

AGMAZINE

VOLUME XVII, 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, 1965

OFFICERS, BOARD MEMBERS TO BE ELECTED

Here are your candidates for National office and for the Board of Governors. (The office of Third Vice-President is not open this election). Here is your opportunity to make a thoughtful selection among them and cast your ballot for the men and women you want to represent you on the Board.

Don't let a few people . . . those admirable members who take their responsibilities seriously . . . do the voting for

you. Don't 'let George do it.' *You* do it.

Remember that your vote will count if you are an active member in good standing, whose dues are paid up to February 1, 1965.

Note that present incumbents, who are running for reelection are indicated by a • next to their names.

Your ballot must be sent to the AGMA National Office, 1841 Broadway, New

York City 10023, and must be mailed in sufficient time to reach that office by Monday, May 24, 1965 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.

President



**Robert
Ackart**

"Since 1957, when you elected me to your Board, and 1961, when you made me one of your Officers, I have sought to strengthen the position of our artists by creating employment possibilities and improving working conditions. I have endeavored to serve groups within our membership concerned by lack of work or unfavorable circumstances of pay and rehearsal. If you elect me your President, I pledge myself to work closely with your Executive Secretaries so that your situation may continue to improve."

Committees: Conflict of Interests; Proposals re Insuring Employer's Default on Payments to Members; Ford Foundation; Auditor's Report; Problem of Segregated Theaters; Chairman and Producer of former AGMA Showcase.

AGMA Delegate: Dance-Theater Berlin, Ballets Basques de Biarritz tours. Metropolitan, San Francisco, Central City Operas; Salzburg Festival, Covent Garden. Formerly Production Director,

Chicago Lyric and Santa Fe Operas; Production and Stage Director, Honolulu Opera Festival; Stage Director, Baltimore Civic and Brooklyn Operas.



• **John
Brownlee**

Solo Singer. Debut, Royal Opera House, at Melba's farewell, 1926. Leading baritone, Paris Opera 1926-36. Glyndebourne Festival Opera, 1934-39. Metropolitan Opera Company, 1936-58. 1941, elected to Board of Governors for 3 year term. 1945-47, Fourth Vice-President. 1948, elected to Board of Governors for 3 year term. 1953, elected President of AGMA. Re-elected President 1955, 1957, 1959, 1961, 1963. Served on following Committees: 20 Year Celebration, Dues Review, Public Relations, Finance, Lawrence Tibbett Memorial, AGMA-Equity Merger, 4A's Interchangeability. Trustee of AGMA's Relief Fund. Representative for AGMA to 4A's International Board. Appointed director of Manhattan School of Music, 1956. Member, National Music Council, Central Opera Service. Appointed by President Eisenhower to Advisory Com-

mittee on the Arts, National Cultural Center. Member, Board of Trustees, Bagby Music Lovers Foundation and Naumburg Foundation. Member of Advisory Committee of the Arts, United States State Department Cultural Presentation Program.

First Vice-President



• **George
London**

Solo Singer. Member of AGMA 25 years. Member of the Metropolitan Opera since 1951. Has sung with all principal opera companies in the world including the Vienna Opera; La Scala, Milan; Bolshoi in Moscow; Teatro Colon, Buenos Aires; Paris Opera, as well as the Festivals of Bayreuth, Salzburg and Edinburgh. Currently 1st Vice-President of AGMA. Member of Equity. "I am dedicated to the continuous improvement of working conditions for all AGMA members and to increased opportunities for all American performers through the implementation of government subsidies."

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I'm writing about a typical dilemma which is currently facing AGMA and the Board of Governors. On previous occasions, I have written about the dilemma we faced involving opera workshops, opportunities for AGMA members to learn roles, and the

possible competition of such workshops with employers working under AGMA agreements.

Today I'd like to take up the problem of American companies performing abroad. Since the end of World War II, there has been an increasing number of American companies, both in the fields of dance and choral singing, who have performed outside the United States and Canada. As the exchange of cultural groups between countries increases, as transportation becomes faster and less expensive, and as television becomes global, the flow of groups from one country to another increases apace. Ten or fifteen years ago, when American groups went abroad, they generally performed under non-union contracts. However, as a result of the insistence by AGMA members, as well as of AGMA's initiative, AGMA began to cover American performers by collective bargaining contracts, which gave them the standard protection of an AGMA contract while performing abroad, plus additional coverage made necessary by the special conditions of travel and performances in foreign countries. About ten years ago, AGMA contracts began to provide that, in addition to the minimum AGMA U.S. touring salary, there would be a per diem payable to each performer, which now is \$8.00 per day.

The first such tours were generally sponsored by Foundations, and subsequently many of them were sponsored by the U.S. Government under its Cultural Exchange Program. In addition to dance companies, choral groups were added, but the same principle of paying no less than AGMA U.S. touring minimum plus per diem continued. This is now an established procedure and, to uphold it, AGMA has consistently refused to sign contracts without the inclusion of per diem payments. This has sometimes been opposed by the members involved who wanted to perform and were eager to travel abroad, but after explanations by AGMA of the principles and issues involved, we have been successful in maintaining this principle.

Recently, several employers, particularly in the choral field, have approached AGMA and proposed that the per diem payment should be eliminated, for the following claimed reasons:

1. Employers are and have been offered prospective tours, not sponsored by Foundations or the U.S. Government. (In other words, straight commercial engagements).

2. It is difficult to obtain from foreign sponsors sufficient sums to cover American salaries and working conditions. To this must be added the relatively high transportation cost overseas and around the world.

3. When per diem is then added to all these costs the tours become economically impossible and have to be cancelled.

The employers say that AGMA's position thus deprives members of employment and the opportunities for AGMA groups and the individuals to follow up, or to establish, an international reputation. Since, they say, there is insufficient work in the United States, such additional employment would be of great benefit to our members.

Now comes the dilemma. Is the potentiality of additional employment for our members

sufficiently great to justify AGMA's dropping the per diem requirement? Will we have to eliminate this type of payment when tours are sponsored by Foundations or, more particularly, by the United States Government where such cost factors, while important, do not always make the difference of having or not having a tour? Is the union justified in giving up a benefit which it has struggled to obtain for its members in order to move in a direction which, in the long run, may be of great benefit to its members? Is the original contention of AGMA . . . that living and performing in most countries is more expensive than in the United States and, therefore, the per diem was justified . . . true or false?

On several occasions, I have asked for reactions from AGMA members on questions raised by "Hy Notes." I'm asking once more for your opinion on this crucial problem. Do let me hear from you.

AGMA ZINE

SANDRA MUNSELL, Editor

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Your National Officer Candidates

Second Vice-President



• Jascha
Heifetz

Instrumentalist. The world-famous violinist is one of the founders of AGMA and, in fact, holds the "No. 2" AGMA card. Has been a national officer for many, many years. He has also been a member of the Los Angeles Executive Committee. One of the "Founding Fathers" of AGMA, he relinquished his life membership in AGMA in May, 1910 to become an active dues-paying member. Granted active life membership for distinguished service to AGMA—June 1964. Also member of AFTRA.

Fourth Vice-President



Elisabeth
Hoeppel

Solo Singer. Member of AGMA for 23 years. Member of Board of Governors since 1937. Recording Secretary, 1940-59. 4th Vice-President, 1960 to date. AGMA representative to International Board of 4A's. Chairman of Welfare Committee. Membership Committee. Leniency Committee. Trustee, AGMA Relief Fund. AGMA Employee Pension Plan. Recipient, AGMA Merit Award, 1961. In 1964 reclassified as "Active Life Member for Distinguished Service to AGMA."

Fifth Vice-President



Luigi
Vellucci

Solo Singer. Member of AGMA 19 years. Has served on Showcase Committee. Off-Broadway. Convention, Role Classification Committees. Currently member of Role Classification and Showcase Committees. Has served as AGMA delegate, New York City Center, NBC Opera on tour. Has served and is currently serving as member of Board of Governors. Member of AFTRA, Equity, SAG. At New York City Center 1948-1955 and season of 1960 and 1964; appearances with Chicago Lyric, New Orleans. Havana, Montreal, Cosmopolitan Opera Companies; Paper Mill Playhouse and summer stock musicals. "Am convinced that future of opera in U.S. depends not on less but on more AGMA insistence on equitable working and salary conditions."



