

AGMAZINE

VOLUME XXIII, 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, 1970

Here are your candidates for the office of Third Vice-President and for the Board of Governors. Who will represent you in the officership and on the Board is entirely in your hands and in those of your fellow AGMA's. Voting is not only a privilege; it is a responsibility.

Remember that in order to make your vote count, you must be an active

member in good standing, whose dues are paid up to February 1, 1970.

Incumbent candidates are indicated by a •.

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 18, 1970, 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.**

THIRD VICE-PRESIDENT



GENE BOUCHER

Solo singer. Member of AGMA 10 years. Has served on Board of Governors since 1963. Currently member of Soloists, Education-Information Committees. Co-Chairman, Negotiating Committee, Metropolitan Opera AGMA Shop, 1969. AGMA Co-Delegate Metropolitan Opera 1966 to date. Soloists' Co-ordinating Committee, Metropolitan Opera 1970. Debut, American Opera Auditions' Winner, Milan, 1958. AGMA Showcase 1962. Appearances with opera companies of Tulsa, Brooklyn, Cincinnati, Philadelphia Grand and Lyric, Washington (D.C.) and City Center, and with Cincinnati Symphony, Orchestra of America, American Symphony, Little Orchestra Society of N. Y., Eastman-Rochester Symphony, New York Choral Society, Dessoff Choir, Robert Shaw Chorale, Metropolitan Opera Studio, Bethlehem Bach Festival. Recordings.



MELISSA HAYDEN

Dancer. Originated idea of AGMA Pension and Welfare Fund; serves as an alternate Trustee of same. Member, 1968 Negotiating Committee of New York City Ballet; member of current Negotiating Committee of same. Appeared before Congressional Committee on plight of performing artists. Joined New York City Ballet in 1950; prior, was soloist with Ballet Theatre and Ballet Alicia Alonso. Guest appearances with National Ballet of Canada, Royal Ballet in London, Chicago Opera Ballet, Boston, Pennsylvania, San Francisco Ballet Companies, Birgit Cullberg's company in Stockholm. Pioneered art of ballet on TV, on Kate Smith Show, Bell Telephone Hour, Voice of Firestone, Ed Sullivan Show; guest appearances at dance festivals, and with symphony orchestras throughout the world; pioneered lecture-demonstration programs in New York City Public Schools. Repertoire of 60 principal roles.

BOARD OF GOVERNORS

NEW YORK AREA

SOLO SINGERS (Two Vacancies)

Phyllis Althof Brill



Member of AGMA since 1946. Has served on Los Angeles Executive Committee; AGMA Delegate service with Guild Opera and American Opera (Los Angeles). Past service, Board of Governors. Member, Metropolitan Opera "Roles Classification Committee." Metropolitan, San Francisco, Seattle, Guild, Salzburg Opera Companies; various major symphony orchestra appearances; concertized in Europe, Far East, Middle East, Vietnam, etc. Professional appearances in plays and films in straight acting parts. SAG member.

Mina Cravi-Bozza



Member more than 20 years. Recipient of Fulbright Award. Appearances with San Carlo Opera, Cosmopolitan Opera, Connecticut Opera, Mexico City Opera, American Opera in Philadelphia, Salmaggi Opera. "I think more should be done for all AGMA members. They should be notified of all auditions and informed of what AGMA is doing for its members. Also I would work towards government subsidy of the arts if elected to the Board of Governors of AGMA."

(Continued on next page)

Hy Notes

by Hy Faine
National Executive Secretary



In my last HY NOTES, I promised to write at greater length on the cultural and artistic life in the Los Angeles Area. My work, in connection with the new Arts Administration program in UCLA, in which I am involved, keeps me occupied most of the time at the University. Nevertheless, I have been able to see and hear much, both on and off the Campus.

I had the great pleasure of seeing, a few weeks ago in San Diego, an excellent production of "Faust" with Norman Treigle in the title role, giving his usual remarkable portrayal. But what made it even more exciting was the high level of performance by chorus, orchestra and many of the other soloists in the opera. This is San Diego—the Southwestern corner of the United States—seemingly far, far away, yet producing an artistic work which many another city, with far greater artistic resources, would be hard pressed to match.

