued on next page)

Candidates from New York, Phil

Glenn Dowlen



Member of AGMA 6 years. Has served 3 times on New York City Opera Negotiating Committee. Served as AGMA Delegate, New York City Opera. Member, Equity.

Betty Freireich



Member of AGMA since 1951. Has sung with Metropolitan Opera, City Center Opera Companies, 4 tours with Wagner Opera Company, Empire State Music Festival, San Juan Drama Festival, Puerto Rico. Member of Equity, SAG. Bachelor of Music degree, American Conservatory of Music, Chicago; studied at Tanglewood, 1953. *"Have had practical experience in the business, in addition to a good musical and theatrical background. If there is anything I can do, I will make every effort to help the members with their problems if I am elected."*

• Joseph Hancock



Member, Board of Governors for several terms. Has served on many AGMA Committees for more than 18 years, including committee for wages and working conditions in Popular-Priced Opera field; Classification of Roles Committee, Welfare Committee, Awards Committee. Makes visits to sick and retired members. Has sung with New York Opera Festival, Washington, D. C.; Brooklyn Opera Company; Wagner Opera Company, Staten Island Opera Company. AGMA Delegate with several opera companies.

Elinor Harper



Member of AGMA 5 years. Alternate member of Nominating Committee. Member of AFTRA. Member of Metropolitan Opera chorus. Appeared at New York City Center in "Show Boat"; toured

with Leonard de Paur Opera Gala 2 years in "Porgy and Bess," "Carmen Jones" and "Lost in the Stars"; in both productions of NBC-TV "Green Pastures"; recently guest soloist with the Queens Symphony in an all-Gershwin program.

David Hicks



Member of AGMA 4 years. Has served on Nominating Committee for Board of Governors, Philadelphia, 1962. Member of AFTRA, Equity AGVA. With Philadelphia Opera Companies in 1959; four consecutive seasons with New York City Opera, extensive concert work with Choral Art Society, Friends of French Opera, New York Philharmonic, Little Orchestra Society, with Choral Associates (for American Opera Society, Musica Aeterna, Amor Artis Chorale); Brooklyn, Connecticut Opera Associations. *"In four years of very active choral and solo work, I have come to know a great deal about the problems of free-lance singers in the concert and opera fields. I hope this knowledge can be put to good use in working to improve working conditions, rehearsal provisions and salaries of my fellow AGMA members, by serving on their Board of Governors."*

• Roland Miles



Member of AGMA 13 years. Delegate to AGMA Convention, 1962. Member, AFTRA, Equity. Member, Reviewing Committee, Metropolitan Opera Company 1958-59 season. Appeared 6 seasons with New York City Center Opera Company; 3 seasons with NBC-TV Opera; 7 seasons with Metropolitan Opera Company. Appointed to Board of Governors of AGMA as replacement, 1963.

Harold Sternberg



Member of AGMA 24 years. Has served on following Committees: Choral Negotiating, Grievance, Reviewing. Currently Chairman, Metropolitan Opera Choral Negotiating Committee. Member, AFTRA, Equity. Appearances with Chicago Civic, San Carlo, National Opera Companies; Empire State Music Festival, Cincinnati Summer Opera and 24 years with Metropolitan Opera Company. *"While serving on several Negotiating Committees, I helped to achieve the following benefits for AGMA members: elimination of free rehearsals, equal voting rights for all AGMA members, severances and now a pension fund for Metropolitan Opera singers."*

• Mara Yavne



Member of AGMA since its beginning. Has served on Board of Governors continuously since 1957. Has sung with Metropolitan Opera, New York City Opera, Cincinnati Opera, Jones Beach Productions. Member of Equity. Member of many AGMA Committees including Free-lance Choral Committee, City Center Opera Negotiating Committee. Trustee, AGMA Relief Fund and member, AGMA Welfare Committee.

Don Yule



Member of AGMA, 4 years. Currently member New York City Opera Negotiating Committee. AGMA Delegate, Santa Fe Opera 1961; New York City Opera, 1963. Member of AFTRA, Equity. Appearances, New York City Opera, Santa Fe Opera, Turnau Opera; Spring, 1964 tour with latter. Has appeared in concerts, oratorios, operettas, musicals, TV. Appearances in United States and Europe; has sung under baton of Stravinsky, Stokowski, Bernstein, Hindemith.

adelphia, Washington - Baltimore

DANCERS

(4 Vacancies)

- **Charles J. Carow**



Member of AGMA, 8 years. Past and present service on American Ballet Theatre Negotiating Committee; AGMA Delegate, Ballet Theatre. Past and present service on AGMA Board of Directors. Member of AFTRA, Equity. Soloist, American Ballet Theatre, Chicago Opera Ballet, Broadway, TV, movies.