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. 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."

Treasurer



• Lawrence
Davidson

Solo Singer. Member of AGMA since 1947. Current and past service on Committee for AGMA Employees Pension Fund. Finance Committee re: Investment Program, 4A's Interchangeability Committee, Showcase Committee. Past and current Trustee of Metropolitan Opera Pension Fund. Has served as AGMA delegate with Metropolitan Opera Company. Past and present service as member of Board of Governors. Past and present terms as AGMA Treasurer. Member of AFTRA, Equity. With Metropolitan Opera Company since 1947; has sung with Cincinnati, New Orleans, Miami, Tulsa, Cosmopolitan, Central City, Pittsburgh, Hartford, Montreal Opera Companies; orchestral appearances include Boston "Pops" and Israel Philharmonic. RCA Victor and Columbia records. Professor of Music—Artist in Residence at Newark State College. Cantor of Congregation Shaaray Tefila, New York City.

Recording Secretary



Herbert
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

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Election Notes

(Continued from previous page)

Governors; on following Committees: 25th Anniversary. Study of Directions in AGMA. Study of Segregation Affecting AGMA Companies. Dance Soloist Roles and Fees Study. Showcase. Discuss Introduction of Opera. Dance and Choral Groups in School System. Workshop Dance Production. Discuss Insuring Employers' Default on Payments to Members. Modern Dance. Ford Foundation. Producer. AGMA Dance Showcase performance. Spoke for the dancer at Congressional hearings of House Committee on Education and Labor.



• **George Shirley**

Solo Singer. Member of AGMA more than 5 years. Has served on Nominating Committee: currently Chairman of Committee to Investigate Cultural Presentations by Professionals in Public Schools, and member, Committee to Investigate Discrimination in Fields under AGMA Jurisdiction. Has served on Board of Governors. Member, AFTRA. Professional debut with Turnau Opera Players, Woodstock, New York in 1959. Has since performed with New England Opera Theatre (Boston); Spring Opera of San Francisco; Santa Fe Opera Company; Opera Society of Washington; New York City Opera; Metropolitan Opera; "Festival of Two Worlds," Spoleto; debut at Teatro Colon, Buenos Aires, in May, 1964. "I will strive to continue to serve AGMA to the best of my ability."

NEW YORK AREA SOLO SINGERS (Vacancies: 6)

Salvatore Baccaloni



Member of AGMA 27 years. Member of AFTRA, Actors' Equity, SAG. Has sung in every major opera house in the world: La Scala. Covent Garden, Teatro Colon, Metropolitan Opera, Berlin Opera and dozens of others. Appeared in 5 major Hollywood films; many appearances on top-rated TV network shows. Repertoire of 170 opera roles in 5 languages. Favorite *basso buffo* of Arturo Toscanini.

• Gabor Carelli



Member of AGMA for 23 years. Service on Nominating Committee, Metropolitan Opera Negotiation Committee, Metropolitan Opera Grievance Committee. Past and present service on Board of Governors. 1912-51 with Salmaggi. Ft. Worth, Charles Wagner, New Orleans, etc. opera companies. Since 1951 with Metropolitan Opera Company. Recorded with Toscanini, Dorati, Leinsdorf; has sung with many symphony orchestras in America and abroad. European tours every summer for the last 9 years. Solo album recordings in Europe. Has degree of law from University of Budapest. Organized companies for San Salvador, C.A. U.S. citizen since 1919. Teaching voice for the Manhattan School of Music since September 1964.

• Henry Cordy



Member of AGMA about 25 years. Has served on Nominating Committee. Past and present service as member of Board of Governors. Member of AFTRA, Actors' Equity, SAG. "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."

• James Deere



Member of AGMA 7 years. Past and current service on following Committees: Conflict of Interests; Committee to Discuss Proposal to Insure Employers' Default on Payments to Members. Past service as AGMA Delegate with Opera Society of Washington. Past and current service on Board of Governors. Member, AFTRA, Actors' Equity. Soloist with Opera Society of Washington, Baltimore Civic Opera, Goodspeed Opera House Ass'n., Little Orchestra Society of New York, Washington Cantata Group. Former chorister with Opera Society of Washington, North Shore Friends of Opera, NBC Opera and Robert Shaw Chorale. "Platform: That AGMA develop a closer relationship with its member by enacting Conflict of Interest Committee recommendations; by establishing a program of Delegate instruction; reviewing West Coast proposals for reorganization of dues structure; reviewing role of AGMAZine and its effectiveness in reaching the membership; that AGMA merge with other 4A Unions."

• Glen Ellsworth



Member of AGMA 12 years. Service as Alternate on Nominating Committee; delegate at 25th Anniversary; represented AGMA twice at Will Rogers Memorial. Currently member of Board of Governors. Member of Actors' Equity, SAG. Appearances with Brooklyn Opera, Baltimore Civic, Tulsa Opera, Philadelphia Lyric and Dallas Civic. Appearances in musical comedy and as dramatic actor on TV and stage.

Muriel Greenspon



Member of AGMA 4 years. Member, Grievance Committee, New York City Center Opera. Member, Actors' Equity. Has sung with City Center, Boston Arts Festival, Chautauqua Opera Association, Detroit Opera Theatre: several appearances with Detroit Symphony, Baltimore Civic Opera Company, Stratford Festival, Ontario, Canada. "I would be very happy to do what I could to further relations between performers and management."

• Lloyd Harris



Member of Board of Governors 1951-59; 5th Vice President 1959-61; Member of Board of Governors, 1962-65; active on committees throughout terms of office and before. Lyric Opera of Chicago, Los Angeles Opera Company, Little Orchestra Society, Miami Opera Guild, Philadelphia Grand Opera, Brooklyn Opera Company, etc.

• David Lloyd



Member of AGMA 19 years. Has previously served on Board of Governors and is currently a member of Board of Governors. Member of AFTRA. Professor of Music, University of West Virginia. Has appeared with more than a dozen American opera companies. Has appeared with many symphony orchestras, including New York Philharmonic, Boston, Chicago, Cleveland and Philadelphia Symphonies. Member of Committee to study problem of segregated theatres.

Earnest Murphy



Member of AGMA 6 years. Past and current service as AGMA Delegate with New York Pro Musica. Member, AFTRA, AGVA. Counter-tenor with the latter. Appearances with Robert Shaw Chorale, Amor Artis, New York Choral Society, ABC Symphony, Cantata Singers, Brooklyn College concert series; with New York Philharmonic, Philadelphia Orchestra, Savannah Symphony; in AGMA "Showcase" production of "Falstaff". Recordings. Musical Director, Hampton Playhouse, New Hampshire. *"A big boost in my career was the opportunity to appear in an AGMA 'Showcase' so I know how such programs can help the young performer. A union can only be as strong and vital as its members, so AGMA must continue to look for ways to present its membership to the public, agents, etc., in forceful, attention-getting programs. If elected, I would work to expand present programs designed to aid the membership and in so doing, make AGMA a stronger union."*

• Regina Resnik



Chairman 20th Anniversary Conference Committee. Has served many times on Board of Governors, and as a National Officer. Member of AFTRA and AGVA. Metropolitan Opera Company; Vienna State Opera; Royal Opera, Covent Garden; Teatro Colon, Buenos Aires; Staatsoper, Stuttgart; Salzburg Festival; Bayreuth Festival; Staatsoper, Hamburg; Paris Opera.

CHORISTERS

(Vacancies: 5)

• Arthur Backgren



Member of AGMA 21 years. Past and present service on Finance Committee. Past service on Nominating Committee, "Met" Negotiating Committee. Member of Board of Governors about 14 years. Member of AFTRA. Member of Metropolitan Opera Chorus 18 years. A graduate civil engineer, he decided to pursue his hobby as his vocation and after 6 months in New York City, was engaged as chorister with New York City Opera Company where he remained 3 years.