Then here in Los Angeles, a week ago, I saw the world premiere of a new play called "Murderous Angels" dealing with the events following the establishment of independence in the Congo and the respective personal qualities and actions of Dag Hammarskjöld and Patrice Lumumba. It was presented at the Mark Taper Forum, in the Los Angeles Music Center, and was directed by Gordon Davidson. I am sure many AGMA members will remember him from his fine work in the field of opera. Now he is the General Manager of this theater and doing a magnificent job of presenting original plays—an unusual feat anywhere in the United States.

I don't mean to sound surprised that all this can and did take place in San Diego or Los Angeles. What is important is to recognize and to remember that artistic productions of worth and beauty are, in fact, taking place, this very day, in many parts of the United States. In some places, this is easier to do because of the wealth and talent available, as in New York or in Los Angeles for example, or because more

funds can be obtained locally to cover the costs involved. In other places, many a handicap is overcome with ingenuity, the dedication of a limited number of people, and the devotion to a particular art form or art institution by one or more individuals. It is this vitality and perseverance that has produced in the United States the flowering of the modern dance form, in which the United States is so preeminent and is justly recognized all over the world.

In the past few weeks, I have attended, on the UCLA Campus, performances of the Don Redlich Company, the Alvin Nikoia Company, and performances by the UCLA Dance Com-

pany of works choreographed by Jose Limon, Murray Louis and Marian Scott.

The appearances of the first two groups were made possible by the Modern Dance Program of the National Arts Endowment which now has six circuits, throughout the United States, presenting modern dance companies for one or more weeks in each area—in cooperation with local sponsoring organizations and State Arts Councils. Who would have dreamt ten years ago that there would be, today, over twenty dance companies appearing in some, or all, of six large geographic areas? We have come a long way from the single, annual

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AGMAZINE

SANDRA MUNSELL, Editor

VOLUME XXIII, No. 4

APRIL, 1970

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NEW YORK AREA SOLO SINGERS

(Continued)

James Fleetwood



Member of AGMA more than 15 years. Has served as AGMA Delegate with Kansas City Lyric Theatre. Appearances with Central City Opera, Philadelphia Lyric Opera, Connecticut Grand Opera, Kansas City Lyric Theatre, August Opera Festival (St. Louis), San Carlo Opera, NBC-TV, Chautauqua Opera, North Shore Friends of Opera. U.S. Army Special Services.

• Edmond Karlsrud



Member, 20 years. Member, Metropolitan Opera Company. Has performed over 1,300 concerts under AGMA jurisdiction. Has appeared on all major TV and Radio networks; opera, oratorio and as symphony guest soloist. Has been organizer and guiding force behind the concert ensembles "The Karlsrud Chorale," "New York Sextet," "The Men of Song," "Concert Men" and "The Rondoliers Trio." Member, AFTRA, AGVA.

• Cornell MacNeil



AGMA Delegate (for soloists), Metropolitan Opera; member, New Shop Committee, Grievance Committee, of the "Met." Leading baritone, Metropolitan Opera Company; appearances with opera companies of New York City, in New York and on tour, San Francisco, Central City, Chicago Lyric, La Scala, Rome, Bologna, Naples, Bilbao, Palermo, Teatro Colon, Buenos Aires; Mexico City, Caracas, Venezuela; New Orleans, Houston, Detroit, Cosmopolitan Opera of San Francisco; concert tours; recordings.

Morley Meredith



Leading baritone with Metropolitan Opera Company for past 8 years. Has sung with Chicago Lyric, San Francisco, Philadelphia and other major opera companies. This season made his European debut with Grand Theatre de Geneve. Has concertized extensively and been guest artist with major orchestras throughout United States and Canada. Prior to "Met," was seen in Broadway productions.