- **Jeff Duncan**



Member of AGMA 7 years. Currently member of Committee on Dancers' Problems. Presently member of AGMA Board of Governors. Member of Equity. Director, Jeff Duncan Dance Company. Danced on Broadway in "Destry Rides Again," "Plain and Fancy," "Copper and Brass," "Red Roses for Me." New York City Opera Ballet. Concert companies of Anna Sokolow, Jose Limon, Juilliard Dance Theatre. Now teaching at Adelphi Suffolk College, Long Island, and North Shore Community Arts Center, Roslyn, Long Island.

Edith Jerell



Member of AGMA, 8 years. Past and present service on Negotiating Committee for Metropolitan Opera ballet. Member, Equity. Soloist, Metropolitan Opera ballet 7 years; Central City Opera, Santa Fe Opera Ballet Company; TV appearances; summer stock; New York City Center Light Opera; concerts, festivals, etc.

- **Herb Kummel**



Graduate, School of American Ballet; member, Ballet Russe de Monte Carlo, American Ballet Theatre. Soloist with modern dance groups, resident artist at Jacob's Pillow. Soloist in concerts, TV, opera, etc. in USA, Europe, Israel.

Currently member, Board of Governors; on following Committees: 25th Anniversary, Study of Directions in AGMA, Study of Segregation Affecting AGMA Companies, Dance Soloist Roles and Fees Study, Showcase. Producer, AGMA Dance Showcase performance. Spoke for the dancer at Congressional hearings of House Committee on Education and Labor.

William Maloney



Born, Devil's Lake, North Dakota. Master of Arts in English, University of Chicago. Studied at Stone Camryn School in Chicago. Appeared with their ballet company, Les Ballets Americas, Chicago Lyric Opera, Ruth Page Chicago Opera Ballet. Currently with Metropolitan Opera. Has danced on TV and in concert appearances. On dance faculty, National Music Camp, Interlochen, Michigan, 1958-60. Two years, United States Army.

- **Felix Smith**



Member of AGMA 10 years. Has served on Ballet Theatre Basic Agreement Committee since 1954; Chairman, 1960; AGMA Company Advisor 1960-61. Served in past as Delegate, Ballet Theatre. Member, AFTRA, Equity, SEG. Has appeared in films, Los Angeles light operas, on TV. Member, Robert Joffrey Company for past two years. First dancer, St. Louis Municipal Opera; 3 years with Ballet Theatre. *"We are looking forward to great developments in U. S. performing arts. AGMA will support these effectively only through participation of its Officers and Board of Governors, support of all members, and most sensitive judgment."*

PHILADELPHIA

SOLO SINGERS

(1 Vacancy)

- **Walter Knetlar**



Member of AGMA for 18 years. Has served on local Executive Committee, local Audition Board, Artist Representative Committee. Past and present service on Board of Governors. Has appeared with San Carlo, New York Opera Festival, Hartford, Cincinnati Zoo, Philadelphia LaScala, Philadelphia Lyric, Philadelphia Grand Opera Companies. Previously a member of AGVA.

DANCERS

(1 Vacancy)

- **Marilyn Hagist**



Member of AGMA for 10 years. Past and present service as AGMA Delegate with Philadelphia Grand Opera Company. Past and present service on Board of Governors of AGMA. Member of Equity. Prima ballerina with following companies: Philadelphia Grand, Connecticut Opera Association, Opera Guild of Greater Miami. Also runs own dancing school and acts as choreographer at summer theatre, Surfflight, Beach Haven, New Jersey.

WASHINGTON-BALTIMORE

DANCERS

(1 Vacancy)

Roderick Drew



Member of AGMA for 11 years. Member of San Francisco Ballet for 9 years, the last 4 as soloist. Danced with San Francisco Opera for 8 years, the last 4 years as soloist. Currently with National Ballet in Washington, D. C. as first dancer. Has also done TV work and summer stock.