Earl L. Baker



Member of AGMA 5 years. Past service on Choral Basic Agreement Committee, 1964. Has served as AGMA Delegate with Robert Shaw Chorale, Belafonte Singers. Member, AFTRA, Actors' Equity, AGVA. Has appeared with Robert Shaw Chorale, Belafonte Singers, Metropolitan extra chorus, City Center extra chorus, American Opera Society, De Paur Chorus and innumerable other contracted choruses. *"It is my desire to see a stronger union with an intensification of membership interest and a greater recognition of the membership's professional worth in all areas."*

Harris Davis



Member of New York City Opera Chorus since 1961. Has performed with Choral Arts Society, Camerata Singers, Boris Goldovsky Opera Company. Member of Actors' Equity.

Anthea deForest



Member of AGMA 4 years. Current service on New York City Opera Grievance Committee; past service on New York City Opera Negotiating Committee. Member of AFTRA, Actors' Equity, SAG. Has served as Equity Delegate. 5 consecutive seasons with New York City Opera; also has sung with American Opera Society, Brooklyn Opera, North Shore Friends of Opera, Goodspeed Opera, Long Island Arts Festival. Choral work with Dorian Chorale, Amor Artis, Musica Aeterna, Festival Chorus, Schola Cantorum; toured with Little Orchestra Society (Choral Art Society). *"I have performed in many varied circumstances, both as a soloist and chorister, and have learned a great deal about the problems with which singers are confronted. I feel that I could make a valuable contribution as a member of the Board of Governors. I am particularly concerned with improving working conditions where it is necessary. I feel, also, that there is a need for better communication between AGMA and some of its membership and I should make an effort to find ways to bridge this gap."*

• William Dembaugh



Member of AGMA 9 years. Has served on Committee for Revision of Group Concert Tours. Member of AFTRA. Began as chorister with Cincinnati Summer Opera; former tenor soloist with Randoliers Male Trio; former leading opera tenor in Biel, Switzerland. Church soloist. Now member of Metropolitan Opera chorus. *"I believe that my experience as both soloist and chorister will give a comprehensive background and broad experience for service to members of AGMA."*

Cecelia Entner



Has sung with Schola Cantorum, Empire State Festival and now sings with the Metropolitan Opera Company.

• Pearle R. Goldsmith



Member of AGMA over 21 years. Past and current service on following Committees: Negotiating Committee for New York City Opera, Cincinnati Summer Opera, Wagner Opera. Free-lance Choral, Free-lance Grievance, Nominating Committee for National Board, Convention Committee; also currently serving on Committee for "Bit" parts done by chorus. Has served on several single performance dates as AGMA Delegate. Currently member of Board of Governors. Appearances with Metropolitan Opera, New York City Opera, Cincinnati Summer Opera, other, smaller companies. Several recordings and TV production of "La Boheme." *"As member of Free-lance Choral Committee, I have always fought for equal performance rights for all free lancers."*

Joseph Hancock



Member, Board of Governors for several terms. Has served on many AGMA Committees for more than 21 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

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Company; Wagner Opera Company, Staten Island Opera Company, AGMA Delegate with several opera companies, 1964 recipient of Active Life Membership for distinguished service to AGMA. *"Would like to see AGMA work out some sort of a pension plan for its members."*

David Hicks



Member of AGMA 5 years. Has served on Nominating Committee for Board of Governors, Philadelphia Area; currently member of New York City Opera Grievance Committee, Delegate, New York City Opera. Member, AFTRA, Actors' Equity, AGVA. With Philadelphia Opera Companies 1959-62; 6 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. *"I feel confident that my understanding of the special problems besetting the chorister in freelance and opera fields can be put to good use by my serving on the Board of Governors. I feel very strongly that better cooperation between the 4A's should be brought about, especially in regard to dues and initiation fees, and I promise to work toward that end if elected."*

• Lynda Jordan



Member of AGMA 18 years. Current service on Classification of Roles Committee and Committee to Extend Opera in Public Schools. Past service on following Committees: Equity Merger, Nominating, Negotiating of New York City Center and Cincinnati Summer Opera. Has served as AGMA Delegate at New York City Center for 3 years. Past and current member, Board of Governors. Member, Actors' Equity, AGVA. Currently doing duo-concerts with husband Glen Ellsworth, as well as special Children's Programs as singer-guitarist. *"Although no longer performing as a full-time chorister, I literally grew up in AGMA and am well equipped to serve all AGMA members."*

John F. Person



Member of AGMA 11 years. Member, Actors' Equity. Bachelor of Music from Westminster Choir College (voice major). Extensive church, concert and oratorio experience as chorister and on occasion, as soloist.

Former member, Margaret Hillis' Concert Choir, American Bach Society, Westminster Choir, New York City Opera for 4 seasons. For past 7 years and presently, Metropolitan Opera Company chorister.

Neil Raber



Member of AGMA since 1957. Has served as AGMA Delegate with Robert Shaw Chorale on U. S. tours and Soviet Union tour; has sung also with American Opera Society, Bach Aria Group, Amor Artis Chorale, Musica Aeterna, Choral Art Society, Camerata Singers, Schola Cantorum, Esterhazy Chorus, Clarion Concerts; performances with New York Philharmonic, Concert Opera Association, New York City Opera; tours of Europe, Soviet Union and South America. *"Extensive work under AGMA's jurisdiction in the past few years has acquainted me with the many problems choral singers face not only in freelance work in New York but also those involved in touring the U. S. and foreign countries. By using these experiences, I would work for the continued strengthening of our union."*

Jayne Somogi



Scholarship, Juilliard Degree 1954; graduate study, 1955. Soprano soloist, Robert Shaw Chorale, 1956. Scholarships with Patricia Neway, Mack Harrell at Aspen. Two solo recitals at Brussels World's Fair—American Pavilion during Summer, 1958. Opera study in Germany, 1958. Recitals and solo work at Hofstra, Post, Brooklyn Colleges, Carnegie Recital Hall and with Punch Opera. Series of educational recordings for Prentiss Hall. Extensive choral work since 1952. Voice of 'Florence' in Sartre's film, "No Exit." Participated in Columbia recording of Vladimir Ussachevsky's "The Creation."

DANCERS

(Vacancies: 3)

• Suzanne Ames



Member of AGMA for many years. Has served on Metropolitan Opera Negotiating Committee; AGMA Showcase Committee (at inception). Currently member of Metropolitan Opera Negotiating Committee. Past and present service on Board of Governors. Member, AFTRA, Actors' Equity. Solo dancer at Metropolitan Opera; appeared on Broad-

way, on TV including many appearances on "Omnibus," "Voice of Firestone," "Opera Cameos," "Sid Caesar Show," CBS Color Test Specials, etc. Now Dance Captain (Ladies') for Metropolitan Opera ballet (all paper work of hours, shoe orders, costume fittings, etc.) plus many acting roles at Met. Also a costume and high fashion designer and seamstress; hopes to do a production in the future.

Socrates Birskey



Joined AGMA in 1950; has served on Dance Committee. Member, AFTRA, Actors' Equity. With Metropolitan Opera 1950-51; appearances in Broadway and TV shows, TV commercials, in concert, in stock, opera, night clubs, industrial shows; 3 years on tour in South America. Also pianist, violinist, actor, choreographer, teacher, director. *"My life has been most rewarding in the classical arts, which you and I cherish so much. AGMA is the best forum for our point of view and I shall always continue to serve it. It would be a pleasure and an honor to sit on the AGMA Board of Governors."*

• Hubert Farrington



Member of AGMA about 11½ years. Has served as delegate with Metropolitan Opera ballet, which he joined in 1954-55 season; has appeared as soloist with "Met" ballet. Currently member of committee on Modern Dance and of Dance Workshop Committee. Recently had opportunity to choreograph work for the "Met" ballet. Danced with Dunham Experimental Group, Ballet Theatre Workshop, Jones Beach production of "Arabian Nights." Choreographed and composed music for ballet "Out of Eden." Founder and director of Nassau Civic Ballet in the Bahamas, where he was born. Graduate of London Royal School of Music.