William Walker



Leading baritone, Metropolitan Opera; winner of Met Opera National Auditions in 1962. Opera debut with Fort Worth Opera; winner of National Teachers of Singing Award. Leading man in "Wildcat" on Broadway; starred in summer stock productions of "Carousel," "Damn Yankees," "Showboat" and others. Frequent TV appearances on popular talk shows, including Merv Griffin, Johnny Carson, Mike Douglas; appearances with symphony orchestras; recitals.

CHORISTERS

(Four Vacancies)

Vinette Boyce



Member of AGMA since 1944. Past service on Choral Committee in Chicago prior to 1953. Has sung with Chicago, San Carlo, New York City and Connecticut Opera Companies, and with many others as a free lance chorister. "This long experience with various companies and my wide acquaintance in the field of opera have made me familiar with the increasing problems which must be solved by the Board of Governors. I would do my best to be of service to AGMA."

Nadyne Brewer



Member of AGMA 9 years. Past service, Metropolitan Opera Chorus Negotiating Committee; presently member Met Opera Chorus Grievance Committee. Town Hall debut, 1956; Soloist, Queens Symphony Orchestra, 1963, in Mahler's "Das Lied von der Erde." Soloist, Raleigh Symphony, 1968; soloist with various operatic, concert and sacred organizations throughout the country. "My sole criteria in representing fellow AGMA artists will be a strict adherence to trade union principles and firm democratic procedures."

• Amalia Catalani



Member of AGMA 14 years. Past service on Opera Workshop Committee; presently member Choral, Office Administration and Policy Committees. Past Delegate, Empire State Music Festival, Metropolitan Opera. Past and present service on Board of Governors. SAG member. Has sung with New York City Opera, Metropolitan Opera, Brooklyn Lyric Opera, Hartford Opera. "United we stand, divided we fall. I feel with this thought in mind, we can really accomplish improvements in our field."

Betty Friar (Freireich)



Member of AGMA more than 15 years. Member, AE, SAG. Has sung at Met, City Center, Hartford, Goldovsky Opera Companies and others. Has appeared in stock under Equity. Latest films include "The Out-of-Towners," "Pigeon Kickers," "Owl and the Pussycat," under SAG jurisdiction. "It would be an honor to serve on the Board. Perhaps my experience with the various opera companies, plus being a member of AGMA and two other unions of the Four A's, could help to add improvements in working conditions."

(Continued on next page)

New York Area—Choristers

• Elinor Harper



Member of AGMA 10 years. Past Chairman, Metropolitan Opera Chorus Negotiating Committee; presently member "Met" Grievance Committee. Past and current service on Board of Governors of AGMA. Member, AFTRA. Sings in "Met" chorus and performs some comprimario roles; also concert and oratorio appearances in Eastern and Southern United States. *"I would like to continue to work on the Board of Governors of AGMA and I will continue to work for the people I represent to the best of my ability."*

Stig Helgren



Recently returned from second tour with Boris Goldovsky Opera Theatre. AGMA member 4 years. *"I am interested in AGMA's obligation to seek ways of increasing the number of performances available to members. I want to study ways to establish more opportunities on a 'semi-pro' level. I am aware that often a young performer becomes an AGMA member before he has the necessary experience and repertoire. We must support young members in their efforts to gain experience but also protect them from unscrupulous 'slave drivers' and 'money changers,' found in some workshops and non-signatory 'professional' groups."*

• Edson Hoel



AGMA member since 1946, joining as member of San Francisco Opera chorus. Chorus delegate from that Area to AGMA National Convention in 1950. Currently member of Chorus Committee to cover both opera and concert choristers, and Committee on Office Administration and Policy. Past service as Delegate with Cincinnati Summer Opera, Puerto Rico Opera, City Center Opera. Elected to Board of Governors 1963-66. Appointed to Board of Governors as replacement in 1956 and in 1959. Member, 1957 Negotiating Committee, City Center Opera.