(Continued on next page)

SAN FRANCISCO

SOLO SINGERS

(1 Vacancy)

Winther Andersen



Member of AGMA 15 years. Past and present service on Executive Committee, San Francisco Area. Past and present service as AGMA Delegate with San Francisco Opera and Spring Opera Company of San Francisco; active member of both companies. *"It has been my pleasure to be a member of AGMA and a member of the Board of Governors during the past few years when we concluded some successful agreements with the employers and have made progress towards furthering financial security of our local artists. Our Area is enjoying a great musical growth at the moment and I look forward in the not too distant future when year 'round activity could be a reality. This will mean reorganization of our current agreements. It would be my pleasure to work towards this end, if AGMA members in this area so desire."*

CHORISTERS

(3 Vacancies)

• Galliano Daneluz



Member of AGMA 24 years. Executive Chairman, San Francisco Area, 19 years. Has served on Negotiating Committee for current negotiations with San Francisco Opera. Past and present service on Board of Governors. Has sung with San Francisco Opera, Pacific Opera, Russian Opera and Cosmopolitan Opera Companies. Has done numerous small parts with major companies. Has been on Board of Governors since choristers were included in AGMA.

Eugene Lawrence



Member of AGMA 6 years. Current and past service on Nominating Committee; served as AGMA Delegate for Spring Opera Chorus, 1963. Soloist with symphony orchestras; recitals in East, Midwest and West Coast; oratorio, radio, TV appearances. Founded Peninsula Opera Company in 1956, which used local professional singers

and paid them. Purpose was to give them opportunity to perform roles. Also has served as timekeeper for men's Chorus for past 3 years and continues in this capacity. *"I mention the above as I have an avid interest in Opera, AGMA and especially working to help better the conditions for AGMA members in Bay Area with goal being full-time employment, among others."*

Charles L. Pascoe



Member of AGMA 14 years. Past and present service on Executive Committee, San Francisco Area; past service on Board of Governors. First sang with San Francisco Opera in 1950; has also sung with Cosmopolitan and Spring Opera Companies; prior to 1950 did work in local groups on radio, including solo work.

Richard Styles



Member of AGMA 5 years. Currently member, Nominating Committee, San Francisco Area. Graduate, San Jose State College, A.B. Music and Drama. 5th season with San Francisco Opera Company. Former director and founder of "Men of Music"; former soloist, Piedmont Community Church in Oakland; soloist, San Jose Symphony in Copland's "Lincoln Portrait." Former member of "Company of the Golden Hind"; Numerous appearances in oratorio and recital. *"Vitaly interested in elevation of the performing arts in the United States, particularly in the Western United States. Will strive for better contract conditions and for more performing work in the San Francisco Area."*

James Wagner



Member of AGMA 10 years. Started in opera in 1954; has been with Pacific Opera, Cosmopolitan Opera, San Francisco Spring Opera and San Francisco Opera Association. *"As member of Plasterers Local #66, O. P. & C. M. I. A., I have had considerable union experience, serving as a delegate to the Northern District Building Trades Council for*

2 years, and as a member of the local Executive Board. For this Area of great musical potentialities, I should like to offer my services to help with the problems that now exist and ones that will occur in the future."

DANCERS

(1 Vacancy)

Thatcher Clarke



Member of AGMA since joining the Metropolitan Opera Company ballet in 1954. Toured extensively with several ballet companies; served as AGMA Delegate with Ballet Russe de Monte Carlo; currently Delegate for the San Francisco Ballet. Worked in 3 Broadway shows. *"I have learned first hand both the problems of dancers and those of management and the relationship between the two. I am honored to have been nominated for the Board of Governors and if elected, would serve those duties faithfully and to the best of my ability."*

Shari White

Soloist with San Francisco Ballet; started studying with the San Francisco Ballet at the age of 7. At 15 was asked to join the company. Has since been on 3 United States tours. At the beginning of 1964, company members elected her as their union representative. *(AGMA-zine regrets that no picture of this candidate is available.)*

LOS ANGELES

SOLO SINGERS

(1 Vacancy)

Kathleen DeSpain



Currently Chairman, Los Angeles Executive Committee; has served on this Committee in the past. Member of AFTRA, Equity, AGVA, SAG. Los Angeles Opera, 1962 season and re-engaged for 1964 season. Appearances with Los Angeles Guild Opera, Redlands Bowl. Cosmopolitan Opera of San Francisco. Soloist, New York City Ballet, at Hollywood Bowl under batons of Wallenstein and Iturbi; musical comedy; with New England Opera Company 1963 tour; soloist, American Youth Orchestra, Pasadena Symphony, San Jose Symphony. Santa Barbara Civic Opera and Laguna Opera.