William Maloney



Member of AGMA 11 years. Past and current service on Negotiating Committee, Metropolitan Opera Ballet (Chairman); currently AGMA Delegate, Metropolitan Opera Ballet. Member, AFTRA. University of Chicago, M.A. in English; studied at Stone Camryn School in Chicago. Appearances 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. On dance faculty. National Music Camp. Interlochen, Michigan. 1958-60. Two years, U. S. Army.

• Rochelle Zide



Member of AGMA, 10 years. Currently serving on AGMA Grievance Committee at New York City Opera. Has served as Delegate with Robert Joffrey Ballet, New York City Opera, Philadelphia Lyric Opera, Ballet Russe de Monte Carlo. Currently Delegate, New York City Opera. Past and current service on Board of Governors. Member of Actors' Equity. Ballerina with all companies mentioned above, as well as America Dances, Ballet Spectaculars, Jerome Robbins' "Ballets U. S. A."

STAGE DIRECTORS

STAGE MANAGERS

(Vacancies: 2)

• Victor Andoga



Member of AGMA 25 years. Member, Stage Managers and Directors Committee. Past and current service as member of Board of Governors. Staged "Boris Godunov" at La Scala, Milan, in 1922, Toscanini conducting. Acquired modern conceptions of acting and staging at Theatre of Musical Drama in Petrograd, Russia, where he assumed dual role of singer and stage director. Stage Director, Ezio Pinza program on NBC-TV; Philadelphia La Scala Opera Company, Cincinnati Summer Opera Guild. Former associate producer, Radio City Music Hall; Stage Director, Canadian Opera Guild.

Henry Butler



Member of AGMA for many years. Member of AFTRA and Equity. First opera with Menotti; City Center Opera, Montreal Opera, NBC Opera on tour, Santa Fe Opera, Metropolitan Opera Company.

• James Lucas



Member of AGMA 5 years. Past and current service on Classification of Roles Committee; past service on Audit Review Committee. Past and present service on Board of

Governors. Associated with Metropolitan Opera Company, New York Opera Theatre.

Naomi Ornest



Member of AGMA 15 years. Has served on Nominating Committee. Entered AGMA as solo singer, performed in concert and opera in Eastern United States, Canada, Europe; staged American premieres of Handel's "Ezio," Haydn's "The Apothecary," creating leading soprano role and English translation for latter. Staged operas for Amherst Community Opera, Valley Opera, Monmouth Opera Festival, Lake George Opera Festival, Actors' Opera; presently stage manager of Clark Center Opera Workshop and Henry Street Opera Workshop.

CHICAGO AREA

SOLO SINGERS

(Vacancies: 2)

Elizabeth Fischer



Member of AGMA 3 years. Winner of many coveted awards, including 1962 American Opera Auditions which afforded her opportunity for a European operatic debut in Milan and Florence. Appearances with Lyric Opera of Chicago, Cincinnati Summer Opera; Network TV with ABC Symphony; in Chicago with NBC-TV Symphony; numerous appearances over WGN-Radio and TV. Appearances in concert and oratorio, and in opera in America and abroad.

• Margaret Lukaszewski



Member of AGMA 8½ years. 7 seasons with The Theatre Man (male octet) as soprano soloist, giving approximately 200 concerts. 3 seasons with chorus of Chicago Lyric Opera; 2 seasons with Kansas City Lyric Theatre; numerous oratorio appearances.

• Carlo Magno



Member of AGMA for 11 years. Served on Nominating Committee of Chicago Area several years ago. Currently member of Board of Governors. Has sung with Lyric Opera of Chicago 3 seasons; engaged to sing role of "Turiddu" by Chicago Park District, with performance in Grant Park; also sang

"Alfredo" with another company. *"Talent, proper development, perseverance, determination to succeed are the main factors with an opera or concert singer."*

Robert Smith



Member of AGMA 11 years. Currently member of Chicago Area Executive Committee. Member, Actors' Equity; on Honorable Withdrawal from AGMA. Presently member of Lyric Opera Chorus and comprimario. Guest artist with various opera companies in the middle-west, as well as festival performances in mid-west colleges.

CHORISTERS

(Vacancies: 2)

• Frank Baker



Member of AGMA 11 years. Currently member of Negotiating Committee for 1965 Basic Agreement. Past service on Negotiating and Nominating Committees in 1958, 1960, 1962. Has been member of Executive Board, Chicago Area. Past and current service as member of Board of Governors. 10 seasons with Lyric Opera of Chicago as chorister; 16 seasons with "Polonaises" mixed chorus as soloist and chorister; solo work in churches and on radio. *"If re-elected, I will continue to keep my fellow-members well-informed in union matters and represent them to the best of my ability."*

Lorraine Erdman



Member of AGMA 17 years. Has served on Negotiating Committee, Nominating Committee. Currently member of Negotiating Committee and Committee regarding Unemployment Compensation for Choristers and Dancers. Three terms of service on Committee which negotiates contracts with Lyric Opera of Chicago. Currently Delegate of Apollo Opera of Chicago, American Opera. *"I have had a great many years of experience as an opera chorister with various small companies in Chicago, 5 years with the New York City Opera when they toured to Chicago and other mid-western cities. Am a member of the Lyric Opera Chorus for 11 years. I am well acquainted from experience with the problems of business management and feel qualified to represent the opera choristers from Chicago. Will appreciate your support for my candidacy."*

(Continued on next page)

Dolores Gundersen



Member of AGMA, 8 years. Currently member of Negotiating and Nominating Committees. Member of Lyric Opera of Chicago chorus for 8 years.

• Nancy Carlyle Osborn



Member of AGMA 5½ years. Has served on Executive Committee. Presently serving on Negotiating Committee; AGMA representative, Chicago Symphony Orchestra Chorus. Past and current service on Board of Governors. *"The Chicago Symphony Orchestra Chorus has begun the first year of a new three-year contract. Terms are much better for the chorister and the chorus seems well established in Chicago's musical life."*

PITTSBURGH AREA

CHORISTERS

(Vacancies: 2)

Elan Demas



Member of AGMA approximately 9 years. Soprano soloist with Bellefield Presbyterian Church. Has sung with Bach Choir of Pittsburgh, and the "banquet circuit." Member of North Music Association (husband, J. P. Demas is President). *"We select and sponsor nationally known dance groups, vocal artists, instrumentalists."*

Frank A. Kerin



Member of AGMA 10 years. Has served on Nominating Committee. Member of Pittsburgh Opera Company as chorister and in many minor roles. Member of Cincinnati Summer Opera and Pittsburgh Civic Light Opera. Attended Pittsburgh Opera School under Dr. Karp; a scholarship student in Carnegie Tech Opera Department. Appeared in solo roles in many summer stock productions. Served on many committees with the local company.

• Cornelius Rifugiato



Member of AGMA more than 12 years. Member of Pittsburgh Opera since 1947. 7 seasons with Cincinnati Summer Opera. 3 transcontinental tours with New York Opera

Festival. *"Having sung with various opera groups and having had considerable business experience, I feel I am qualified to represent the opera choristers in my district. From these experiences, I have become aware of their problems and the problems of business management. Your support of my candidacy will be deeply appreciated."*

• Theresa Vaporetti



for nine years.

Member of AGMA for nine years. Currently serving as AGMA Delegate with Pittsburgh Opera. Has sung with the Pittsburgh Opera Company, as soloist and chorister,

LOS ANGELES AREA

SOLO SINGERS

(Vacancies: 2)

Phyllis Althof Brill



Member of AGMA 20 years. Has served on Los Angeles Area Executive Committee, various special committees, including Nominating Committee. Has served as Delegate with Guild Opera Company. Has served on Board of Governors. Has appeared with Los Angeles Philharmonic, San Francisco Opera, Hollywood Bowl, San Francisco Symphony, Guild Opera, Conservatoire Orchestra de Paris, Paris Philharmonique; appearances in numerous music festivals, motion pictures; recitals and appearances with orchestra under the auspices of the Centre Cultural Francaise, the German Cultural Institute and U. S. I. S. in the Middle- and Far East. Member of SAG.