• Lorraine Keane



AGMA member 10 years. Current service on Met Opera Negotiating Committee, Membership Education, Program and Development Committees. Currently AGMA Delegate, Met Opera. Appearances include Metropolitan Opera Chorus; NBC-TV Opera; Amato, Richmond Opera Companies, Empire State Music Festival; concert and radio appearances in Germany; Master of Music degree. *"During the past few years, AGMA has been growing greatly in strength, becoming a vigorous, modern union capable of dealing with and solving problems of today's artists. As a current member of the Board of Governors, I am glad to have been part of this progress and hope I can continue working to help AGMA and its members by being re-elected."*

Betty Koster



"Your interests are my interests; our fellow-artists who are world-renowned do not need help but we who are not well known certainly do. I will always care about the rights of choristers and lesser known soloists who are trying to climb the ladder of success. And I will NOT FORGET the older people who ought to have pensions. I am a long-time member of AGMA. New York City Opera, North Shore Friends, Connecticut Opera Association; tours with Wagner, Salmaggi. Soloist with Stamford Lyric and others in New York area."

Irving Lavitz



Current Delegate, Connecticut Opera. Serving on Rotation System Committee and Chorus Auditions for the City Center and the Metropolitan Opera.

• Joshua Lieberman



Member of AGMA 11 years. Voice scholarship with Brooklyn Conservatory of Music; has sung with New York City Opera Company, Salmaggi Opera, Hartford Opera, Gallo Opera, Philadelphia Grand Opera, Asbury Park Opera Summer Festival; several seasons in summer stock. *"To strive for better employee-employer relationship (free-lance chorister and management) and the recognition of the free-lance chorister's rightful status as the integral working force behind any opera company."*

William A. Mellow



Member of AGMA 7 years. Member of the Metropolitan Opera chorus, five years.

Maria West



Past service, Negotiating, Grievance Committees. Currently member of Roles Classification Committee, and AGMA Delegate, New York City Opera Chorus. Member, AFTRA, AE. Appearances with New York City Opera, NBC-TV, San Francisco and numerous other opera companies. *"Am especially interested in AGMA's having more direct contact with members. A monthly newsletter could inform members of proceedings in meetings and committees; listings of forthcoming productions, etc. Further, I'd encourage AGMA to initiate study toward future possibility of more equitable taxation of musicians."*

Maria Yauger



Member of AGMA 20 years. Past and present service on Metropolitan Opera Chorus Negotiating Committee, Metropolitan Opera Chorus Grievance Committee. Past service on Board of Governors. Member of the Metropolitan Opera Chorus for the last 20 years. Has sung with the Cincinnati Zoo Opera, Paper Mill Playhouse, etc.

NEW YORK AREA

DANCERS (Three Vacancies)

Helyn Douglas



Member of AGMA, 4 years. Performed with several small dance companies. Former member of City Center Joffrey Company; performed with Metropolitan Opera ballet on a single engagement basis. Presently member of American Ballet Theatre and working on contract negotiating committee. *"American Ballet Theatre . . . America's major touring ballet company and appointed resident company of the JFK Performing Arts Center, needs to be represented on the Board of Governors."*

• Jeff Duncan



Member of AGMA about 11 years. Current and past service on Committee on Dancers' Problems. Currently member of Nominating Committee. Past, current service on Board of Governors. Director, Dance Theatre Workshop and 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 University, Long Island, and the Dance Theatre Workshop, New York City. Member of Board and Executive Committee of Association of American Dance Companies.

Ian Horvath



Member of AGMA 6 years. Delegate with City Center Joffrey Ballet. Currently on American Ballet Theatre Negotiating Committee, and AGMA Delegate with that company. Member, AE, AFTRA. Soloist with American Ballet Theatre, City Center Joffrey Ballet. Danced on Broadway in "Funny Girl," "Fade Out, Fade In," and on TV in The Ed Sullivan Show, Bell Telephone Hour, Dean Martin Show, The Entertainers, Garry Moore Show and Bob Hope Specials. *"We must all strive for a greater three-way liaison between artists, their union and their managements. Greater communication can only bring about better conditions."*

Phyllis Lamhut



AGMA member since 1953. Has served as AGMA Delegate with Alwin Nikolais and Murray Louis Dance Companies. Has been featured dancer of Alwin Nikolais Dance Company since its inception in 1948. Has had long tenure with the Murray Louis Dance Company. As member of the Nikolais and Louis Companies, has performed all over the world on concert stages and TV. As a choreographer, produces own concerts. *"Am very interested in union activities."*

• Dale Muchmore



Member, 7 years. Member, Ballet Negotiating Committee. Currently Delegate with Harkness Ballet; past Delegate service, New York City Opera Ballet, American Festival Ballet, Harkness Ballet. Past, present service on Board. Member, Equity. Appearances with "America Dances," American Festival Ballet, Les Grands Ballets Canadiens, New York City Opera Ballet, Harkness Ballet.