CHORISTERS

(3 Vacancies)

John Cesario



Appearances with Roger Wagner Chorale, Los Angeles Opera, Guild Opera, Greek Theatre, Hollywood Bowl, Ojai Festival. Member of AFTRA, Musicians Union. Served 3 terms as President of Local 347, AFM; Board member, 10 years; Chairman of By-laws Committee, Public Relations; served as Delegate; experience encompasses a wide variety of duties. Graduate of University of Colorado; Major, United States Marine Corps, Reserve.

Mari Jones Judson



Member of AGMA about 10 years. Has served on Los Angeles Executive Committee. Member of AFTRA, SAG. Featured in "Judgment at Nuremberg" and "My Fair Lady"; has sung in numerous films. Toured, concertized and recorded with Dr. Vincent Mizself and Roger Wagner Chorales. Los Angeles Pro Musica, Neo-Renaissance Singers; soloist, First Presbyterian Church, Santa Monica; concert recitalist. *"Have always maintained highest respect and loyalty to AGMA and its principles, and have always urged others to do so."*

Juanita McCollum



Member of AGMA about 15 years. Has served on Los Angeles Nominating Committee. Has served as AGMA Delegate, Greek Theatre and Los Angeles Opera Company; chorus contractor for 3rd year with latter. Chorister with Los Angeles Opera for about 10 years; Guild Opera Chorus 15 years; Greek Theatre, Hollywood Bowl Opera and choruses, women's club programs, church soloist, radio and TV; sacred recording artist.

• John Radic



Charter member of AGMA. Has served on Executive Committee many times, and on Board of Governors; 2 times Convention Delegate. Past and current service on Board of Governors; member, local Executive Committee; member, Welfare Fund Committee. Has served as AGMA Delegate with Los Angeles Opera, Hollywood Bowl Association. Member, SAG. Opera; pictures; concert; choral; professional groups; clubs. Has participated in over 75 operas in Italian, French, German, Russian and English.

Eugene Riese



Studied for 4½ years in Paris, London, Milan, after graduating from Los Angeles High School. Studied opera in Italy, Paris and in London with the teacher of John Brownlee. Studied and graduated from American School of Music in Fontainebleau. For past 3 seasons with Los Angeles Opera Company; was for 2 years baritone soloist for the Inglewood Presbyterian Church; for past 8 years in Amarillo, Texas each September as cantor for their high holiday services. Also teaches voice, coaches, teaches Italian and French. Has appeared in various recitals and with ensemble groups in numerous concerts.

• Paul Salamunovich



Associated with Roger Wagner for past 23 years, 11 of them as Assistant Director of Roger Wagner Chorale. Currently serving on Los Angeles Executive Committee; has served on this Committee 10 years; served on Negotiations Committee; AGMA representative of Roger Wagner Chorale; AFTRA representative of group at Capitol Records; SAG representative of group. AGMA Delegate

with Roger Wagner Chorale, Hollywood Bowl, Los Angeles Philharmonic and others. Completing 3rd year on AGMA Board of Governors. Organist and Choir Director, St. Charles Church, North Hollywood, for past 15 years; his boy's choir has appeared on network TV, and with opera companies, orchestras, etc.

DANCERS

(1 Vacancy)

Lola Montes



Past and present service, Los Angeles Executive Committee. AGMA West Showcase. Member, AFTRA, Equity, AGVA, SAG. Coast-to-Coast tours of United States, Canada and Mexico. Has danced on leading concert stages in America. Danced ballet sequences in "Carmen" under baton of Leopold Stokowski; appeared in Hollywood Bowl production of "La Traviata" which later toured the West Coast; recent appearance in same opera at Seattle Opera House; appearances with leading symphony orchestras, including Cleveland Summer, Denver, Tucson, Albuquerque, San Diego, Spokane and Hawaii.

• Serge Oukrainsky



Member AGMA Board of Governors and Los Angeles Executive Committee many times. Member of AGMA since 1937. Recently made Honorary Life Member of Los Angeles Executive Committee. Created ballet history in organizing first American ballet company . . . the Pavley-Oukrainsky Ballet which performed throughout North and South America, as well as Europe. It was for many years the official ballet of the Chicago Grand Opera Company. Creator of choreography for 20 ballets, 47 opera ballets and 4 motion pictures. Came to America as partner of Anna Pavlova, as well as solo dancer.

Gross Income Report Due May 31st

A letter has gone to all members requesting that they file a report with the National Office indicating the gross income earned in AGMA's jurisdiction during the past calendar year, so that members may be placed in the appropriate dues category for August payment.

Members are reminded that any member who does not return the dues reclassification schedule by May 31st of this year will automatically be placed in the next higher dues category and billed accordingly for the coming year.