Charles Gonzales



Member, Los Angeles Area Executive Committee. Master's Degree, Los Angeles Conservatory of Music; trained for his *buffo* roles with Salvatore Baccaloni, musical training with Ivan Petroff. Appearances with Cosmopolitan Opera Company of San Francisco for 6 years; in 4th season with Fort Worth Opera; has sung 'Dr. Bartolo' over 500 times with John Ford Educational Opera Association in schools. Has performed with other leading companies and artists on West Coast from Vancouver to Mexico City; sang 'Dr. Bartolo' at Laguna Beach Festival of Opera and in "La Boheme" with Dorothy Kirsten at Hollywood Bowl, both last year. Has directed for Sutro School of Music, Los Angeles Conservatory of Music, West Coast Opera, Baker Opera, Santa Barbara Civic Opera and others.

• Paul Hinshaw



Member of AGMA 10 years. Has served on Los Angeles Executive Committee, and as delegate with Roger Wagner Chorale. Currently Treasurer of Los Angeles Area. Member of AFTRA, Equity, SAG. Won Atwater Kent Award. Graduate of University of Southern California where he worked in opera group under Herbert Graf. Graduate of Curtis Institute of Music. Studied with Richard Bonelli. Toured with Roger Wagner Chorale as soloist. Baritone soloist with Christian Science Church in Pasadena, California.

Brian Sullivan



Former member, Board of Governors. Presently, member of Los Angeles Executive Committee. Recently participated in openings of new Los Angeles Music Center, Convention Hall in San Diego and San Diego Music Theatre. Has returned home to California to be a part of the West Coast cultural explosion. Among recent appearances: San Francisco Opera, Hollywood Bowl, San Antonio Symphony Society.

Jack Vander Laan



Member of AGMA approximately 8 years. Recently appointed to Los Angeles Area Executive Committee; past service on Nominating Committee for local AGMA elections to Executive Committee. Member, Actors' Equity. Appeared with Voices of Walter Schuman, on TV, and on Broadway with noted stars of the theatre. Following discharge from U. S. Navy, after Korean War, resumed his operatic studies at Los Angeles Conservatory, studying with Ivan Petroff. Opera appearances include Redlands Bowl (5 consecutive seasons), Los Angeles Opera, Laguna Opera Festival, Hollywood Bowl, Opera Guild, California Opera Association; opera tours of Western states, including appearance with Seattle Symphony Orchestra. *"I feel that the area in which I live and work should have a delegate whose professional work is centered in this area. I am dedicated to this idea"*

CHORISTERS

(Vacancies: 1)

Charlotte DeWindt



Member of AGMA since 1957. Bachelor of Music degree from University of Michigan, two years on scholarship with Academy of Vocal Arts, Philadelphia. Chorister, and soloist on occasion, with Paper Mill Playhouse, Choral Arts Society, Metropolitan Opera Chorus, Little Orchestra Society, American Chamber Opera, Concert Choir; also church and temple work. In Los Angeles, has sung with Mitzelfelt Chorale. Presently soloist at First Congregational Church of Los Angeles, Wilshire Boulevard Temple, and member of Los Angeles Master Chorale conducted by Roger Wagner. *"I would like to see the L. A. Master Chorale become totally professional with year 'round employment for the many excellent choral singers in this area."*

William Felber



Member of AGMA about 10 years. Has served as AGMA Delegate with Norman Luboff Choir. Member of AFTRA, SAG.

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.

WASHINGTON-BALTIMORE AREA SOLO SINGERS (Vacancies: 1)

Suzanne Meintzer Brock



Chorister and soloist with Opera Society of Washington. Soloist at Coolidge Festival, Library of Congress. Role of 'Gretel' in Washington Civic Opera Company's "Hänsel and Gretel." Leading role in Czech opera "V Studini" in Washington and New York; "The Magic Flute" with Opera Society in performance at the White House, June, 1963. Soloist with Cathedral Choral Society, under direction of Paul Callaway, in Händel's "Solomon." Sang in Berlinski's Hebrew Festival Chorus in Constitution Hall. Former member and soloist, Little Chorus of Washington. Sang in summer stock productions of "Little Mary Sunshine!" and "Leave it to Jane" at Olney Theater, Maryland. Graduate, Peabody Conservatory of Music, Baltimore. Studied with John Charles Thomas; now studying with Todd Duncan. Member of Equity.

PHILADELPHIA AREA

CHORISTERS

(Vacancies: 1)

Wynema McKinley Fox



Member of Board of Governors 15 years. Philadelphia Delegate to both AGMA National Conventions. Chairman, Philadelphia Area Executive Committee for 15 years. Recipient, AGMA Merit Award, 1962. Recipient, 1961. Active Life Membership for distinguished service to AGMA.

NEW ENGLAND AREA

SOLO SINGERS

(Vacancies: 1)

William J. Conlon



Member of AGMA 6 years. Past and present service on AGMA Board of Governors. Past and current service as Delegate, Boston Opera Group. Has performed in all media, with permission of Equity, AFTRA, AGVA, etc. Performances with the "Show-toppers," popular night club group; temple soloist. Public school music teacher. Recently appointed to the Voice faculty, New England Conservatory of Music. Performances in concert and oratorio throughout New England; educational TV appearances in "Il Tabarro," "Trouble in Tahiti," "Susannah," "The Spanish Hour." Toured extensively throughout the midwest and south in concert.

NEW ORLEANS AREA

SOLO SINGERS

(Vacancies: 1)

Arthur Cosenza



Member of AGMA since 1947. Member of Board of Governors many terms. After appearances with leading opera companies in the East and Canada, became member of New Orleans Opera House Company in 1954. For past 10 years on faculty of Loyola University of the South as director of Opera Workshop; Director of Opera for City of New Orleans Recreation Department, staging 25 operas thus far. Has staged 10 operas for New Orleans Opera Association, has staged opera for Jackson Opera Guild for past 5 years. Recently appointed Resident Stage Director, New Orleans Opera House Association.

Permanent Home for Modern Dance?

"The problems of the younger dancer or choreographer, whether in the field of modern dance or ballet, are becoming increasingly serious. Included in such problems are the opportunities and places to rehearse and perform, the cost of performances and productions, the lack of continuity for any one company or individual to perform or to create. There are many other basic questions." So wrote Hy Faine, AGMA's National Executive Secretary, to the Guild's dancer and choreographer members in February, 1964. The Board of Governors had earlier appointed the "AGMA Committee on Dancers' Problems," consisting of Jeff Duncan, Hy Faine, Hubert Farrington, Herb Kummel and Luigi Vellucci.

The Committee met with dancers and choreographers a number of times, in productive and fruitful sessions. At the meeting of May 20, 1964, the group decided that a solution would be the establishment of an Invitational Dance Theatre, somewhere off-Broadway, which would be operated on a non-profit basis and in which various groups, companies and individuals would be invited to appear and perform either for a week or two. These presentations would be supported by the Dance Theatre to the extent of making up the difference between the box office and the cost of presentation.

The Committee was expanded to include Frances Alenikoff, Lois Bewley, Socrates Birsky, Judith Dunn, Stuart Hodes, Mariano Parra, Marian Scott, Edith Stephen and Annelese Widman. At further meetings, the expanded Committee considered the organizational structure of the governing body of an Invitational Dance Theatre and the principles underlying invitations to appear at the theatre. It is noteworthy that the dancers felt that a "home of our own" was the most pressing consideration; they did not feel that organizing new companies would be as beneficial as having a theatre where dance companies could perform.

Hy Faine thereupon wrote to John B. Hightower, Executive Director of the New York State Council on the Arts, in which Mr. Faine outlined the problem.

"Naturally a project of this scope," wrote Mr. Faine, "involves a number of complex elements, such as the theatre itself, equipment and facilities, administrative staff and the basic policy and purpose of such a theatre as exemplified by its governing body and artistic direction.

"A Committee of the dancers has been discussing these aspects of the matter but their contribution, while valuable in many respects, lacks the technical knowledge and

know-how which is necessary to formulate a concrete proposal and a specific budget upon which financial help could be sought from Foundations and others."