Bettijane Sills



Member of AGMA 8 years. Currently serving on Committee for new Basic Agreement. Member, AFTRA, AE, SAG. Soloist with New York City Ballet Company; in show business since age of seven. Acted in three Broadway shows and on numerous TV shows; has also done modeling.

Bruce R. Wells



Member of AGMA 2½ years. Joined New York City Ballet age of 17 (September, 1967). Appeared in Jerome Robbins' "Dances at a Gathering" to replace principal dancer John Prinz this past season. Dances soloist roles in "La Valse," "Don Quixote," and "Reveries." Currently working with Jerome Robbins for his new work to the music of Bach.

PHILADELPHIA AREA

SOLO SINGERS (One Vacancy)

• Walter Knetlar



Member of AGMA 24 years. Past service on Local Auditions Board; past and current service on Local Executive Committee, Artist Representative, Board of Governors. Served as AGMA Associate Delegate on tour to Caracas, Venezuela. Has appeared as soloist with San Carlo, Cincinnati Operas, New York Opera Festival, Hartford, Philadelphia La Scala, Philadelphia Lyric and Philadelphia Grand Opera Companies. Appearances on local TV stations. *"If elected, I will do my best to further AGMA's goals and to improve conditions for all AGMA members."*

DANCERS (One Vacancy)

Pattie Ann Smith

Member of AGMA 11 years. As a member of the Thomas Cannon Ballet of Philadelphia, has performed in many operas in Miami, Hartford, Milwaukee, Tulsa, Brooklyn, Philadelphia and elsewhere.

SAN FRANCISCO AREA

SOLO SINGERS (One Vacancy)

• Winther Andersen



Member of AGMA about 22 years. Past service on Negotiating Committees for San Francisco Opera, Spring Opera and Symphony Association; currently member, San Francisco Area Executive Committee. Past and present service as AGMA Delegate with above companies. Past and present member, Board of Governors. *"I would be pleased to continue to serve on the Board of Governors if this is the desire of the members of this Area."*

CHORISTERS (One Vacancy)

Peggy Covington

Member of AGMA 17 years. Past and present service on Executive Committee for San Francisco Opera Company. Graduate of New England Conservatory of Music in Boston; solo church work in Boston and San Francisco. Has sung solo parts with San Francisco Opera Company and chorus work with both Boston and San Francisco Symphony Orchestras.

SAN FRANCISCO AREA

CHORISTERS (Three Vacancies)

• Eugene Lawrence



AGMA member 12 years. Past, current service on Local Executive Committee, Nominating Committee; Acting Chairman, 1969. Past, Current Delegate with San Francisco Opera, Spring Opera,

Giannini Polyphonic Chorale, San Francisco Symphony Chorus; past, current member, Board of Governors. Solo roles, 1969 season of Spring Opera and San Francisco Opera. Soloist, Navy Chapel, Treasure Island. Currently soloist with Giannini Chorale, San Jose Municipal Chorus and others. Maintains vocal studios in Redwood City and San Francisco. *"It has been a privilege to serve my colleagues and AGMA on both the local and national boards. I look forward to continuing to do so with my very best efforts."*