Therefore, if you do not receive your letter, let AGMA know promptly, since your failure to reply will automatically raise you one bracket.

It is to members' advantage to execute the schedules and return them to the National Office as soon as possible and in no case later than May 31st.

It's There for All— The Will Rogers Memorial Hospital

"This is YOUR hospital. It is owned, collectively, by every employee in any position in any phase of the entertainment industry."

This, in effect, is what the Will Rogers Memorial Hospital at Saranac Lake, New York, wants you to remember. The Hospital offers FREE hospitalization to anyone suffering from diseases of the chest, who is engaged in opera, dance, recital, chorus work, TV, radio, films, legitimate theatre or any other division of entertainment.

Adult members of the immediate families of industry personnel are also eligible on the same NO COST basis.

The Hospital requires only a medical report, an x-ray and the recommendation for hospitalization from your physician, to admit you or any adult member of your family to this humanitarian institution.

The Will Rogers Memorial Hospital treats lung cancer, tuberculosis, emphysema, chronic heart disease, bronchiectasis and all other lung and chest ills. Further, the extensive O'Donnell Memorial Research Laboratories pursue vigilantly the future prevention of respiratory ailments.

The knowledge of excellent care, without charge, is a sustaining one in time of illness. YOUR Will Rogers hospital stands ready to serve your health needs.

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

Statement of Receipts and Disbursements For the Fiscal Year Ended September 30, 1963

RECEIPTS:

Initiation fees	\$ 21,661.70
Dues: Active: Soloists	\$33,270.15
Choristers	26,902.13
Dancers	11,936.01
Associates: Soloists	14,991.11
Choristers	13,539.16
Dancers	10,673.19
Un-allocated	3,931.02

Working permits	115,242.77
Contract forms	9,742.49
Service charges	646.43
	1,270.30

Total Fees and Dues	\$148,563.69
Interest income	2,932.40
Dividend income	240.73

TOTAL RECEIPTS

\$151,736.82

DISBURSEMENTS:

Office salaries	\$ 66,845.99
Los Angeles office expenses	18,564.42
Rent	7,554.51
Miscellaneous expenses	6,765.57
Life insurance:	
Members (dividend \$4,689.44)	\$ 6,254.78
Employees (pension plan)	500.00
	6,754.78

Postage	4,730.46
Agmazine expenses	4,725.10
San Francisco office expenses	4,422.00
Telephone and telegraph	4,029.46

Taxes:

Federal old age benefit	\$ 1,825.37
New York State unemployment insurance	917.52
Federal unemployment insurance	300.74
California unemployment insurance	229.44
New York State disability	125.01
	\$ 3,398.08

Washington office expenses	3,333.32
Convention expenses	3,320.49
Printing, mimeographing and addressograph	3,039.61
Traveling	3,025.52
Legal fees	2,850.00
Delegate's fees and expenses	2,775.61
Per capita tax	2,445.87
Temporary help	1,727.84
Stationery and office expenses	1,298.61
Furniture and fixtures purchased	1,162.18
Philadelphia office expenses	930.42
Chicago office expenses	802.47
Contributions	705.00
Group health and hospitalization	686.10
Insurance expenses	589.90
Meeting and dinner expenses	578.86
Seattle office expenses	537.28
Arbitration fees	506.25
Auditing fees	500.00
Entertainment	451.15
Dues, subscription and periodicals	270.50
Repairs and maintenance	270.31
Press clippings, photographs and advertising	184.18
New Orleans office expenses	120.00
Interest and bank charges	44.73
Legal disbursements	39.86

TOTAL DISBURSEMENTS

\$159,986.43

EXCESS OF DISBURSEMENTS OVER RECEIPTS

\$ 8,249.61

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

Statement of Assets and Liabilities

as of September 30, 1963

ASSETS:

Cash in banks and on hand:

Manufacturers Hanover Trust Company, New York, N. Y.	
Regular account	\$ 20,109.19
Security—First National Bank of Los Angeles, Calif.	
Membership account	\$ 121.44
Office account	68.16
	189.60
Savings bank account	62,677.49
Imprest fund, New York, N. Y.	200.00

TOTAL CASH IN BANKS AND ON HAND \$83,176.28

Investments in securities—at cost:

General Public Service Corp.—3639 shares	18,804.75
Furniture and fixtures—nominal value	1.00

Security funds and bonds—contra:

Manufacturers Hanover Trust Company, New York, N. Y.	
Security deposit account	\$56,009.83
Custodian account	19,000.00
Claim adjustment account	633.75
Total Security Funds and Bonds	75,643.58