Hy Faine then went on to suggest that the Council allocate some \$5,000 or so and the engagement of one or two individuals qualified to make a survey and to concretize the budget and the plan for the project.

Mr. Hightower answered, "The idea of a Modern Dance Theatre project is an excellent one as well as one which I am sure the Council will consider appropriate. . . . The Council's first positive inclination will be a modern dance presentation this November. . . . it should provide a good focal point for a study on Modern Dance Theatre."

On February 18, 1965, Hy Faine was able to report to the members of the Dance Committee: "I'm happy to tell you that the Council on the Arts is undertaking such a study and has announced it in its Annual Report as one of its Special Studies. I quote from the Report:

'Early in 1965, an investigation in cooperation with the American Guild of Musical Artists will be undertaken for the Council to determine the practical requirements of establishing a permanent home for modern dance in New York City.'"

Hugh Hardy, New York architect and stage designer, is consultant to the Council for this study and has a Committee of advisors including Hy Faine, William Bales of Bennington College, Isadora Bennett, Agnes DeMille, Gertrude Macy, former State Senator MacNeil Mitchell and Helen Tamiris.

In its release to the press, the Council said, "The study being undertaken will concern itself with the type of physical facility best suited to this activity, including questions of equipment, space and financing. Also to be considered is the question of policy for operation of the theatre, both artistic and managerial. It is hoped that the study will provide a basis to attract financial support for the establishment and maintenance of a permanent modern dance theatre."

Caution!

Whatever your position in the performing arts field, you have undoubtedly been invited to perform at a benefit.

It is imperative that you bear in mind the function of Theatre Authority, Inc., an organization which exists for *your* benefit. Theatre Authority is the clearing agency for benefits . . . a non-profit organization of theatrical unions, charitable agencies and related groups. TA was set up to regulate benefits for the protection of the performer and to make certain that some part of the monies raised at benefits go to performers' welfare funds.

AGMA is a member of TA, along with Actors' Equity, Screen Actors' Guild, American Guild of Variety Artists, American Federation of Television and Radio Artists, Catholic Actors' Guild, Negro Actors' Guild, Actors' Fund of America, Episcopal Actors' Guild, Jewish Theatrical Guild, Authors' League and the League of New York Theatres. Theatre Authority operates throughout the country and regulates the conditions under which permission is granted for performers to appear at *cleared* charitable events.

Among major rules of TA are these: Stars may appear without salary at cleared benefits; non-star performers are paid at least union minimum fee. Payment in all cases is made through Theatre Authority, rather than directly to the performer, an important protection for the latter, TA's contract with the charity organization provides that there will be no request to the artist, directly or otherwise, for return of his fee to the charity group.

Remember that these controls are necessary to avoid exploitation of your services for private gain and for unworthy causes, and to avoid excessive demands on many performers.

Therefore, don't give away the only thing you have to sell! If you are asked to appear at a benefit of any type, refer the person asking you to Theatre Authority, 545 Fifth Avenue, New York City; telephone: MUrray Hill 2-4215. Don't commit yourself to give your services unless and until the affair is cleared by TA. *You must not appear at a benefit that has not been cleared.*

AGMA, AE Joint Venture

AGMA and Actors' Equity jointly are sharing the cost of adding to the furnishing of the "Green Room" of the new Los Angeles Music Center. The "Green Room" is "home" to many members of both unions many weeks

of the year and it is fitting that their unions provide attractive, comfortable furnishings in the "Green Room." A plaque in memory of AGMA's late President, and one of its "Founding Fathers," Lawrence Tibbett, will be installed in the room.

Rockefeller Report Out

Should the arts be self-supporting? Are our artists as important as our educators? How can unions help to promote the arts? How should an arts organization approach foundations? What are governments doing for the performing arts?

Questions such as these are considered in the Rockefeller Panel report released March 8. Entitled *The Performing Arts: Problems and Prospects*, the report is published by McGraw-Hill Book Company and distributed nationally. In the 272-page book there are chapters on the place of arts in American society, on the future of dance, opera, theatre, and music in the United States, on all sources of support—individual, corporate, foundation, and government—on organization and management of the arts, on the responsibility of universities, and on the development of audiences.

The Performing Arts: Problems and Prospects is the first comprehensive report in the field. The two-year study benefited from the best thinking of a highly qualified panel and hundreds of experts who were interviewed, prepared background papers, or appeared personally before the Rockefeller Panel.

August Heckscher, director, Twentieth Century Fund; Warner Lawson, dean, College of Fine Arts, Howard University; Samuel R. Rosenbaum, trustee, Recording Industries Music Performance Trust Funds; and Frank Stanton, president, Columbia Broadcasting System were among the active members of the thirty-person panel, which was chaired by John D. Rockefeller 3rd. Among other people from the dance and music world who contributed to the study were Alvin Ailey, artistic director, the Alvin Ailey Dance Theatre; Isadora Bennett, director, Asia Society Performing Arts Program; Hyman R. Faine, national executive secretary, American Guild of Musical Artists; Herbert Graf, stage director, Metropolitan Opera, 1936-61; John Martin, former dance critic and dance editor, *The New York Times*; Peter Mennin, president, Juilliard School of Music; Thomas Pyle, chorister, choral manager; Julius Rudel, general director, New York City Opera Company; Isaac Stern, president, Carnegie Hall Corporation; and Paul Taylor, dancer and choreographer, Paul Taylor Dance Company.

The Performing Arts: Problems and Prospects is available in a clothbound edition at \$4.95 and in paperback at \$1.95 and may be obtained at local bookstores.

Von Hoven Passes



Earl Von Hoven, for five years AGMA's representative in the New Orleans Area and for much of his life closely identified with music in that area, died suddenly of a cerebral hemorrhage on March 4, 1965 at the age of 56. Earl joined AGMA many years ago in the chorister category and served most successfully as Chairman of the Executive Committee in New Orleans. He surrendered this post to become AGMA's representative in that Area in 1960.

Highly thought of by his colleagues in the performing arts field, Earl Von Hoven was active also in the Boy Scouts, and was Deputy Sheriff of Jefferson Parish, working in the Juvenile Department. He was also Director of Music of the Jefferson Methodist Church. He is survived by his wife, a son and daughter; the son is a member of AGMA.

AGMA's officers, Board of Governors and executives speak for all members in extending their deepest sympathies to the family and friends of its late, highly respected representative.

Succeeding Earl Von Hoven as representative is Kay M. Long, who is Chairman of the New Orleans Executive Committee; she will be replaced shortly in this capacity. Miss Long's address is 3221 De Saix Boulevard, New Orleans, 19; telephone: 944-6257.

Faine— Washington Testimony

Hy Faine, AGMA's National Executive Secretary, appeared in Washington, D.C. on February 24th to testify before the Senate Special Sub-Committee on Arts and Humanities and before the Special Sub-Committee of the House Committee on Education and Labor, on a series of bills which would establish an Arts and Humanities Foundation; this would substantially involve the Federal government in the arts and humanities and enable it to make grants and give other financial assistance to state and other non-profit organizations in the arts and humanities field.

UNFAIR

Despite AGMA's notice to him that he is on its Unfair List, George Cayley, General Manager, Manhattan Opera Association, persists in approaching AGMA members with offers of employment. AGMA has advised Mr. Cayley that he may not employ its members until the matters of the Mt. Rushmore Festival have been resolved.

Members are hereby cautioned against accepting employment with George Cayley or the Manhattan Opera Association, until further notice. Acceptance of such engagements will be met with disciplinary action from the Board of Governors.

Gross Income Report Due

Each year, in accordance with AGMA's Constitution and By-Laws, members are requested to 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.

Inquiry this year was sent to all members with instructions to complete the schedule enclosed with the notice and to return it by May 31st.

This is to remind all members 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 following year.

Those members who fail to return the schedule by May 31st and who perhaps have earned less than the next higher dues category, will be paying higher dues for less income. It is therefore to the advantage of the members to promptly execute the schedule and return it to the National Office as soon as possible and certainly no later than May 31st.