• Richard Styles



AGMA member 11 years. Member, San Francisco Executive Council 8 years, 4 of them as Chairman, a post he currently holds. Past Delegate service with San Francisco Spring Opera; past and current Delegate, San Francisco Opera, San Francisco Symphony. Past, current member, Board of Governors. Member, AGVA. Chorister and small parts with San Francisco Opera 11 years; 6 years, San Francisco Polyphonic Chorus; 5 years, Spring Opera chorus, San Francisco Symphony chorus. *"The choral arts need all the financial and personal support possible. There is a general lack of support of the musical arts throughout the country. I think it is of utmost importance for performers in the choral and vocal fields to speak out and promote their fields. There is a great deal AGMA members can do to help elevate their position in the musical field and it should be done in a business-like manner."*

Arlene Woodburn



Member of AGMA 10 years. Has served on several nominating committees. Alumna of Cincinnati Conservatory of Music. Professional engagements in Cincinnati, El Paso, San Francisco. *"I feel that I wish to help my fellow choristers in whatever capacity I am able, as so many have unselfishly done before me."*

DANCERS (One Vacancy)

David Ramos



Member of AGMA 4 years. Danced with Western Ballet, Los Angeles, for one year; also with American Concert Ballet; Worked in San Francisco with San Francisco Opera and currently a member of San Francisco Ballet Company; has appeared in films.

LOS ANGELES AREA

CHORISTERS (Two Vacancies)

• John Cesario



Past, current service on National Choral Committee; past service on Los Angeles Executive Committee; current service, Membership Committee. Past, current service on Board of Governors. Member, AFTRA, SAG. Los Angeles Master Chorale, Roger Wagner Chorale, Hollywood Bowl, The Theatre Group, Guild Opera; Capitol, Dot recordings; TV; Paramount Pictures' "Paint Your Wagon," "On a Clear Day." *"I shall continue to work for the best interests of the members and producers who promote and further the many talents offered by the American Guild of Musical Artists."*

Thomas S. Clarke



Member of AGMA 18 years. Past Chairman, Los Angeles Executive Committee; past service on Blood Bank Committee; past and current service on Welfare, Membership, Chorus, Contractor Committees. Past Delegate, Los Angeles Opera, Greek Theatre; past and current Delegate, Guild Opera. Member, AFTRA, AE, AGVA, SAG. Thirty years' experience in films, radio, recording, night clubs, opera, concert, legitimate theatre, churches. 15 years member Guardsmen Quartet, Equity Delegate for National tour, "John Brown's Body." *"I believe AGMA is probably the most efficiently administered of the Four A's but would like to see all entertainment unions of the Four A's combine into a one-card union in order to improve benefits and welfare for all members. This could be accomplished if all members would work for it and let their voices be heard."*

John Dyar



Member of AGMA 5 years. Member, AFTRA, SAG. Presently singing with Roger Wagner Chorale, and as soloist on his last two national tours. Extensive experience in concert, oratorio, opera and musical comedy, both as chorister and soloist.

Frances Russell



Member of AGMA 6 years. Past and current service on Chorus, Blood Bank, Membership Committees and on Committee to Promote Resident Opera and Ballet. Member of Los Angeles Executive Committee 3 years. Church and temple soloist. Performing during current year with Guild Opera, Euterpe Opera and on TV. Has sung with four other opera companies and Greek Theatre, Hollywood Bowl and Redlands Bowl productions.

• Anne Turner



Member of AGMA 9 years. Past service on Telephone Membership, Blood Bank, Nominating, Chorus Committees. Past Delegate Los Angeles Festival of Music, Los Angeles Guild Opera. Past, current service on Board of Governors. Member AFTRA, AE, AGVA, SAG. Soloist with Ojai Festival, Los Angeles Bureau of Music, Theatre Group, Monday Evening Concerts, Euterpe Opera, Johnny Mathis, Gregg Smith Singers, Roger Wagner Chorale (5 tours). Ensemble member, New York City Center, Los Angeles Guild Opera, Greek Theatre, Pasadena Opera, Hollywood Bowl, Melodyland, Los Angeles Civic Light Opera (understudy); records; TV; movie sound tracks; commercials; music teaching credentials. *"Have also served as Equity Deputy for Los Angeles Civic Light Opera and as contractor and ensemble director for Euterpe Opera."*

NEW ENGLAND AREA

DANCERS (One Vacancy)

Anamarie Sarazin



Member of AGMA 6 years. Past service on various committees: For Better Dance Conditions, Organization. Local Dance Representative for New England Area. Past Delegate, Chicago Lyric Opera; past and current Delegate, Boston Ballet Company. Member, A.E. American Festival Ballet, Boston Ballet, Chicago Lyric. Ballets include "Apollo," "The Duel," "Road of the Phoebe Snow," "Catulli Carmina," "Minotaur," "Stars and Stripes," "Serenade," "Pas de Dix," "Reflections," etc.