Other Assets:

Trans-Bay Federal Savings and Loan Association	
Pension plan—deposit	\$ 4,500.00
Air travel plan	
Deposit	425.00
Total Other Assets	4,925.00

TOTAL ASSETS \$182,550.61

LIABILITIES:

Taxes payable:

Federal withholding	\$ 2,526.48
Federal old age benefit	513.71
	\$ 3,040.19
Less: depositary receipts	3,000.00

	\$ 40.19
New York State withholding	323.00
California unemployment insurance	43.16
New York State disability insurance	27.23

Total Taxes Payable	\$ 433.58
Security deposits and claim adjustments—contra	75,643.58
Employees pension contributions—withheld	1,285.28

TOTAL LIABILITIES \$ 77,362.44

EXCESS OF ASSETS OVER LIABILITIES (SURPLUS) \$105,188.17

How to Secure an Honorable Withdrawal

Members are advised that requests for an honorable withdrawal from AGMA must be made in writing and will not be accepted unless so submitted.

There is a form for this purpose which can be obtained from the AGMA office, or a member may simply write a letter giving reasons for the request. But only a written request will be considered.

An honorable withdrawal suspends payment of dues during a member's period of inactivity in fields of AGMA's jurisdiction, provided the member remains inactive for a year or more. If work in AGMA's jurisdiction is resumed before one year has passed, dues are payable as though the withdrawal had not been granted. If this return to the AGMA field is made after one year has expired, the member will be required to pay only current dues at that time plus a service charge of \$2.00.

The AGMA Group Life Insurance Policy does not cover members on Honorable Withdrawal. However, once a member is again in good standing with AGMA, he is immediately covered by the policy.

Medical Benefits Available to Members

Medical benefits are available to members and their families at the Stuyvesant Clinical Laboratory, 245 East 17 Street, New York City (OR 4-0246) and at Union Clinical Laboratory, 45 West 34 Street, New York City (WIsconsin 7-8260) at substantial savings. Fees for X-ray, blood test, electrocardiogram, etc. represent a saving of approximately 50% of normally charged fees. In addition, members who have coverage such as GHI are advised that the laboratories mentioned above will accept as payment in full whatever allowances GHI makes for such tests and services.

Remember also that savings can be affected in vitamins, drugs, toiletries, etc. with Drug Plan, at 220 West 42nd Street, New York City (OXford 5-5474).

Engaged

Una Field, chorister member of AGMA, has announced her engagement to Philip Redwine, Jr. of Indianapolis. The wedding will take place in Brooklyn Heights, at the First Presbyterian Church, in mid-May.

One Day Symposium Explores Problems

A one-day Conference on the artistic and economic problems of the concert field, with special reference to the problems of soloists, was held by AGMA at the Barbizon Plaza Hotel in New York City on December 20, 1963. Present and participating were Alan Rich, Patrick Hayes, Herbert Barrett, Marks Levine, F. C. Schang, Alvin Toffler, Seymour Lipkin, Phyllis Curtin, Harold Schoenberg, Kurt Weinholt, Julius Bloom, Theodore Johnson, Muriel Francis, Jay Harrison, Hy Faine. The following individuals accepted but were unable to attend and expressed their regrets: David Sengstack, Mrs. Helen Thompson, Walter Prude, Sol Hurok, Herman Kenin, Martin Williams, Isaac Stern.

The conference discussion program could be divided into the following:

1. There was first the basic question of whether the concert field was encountering greater artists and greater financial difficulties today than before and how reduced was the soloist's share of the concert field.

Most participants felt there were new difficulties for the concert field, that it had not expanded to create new and added opportunities and that the place of the soloist today was less than important and consequently produced fewer opportunities.

Among causes cited were too high fees for

top artists; inadequate publicity and attention paid to soloists as compared to group attractions which seem to be dominating the field; methods of distribution of concert artists and attractions were antiquated; too many soloists are entering the field; buyers are more interested in commercial attractions rather than artists with higher standards.

A number of solutions were proposed, among which were: 1. That there be territorial rather than national tours, especially by symphony orchestras; 2. That Foundations be asked to start pilot projects to increase audiences or to subsidize the difference between economic cost of presenting solo artists and low admission prices; 3. That there be specialization in the presentation of concerts so that certain soloists be booked for certain types of audiences to meet the variety of audiences and their needs; 4. That Foundations be asked to subsidize the organization of concert series in smaller cities; 5. That artists be encouraged to debut in cities other than New York, to produce regionalization of tours and artistic centers; 6. That the classical recital be supplemented by other forms of appearances by solo artists; 7. That top artists accept a reduction in their standard fees, the difference to be used to increase the number of concert series or to add concerts to existing series, such coverage to be made tax deductible.