Greeting Card Design Contest Open to Members

For the past two years, the George Heller Memorial Foundation has offered greeting cards for the Christmas and Chanukah season, to benefit the G.H.M.F. Scholarship Plan. (The late George Heller was the guiding spirit of AFRA, later AFTRA as top executive, for many years). This year, in order to give members of the performing arts opportunity to participate in a creative as well as a material way, the G.H.M.F. will conduct a design contest. If you are a graphic artist or have a graphic flair, you may submit your design for these cards; the prize is the satisfaction you will have from helping a worthy cause plus the fact that your card, with your name as designer, will carry the holiday messages which your colleagues choose to send to their friends later this year.

Contest Rules

All entries must be received by June 30, 1965.

You may choose any media, bearing in mind that the cards will be produced by photo-offset and therefore must be restricted to two colors. (Black and white designs can always be reproduced in a color).

Sizes: 4" x 6" or 5" x 7".

Your entry may be in any one or all three of the following categories: Religious type; "Season's Greetings" type; a design representative of the performing arts.

Winners will be announced in August. Winning artists will be identified on the printed cards.

Procedure

In the interest of strictly impartial judging, *do not sign your entry*. Instead, write your name, address and telephone number on a separate sheet of paper and enclose this with your design. All entries will thus be coded before being submitted to the judges.

Send your entries to

Design Contest

George Heller Memorial Foundation, Inc.
724 Fifth Avenue
New York City 19

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

After Dinner Opera Company
550 Fifth Ave., New York City
American Opera Company,
513 Burlingame St., Los Angeles, Calif.
American Opera Society, Inc.
50 Central Park West, N. Y. C.
Baltimore Civic Opera Co.
510 Tower Bldg., Baltimore, Md.
Brooklyn Opera Company
1860 Broadway, New York City
California Institute of the Arts
607 S. Parkview Ave.
Los Angeles 90059, Calif.
Canadian Opera Company
135A Avenue Road, Toronto 5, Canada
Central City Opera Assn.
200 West 14th Ave., Denver, Colo.
Chattanooga Opera Assn.
305 Jackson Bldg., Chattanooga, Tenn.
Chautauqua Institution
Chautauqua, New York
Cincinnati Summer Opera Assn.
4509 Carew Tower, Cincinnati 2, Ohio
City Center of Music and Drama
130 West 56th Street, New York City 19
Concert Opera Association
250 West 57th Street, N. Y. C.
Connecticut Opera Assn.
Bushnell Mem. Auditorium, Hartford, Conn.
Clarence E. Cramer—Opera Festival
322 South Michigan, Chicago, Ill.
Dallas Civic Opera Association
309 Browder, Dallas, Texas
Dayton Opera Association, Inc.
Lester Freedman, 15 E. Second Street,
Dayton, Ohio
Denver Lyric Theatre
4824 East 18th Ave., Denver 20, Colo.
Doolittle, James-Greek Theatre Assn.
2700 No. Vermont Ave., Los Angeles, Calif.
Educational Opera Company
1001 East Amherst Drive, Burbank, Calif.
Festival of Opera, Laguna Beach
275 Broadway, Laguna Beach, Calif.
Florentine Opera Co. of Milwaukee
W. 140 N. 5998 Lilly Road, Butler, Wisc.
Fort Worth Opera Assn.
1205 Lake W. Lancaster, Fort Worth 3, Tex.
Friends of French Opera
140 East 28th Street, N. Y. C.
Goldovsky Opera Institute, Inc.
183 Clinton Road, Brookline 46, Mass.
Guild Opera Company
Los Angeles Philharmonic Bldg. 722
Los Angeles 13, Calif.
Hollywood Bowl Association
Music Center, 135 No. Grand Avenue
Los Angeles 90012, Calif.
Houston Grand Opera Association
3030 Louisiana, Houston 6, Texas
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
4420 Warwick Blvd., Kansas City, Mo.

John Levan Associates
820 Kelso Street, Inglewood, Calif.
Lincoln Concert Attractions
205 West 57th Street, N. Y. C. 19
Los Angeles Grand Opera Assn.
3350 Wilshire Blvd., Suite 318,
Los Angeles 5, Calif.
Los Angeles Opera Company
458 S. Spring St., Los Angeles 90013, Calif.
Lyric Opera of Chicago
20 North Wacker Drive, Chicago, Ill.
Lyric Opera of Los Angeles
3670 Ventura Canyon Avenue
Sherman Oaks, Calif.
Metropolitan Opera Assn.
39th St. & Broadway, New York City
Mobile Opera Guild
6 Spring Bank Road, Mobile, Ala.
Monmouth Opera Festival
11 Roseld Ave., Deal, N. J.
New Orleans Opera House Assn.
420 St. Charles Ave., New Orleans 12, La.
New York Opera Festival, Inc.
1860 Broadway, N. Y. C.
North Shore Friends of Opera, Inc.
84 Prospect Ave., Douglaston 63, N. Y.
Opera Festival Association
11 Riverside Drive, N. Y. C. 23
Opera Group, Inc.
172 Newbury St., Boston 16, Mass.
Opera Guild of Greater Miami
625 S.W. 29th Road, Miami, Fla.
Opera Players
P. O. 391, Brookline, Mass.
Opera Repertory Group
4227 Peachtree East, Jacksonville, Fla.
Opera Society of Washington, Inc.
Rm. 44, 1745 K. St., N.W., Washington, D.C.
Orange County Performing Arts Foundation
Melodyland Theatre, 10 Freedman Way,
Anaheim, Calif.
Pacific West Coast Opera Company
2125 Mayview Avenue
Los Angeles 90027, Calif.
Performing Arts Foundation of Kansas City
Waldheim Bldg., Kansas City, Missouri
Philadelphia Grand Opera Co.
1422 Chestnut St., Philadelphia, Pa.
Philadelphia Lyric Opera Co.
1704 Walnut St., Philadelphia, Pa.
Phoenix Symphony Association
1515 E. Osborn Road, Phoenix, Arizona
Pittsburgh Opera, Inc.
1522 Farmers Bank Bldg., 5th Ave. at
Wood Street, Pittsburgh 22, Pa.
Riverside Opera Association
3940 Chapman Place, Riverside, Calif.
San Diego Opera Company
530 Broadway, San Diego 1, Calif.
San Carlo Opera of Florida, Inc.
2201 Central Avenue, Tampa, Fla.
San Francisco Opera Association
War Memorial Opera House,
San Francisco, Calif.
Santa Fe Opera Association
P.O. Box 1654, Santa Fe, New Mexico
Seattle Opera Association
1505 Norton Bldg., Seattle, Wash.
Shreveport Civic Opera Association
P.O. Box 31, Shreveport, La.
Sombbrero Playhouse
4747 North Seventh St., Phoenix, Ariz.
St. Louis Festival Society, Inc.
6383 Clayton Rd., St. Louis 17, Mo.
St. Paul Civic Opera Assn.
305 Auditorium, St. Paul, Minn.
Spring Opera of San Francisco, Wm. Kent III
War Memorial Opera House,
San Francisco, Calif.

Managements Under AGMA Agreements

Symphony Society of San Antonio
916 Maverick Bld., San Antonio, Tex.

Syracuse Symphony Orchestra
Hotel Onondaga, Syracuse, N. Y.

Toledo Opera Association, Inc.
Lester Freedman, 611 Jefferson, Toledo, Ohio

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

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

University of Utah Theatre
University of Utah, Salt Lake City, Utah

West Coast Opera Company
3810 Muliview Drive, Hollywood 28, Calif.

DANCE

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

American Dance Theatre
c/o Roger Englander, 15 St. Luke's Place
New York, N. Y.

American Festival Ballet of Rhode Island
160 Irving Place, Providence, Rhode Island

Antonio and the Ballet de Madrid

Arirang Song and Dance Spectacular

Ballet Espagnol Ximinez-Vargas
c/o Alvin L. Sitomer, 551 5th Ave., N. Y.

Ballet Folklorico

Ballet of Los Angeles
James A. Doolittle, Greek Theatre
2700 No. Vermont, Los Angeles 90027,
Calif.