Further solutions proposed included; 8. That more concerts be given for younger people at cheaper rates with good artists; 9. That solo artists enhance their status and increase musical appreciation and understanding by giving master classes at Universities in connection with appearances there; 10. That groups of buyers jointly engage artists in order to guarantee a soloist a greater number of consecutive engagements; 11. That several artists be grouped together and guaranteed a minimum total net fee, to be made possible by averaging the total earnings among the members of the group; 12. That the New York State Arts Council and other State Councils be urged to support more soloists than they have done heretofore; 13. That allied groups, such as TV companies and instrument manufacturing companies be sought for aid and to work together with the concert field and concert artists.

It was agreed that, insofar as aid from Foundations is concerned, a more thoughtful analysis would be required before concrete proposals are put before them.

At the end of the Conference, it was agreed as follows:

1. That discussions of this character, involving all phases of the concert field, were extremely desirable and should be continued.
2. That a summary of highlights be circu-



Greco and Company Feted

Following their performance on Sunday afternoon, January 12th at the Brooklyn Academy of Music, Jose Greco and Company were guests of honor at a reception given in the building housing the permanent delegation of the United States to the United Nations. Hosts were Dr. and Mrs. B. H. Kean (Rebekah Harkness) and various delegations to the United Nations from Central and South America.

Pictured are "twisters" Erik Bruhn and Maria Tallchief (is there a "twist pas de deux"?) who added much to the liveliness of the proceedings.

Photograph by Martha Swope

of Concert Soloists

lated among those participating and those unable to attend.

3. That another meeting be called in January in order to continue discussions with more emphasis on concrete proposals and implementation.

4. That a provisional committee, consisting of Messrs. Bloom, Toffler, Weinhold, Levine, Harrison and Faine be established, in order to provide a continuing link between this Conference and further discussions.

A summary of the Conference was sent to all participants and those who were unable to attend, on January 17, 1964, asking for comments on the Conference and inviting the recipients to attend a continuation of the Conference in January or February.

Alan Rich devoted a full page to this problem in the *New York Herald-Tribune* of January 12, 1946, concluding with "*The solo artist today is indeed in a plight. What he needs, more than anything else, is intelligent support from management on a local level, to match the dedicated support he receives from the big and shrewd men who work nationally. If the solo concert disappears from the national scene, one of the most vital aspects of our musical life—and some of the greatest music the literature contains—will go down the drain.*"

Board Rules on School Engagements

At a meeting of the Board of Governors on February 17th, the matter of granting permission for AGMA members to perform in school performances was reviewed. The Board discussed this subject at length, going into all the advantages and disadvantages in granting permission to educational institutions having music departments to engage non-student or non-alumnus AGMA artists to perform leading roles in their workshop productions.

After a thorough examination of the existing rules, and a consideration of whether this coverage might be expanded, the Board reaffirmed the existing rule: *no AGMA member may take part in a school performance unless he is a bona fide pupil or an alumnus with that school.* All other cases must be brought before the Board of Governors for special consideration.

News from Canada—Major Claim Collection!

A total of \$43,950 in claims was collected for a number of AGMA soloists. . . . EVEN THOUGH MOST OF THEM DID NOT HAVE AN AGMA CONTRACT! Congratulations for collecting the claims goes to Larry McCance, representative of the merged Actors' Equity and AGMA in Canada.

The claims arose out of the cancellation of a Festival scheduled for September, 1963 in the Place des Arts in Montreal, to celebrate the opening of the Hall. AGMA soloists had been engaged (having entered into an agreement to perform without signing the appropriate AGMA contract and forwarding a copy to the office of Larry McCance). A last-minute dispute arose between Canadian Actors' Equity-AGMA and L'Union des Artistes, a local Union which demanded total jurisdiction in the performing arts field. AE-AGMA's position was that it was willing to permit participation as long as its membership was honored at this point. L'Union des Artistes and AE-AGMA were unable to come to an agreement over the jurisdiction of the building and the two weeks' Festival was cancelled.

Larry McCance's handling of this matter was made immeasurably more difficult because the AGMA soloists had failed to have AGMA contracts executed when they were engaged. It is greatly to his credit that he was able to arrange settlement of claims totaling almost \$44,000. under such circumstances.

Hy Faine forwarded to each soloist involved a check in settlement, and a firmly phrased letter from Larry McCance, plus his own caution: "I just want to emphasize Mr. McCance's note about your responsibility to AGMA and Canadian Equity, and to the signing of AGMA-Canadian Equity contract forms. Much of the difficulty encountered by Mr. McCance would not have occurred had all artists signed union contracts. This is one of the most certain ways of protecting our members and your rights. *Please help us and yourselves.*"

CEC Elections

At its annual meeting held in January, the Canadian Executive Committee held elections. Officers elected are Robert Christie, *Chairman*; Sydney Sturgess, *Vice-Chairman*; Joyce Hill, *Secretary*.

The following members were elected to serve a two-year term: *General Representatives*: Ivor Barry, Larry Mann, Walter Massey,

AGMA Pays Tribute to Norman Cordon, Mrs. Robert F. Wagner

Norman Cordon, a bass-baritone with the Metropolitan Opera Company for 12 years, died of a heart attack at his home in Chapel Hill, North Carolina, on March 1st. Mr. Cordon was one of the earliest members of AGMA, joining it in 1937. In 1949, he left the field to become a teacher. During those 12 years of AGMA membership, he gave the Guild valiant service as a member of the Board of Governors for several terms.

On learning the sad news of Mr. Cordon's passing, AGMA's Board of Governors sent its condolences to his widow, the former Deanne Vanlandingham, their daughter, Susie, and Mr. Cordon's mother. The Board of Governors voted that a contribution to the Lawrence Tibbett Memorial Collection be made by AGMA in honor of its highly respected former member.

AGMA's Board of Governors voted a contribution of \$50.00 to the Lawrence Tibbett Memorial Collection in memory of Mrs. Robert F. Wagner, who passed away in New York City in March.

Bayard Schieffelin, Executive Officer of the New York Public Library, wrote, in acknowledging AGMA's two gifts, "We will be proud, when the time comes, to have the books purchased with these two contributions book-plated, in each case, as gifts from the American Guild of Musical Artists in memory of Mr. Norman Cordon and in memory of Mrs. Robert Wagner." The Lawrence Tibbett Memorial Collection will eventually be housed in the Library-Museum planned for the Lincoln Center for the Performing Arts.

Howard Mawson, Ed McNamara, Gerard Parkes, David Renton, Sean Sullivan. *Opera Representatives*: Alan Crofoot, Andrew Mac-Millan; *Ballet Representatives*: Ronald Parc, Frank Rodwell. *Stage Manager Representative*: Jean Roberts.

Incumbents serving a second year: *General Representatives*: Lawrence Beattie, Vernon Chapman, Robert Christie, Amelia Hall, Charmion King, Paul Kligman, Sydney Sturgess, Tony Van Bridge. *Opera Representatives*: Patricia Rideout, Jan Rubes. *Ballet Representatives*: Joyce Hill, Colin Worth. *Stage Manager Representative*: Grania Mortimer.

Deceased

Chicago chorister Henry Z. Ruminski passed away on February 22, 1964. AGMA regrets deeply the loss of one of its valued members and extends its condolences to his family.

Alessio De Paolis, Metropolitan Opera tenor since 1938, was killed in an automobile accident early in March, 1964 when his car went out of control and smashed into a light pole on the Long Island Expressway. Mr. De Paolis was 71 years old. He was noted for the variety of roles he performed at the Metropolitan and once estimated that he had filled 200 character parts during his career. He was considered by many, one of the last of the great singing actors in the opera world. AGMA extends its most sincere condolences to the wife and children of the late member.

Born . . .

to Mr. and Mrs. Hal Roberts, a son, Wayne David, on February 24th of this year. Father is a chorister with the Metropolitan Opera Company.

to Mr. and Mrs. Glenn Dowlen on February 25, 1964 a daughter, who has been named Julia Alice. Father is one of AGMA's New York members in the opera category.

to Lupe Serrano, prima ballerina with the American Ballet Theatre, and her husband, Kenneth Schermerhorn, a daughter, on December 29th in New York City. The new Miss Schermerhorn, whose father is musical director of the ballet company, has been named Erica.

Sending AGMA notices, announcements, AGMAzine and other Guild documents to wrong addresses is costly and wasteful. Please be certain that AGMA has your correct address in its files. If you have moved recently and have not notified AGMA of your new address, won't you use this form?

Fill it out, cut it out and mail it to AGMA at 1841 Broadway, New York City.

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