Ballet Romantique
846 Seventh Ave., New York

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

Chicago Ballet (Ruth Page)
Rm. 2125, Field Bldg., 135 S. LaSalle St.,
Chicago 3, Ill.

Chilean National Ballet
Pilar Gomez—c/o Clive J. Davis
601 West 115 St., Apt. 123A
New York City 25

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

Jose Greco
224 West 49th St., New York City 19

Hampton Arts Theatre, Inc.
119 West 57th St., New York City 19

Rebekah W. Harkness Foundation, Inc.
872 Madison Avenue, N. Y. C.

Indian Story Dancers
c/o Jay K. Hoffman, 64 W. 56 Street
New York 19, N. Y.

Ireland on Parade

Robert Joffrey Ballet
434 Sixth Avenue, New York City

Myra Kinch
12 Liberty Place, Weehawken, New Jersey

Leningrad Kirov Ballet

Les Grands Ballets Canadiens

Los Angeles Festival of Ballet
18 W. Colorado Blvd., Pasadena, Calif.

Jose Molina Company
c/o Quijada Corporation
1729 H St. N.W., Suite 300, Washington, D. C.

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

National Ballet Company
2801 Connecticut Ave., Washington 8, D. C.

National Ballet Guild of Canada
73 Adelaide St. West, Toronto, Canada

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

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

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

Istvan Rabovsky
61-15 97 St., Forest Hills, N. Y.

Raduga Dancers

Royal Winnipeg Ballet
Winnipeg, Manitoba, Canada

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

Marina Svetlova
116 East 88th St., New York City 28

Teresa y su Compania Espanola
1912-22 Road, Astoria, L. I.

Union Civica Mexicana of Santa Barbara,
Calif.

Zizi Jeanmaire Co.

PROFESSIONAL CHORUSES

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

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

A. W. Binder
435 E. 79 Street, New York, N. Y.

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

Caledonia Singers & Dancers

Camerata Music Society, Inc.
308 West 88th Street, N. Y. C.

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

Choral Arts Society
c/o William Jonson
N. Y. C. Center of Music & Drama
130 West 56th Street, N. Y. C.

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

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

Coro do Brasil

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

Branko Krsmanovich Chorus

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

Norman Luboff Choir
Walton Music Corporation, 1841 Broadway
New York 23

Men of Song Enterprises, Inc.
c/o Edmund Karlsrud, 948 The Parkway,
Mamaroneck, New York

Mitzelfelt Chorale
865 N. Perry Street, Montebello, Calif.

Netherlands Chamber Choir

New York Pro Musica Antiqua
865 West End Ave., New York City 25

Royal Welsh Male Chorus

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

Robert Shaw Chorale
c/o Century Artists Bureau, 609 Fifth Ave.
New York City

Gregg Smith Singers
1949 Westwood Blvd., W. Los Angeles, Calif.

Swedish National Chorus

Theatre Men
c/o Clarence E. Cramer
332 South Michigan, Chicago, Ill.

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

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

Frederic Waldman
610 West 110th St., New York City 25

Wiener Blut

AMATEUR CHORUSES (Covers AGMA solists only)

Brooklyn College
Bedford Ave. and H St., Bklyn., N. Y.

Cantata Singers
74 Trinity Place, New York 6

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

Dessoff Chorus
130 West 57th Street, New York City 19

Interracial Music Council
466 West 58th Street, N. Y. C.

Master Institute Chorus
310 Riverside Drive

Masterwork Chorus
11 South Street, Morristown, New Jersey

New York Chorale Society
229 East 59 Street, N. Y. C.

The Oratorio Society of New York
915 Carnegie Hall, New York 19

SYMPHONY ASSOCIATIONS

American Symphony Orchestra
1067 Fifth Ave., N. Y. C. 28

Buffalo Philharmonic Orchestra Society
Kleinhans Music Hall
Buffalo, New York

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

Crescent City Concerts Association
545 St. Charles Avenue, New Orleans, La.

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

Little Orchestra Society
250 West 57th Street, N. Y. C.

New York Philharmonic Symphony
111 West 57th St., New York City 19

Orchestral Society—Chicago
650 Orchestra Hall, Chicago 4, Ill.

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

Shreveport Symphony Society
2603 Woodlawn Avenue, Shreveport, La.

Managements Under AGMA Agreements

Southern California Symphony Assn.
(Los Angeles Philharmonic)
427 West Fifth St., Los Angeles 13, Calif.
Symphony Society of San Antonio
916 Maverick Bldg., San Antonio, Texas

CONCERT MANAGERMENTS

Herbert Barrett
250 West 57th St., New York City 19
Bernard Management Bureau
242 W. 76 St., New York 23
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
Crawford Productions
166 West 72nd Street, N. Y. C.
Giorgio D'Andria
1005 Carnegie Hall, New York City 19
Elwood Emerick
501 Madison Avenue, N. Y. C. 22
John B. Fisher
253 West 72nd Street, N. Y. C. 23
Louise Flavel
215 East 80 St., N. Y. C. 21
Jule Foster Associates, Ltd.
41 Central Park West, N. Y. C.
The Friedberg Management
111 West 57 Street, New York City 19
Garlon Associates, Ltd.
119 West 57th St., New York City 19
General Artists Corporation
640 Fifth Avenue, New York City 19
Robert M. Gewald
1 West 58 Street, New York City 19
Siegfried Hearst
344 West 72nd St., New York City 23
Hans J. Hofmann
200 West 58th Street, N. Y. C.
Hurok Attractions, Inc.
730 Fifth Ave., New York City 19
Judson, O'Neill, Beall & Steinway, Inc.,
119 W. 57 St., N. Y. 19
Albert Kay Associates
38 West 53 St., N. Y. C. 19
Ludwig Lustig
111 West 57th St., New York City 19
Meyer Management Corporation
111 West 57 Street, New York City 19
William Morris Agency
1740 Broadway, New York City 19
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
Guido Salmaggi
Brooklyn Academy of Music
30 Lafayette Avenue, Brooklyn, N. Y.
James Sardos Management Corp.
180 West End Ave., New York City
Jim Scovotti Associates
200 W. 57 St., New York 19
Eric Semon Associates
31 West 57 Street, New York 19, N. Y.
Mildred Shagal, Inc.
119 West 57 Street, New York City
Seymour Sokoloff
545 St. Charles Ave., New Orleans 12, La.
William L. Stein, Inc.
113 West 57th St., New York City 19
Greta Strok
25 East 67th Street, N. Y. C.
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.
Arn Vacchina Associates
The Westover
253 West 72nd Street, N. Y. C. 23
Vincent Attractions, Inc.
119 West 57th St., New York City 19
Constance Wardle
360 West 55th St., New York City 19
Ruth Webb
1650 Broadway, N. Y. C.
Henry William Wiese
1674 Broadway, N. Y. C.
Ronald Wilford Associates, Inc.
165 West 57 Street, New York City 19
Carl Yost
344 West 72nd St., New York City 23
Alfred Zega
250 West 57th St., New York City 19

OTHER

Ojai Festival

DECEASED

AGMA was shocked and grieved to learn of the tragic death of two young members in the crash of an Eastern Airlines plane shortly after take-off from Kennedy Airport February 8, 1965. Joan Gavoorian and Lillian Garabedian, rising young opera singers, were bound for Greenville, South Carolina, for a performance as part of the opera quartet "Four for Tonight" at Bob Jones University. Miss Garabedian, winner of a Fulbright award, had sung at the Munich Opera; Miss Gavoorian, winner of a Rockefeller Foundation award, had sung in a British production of "The Rape of Lucretia" at New York City's Lincoln Center. She joined the New York City Opera Company last September.

The officers, Board of Governors and executives of AGMA send their most sincere condolences to the families of the young singers, and their deep regret at the tragic circumstances of their passing.

AGMA reports with great regret the passing of Guido Bertossi on January 1, 1965 in New York City. Mr. Bertossi was a member of AGMA for many years, in the chorister category. AGMA's condolences are extended to the family and friends of our late member.

AMERICAN GUILD OF MUSICAL ARTISTS

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