WASHINGTON-BALTIMORE AREA

CHORISTERS (One Vacancy)

Gordon W. Allen



Regular chorister with Baltimore Civic Opera Company for past several years, as well as with Chamber Opera Society of Baltimore. He also sung in several Gilbert and Sullivan productions and with various choral groups. For many years member of Rochester, New York Local of American Federation of Musicians, traveling coast-to-coast in a musical variety act and playing extensively on radio and the concert stage. Is a professional watercolorist, has a Master's degree in Social Work and is Executive Director of the Baltimore Community Chest.

NEW ORLEANS AREA

DANCERS (One Vacancy)

Robert Brupbacher

Unfortunately, due to the postal strike, photograph and biography of this candidate did not reach AGMAzine in time to be included.

Hy Notes (Continued from page 2)

recital of a company in the local high school or "Y".

It has been a long struggle. The road today is still rocky, uncertain and insufficiently wide for all those who would travel on it, but it is still much better

than it was. While it is really only a narrow trail today, and the credit must go to those who blazed it, at least the trail is in existence. It must be, of course, widened, strengthened and made permanent, but at least the United States is on the way.

MEET BURNARD CHADWICK

Burnard Chadwick, who assumed representation of AGMA's interests in Canada following the untimely death of Larry McCance, came to Toronto two years ago to join the McCance staff, jointly representing Actors' Equity and AGMA. A native of Cheshire, England, he was active, following service in World War II with the Royal Navy, with the BBC in Manchester where he produced public affairs programs, wrote, announced and participated in program presentation. Leaving the BBC, he founded a civic repertory company in Manchester and was instrumental in bringing together

the artists who made that first season such a success. The theatre is now one of the leading repertory theatres in Britain. Mr. Chadwick also founded the Manchester Intimate Music Festival. He then came to Canada.

Graham Spicer, who has been with Equity since April, 1969, continues in his position as Assistant Canadian Representative, assuming some of the duties previously borne by Mr. Chadwick.

The membership can be assured that their best interests and needs will continue to be served by these executives and the staff of the Toronto office.

WHAT YOU SHOULD KNOW ABOUT TA

All benefit performances and requests for free services from AGMA members must go through Theatre Authority.

All performing arts unions are members of Theatre Authority, which was set up by the industry to prevent exploitation of all performers. TA functions to determine the terms and conditions under which performers are permitted to appear at benefits, telethons and similar events. TA receives contributions for certain cleared benefits which are made available to its participating members for the aid of needy performers.

Appearances at uncleared benefits are reported to AGMA by TA as a violation of the rules under which members are subject to possible disciplinary action.

When asked to appear at a benefit or similar event, the artist should ask

whether the event has been cleared by TA. If not, refer the party who wants your services to the TA.

For all matters West of Omaha, Nebraska, contact Julian Christensen, Executive Secretary, Theatre Authority, 6253 Hollywood Blvd., Hollywood, California 90028.

For all matters East of Omaha, contact Beverly Roberts, Executive Secretary, 485 Fifth Avenue, New York, New York 10017.

New members of AGMA are being given the new wallet-sized folder issued by Theatre Authority, called "Performers' Guide for Benefit Appearances." Other members may pick up this handy little reference folder at AGMA's National office.

Remember that all benefits, telethons, etc. must be cleared even when you are paid a fee.

Managements Under AGMA Agreements

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

OPERA

American Opera Society, Inc.
50 Central Park West, N. Y. C.
Baltimore Civic Opera Co.
11 East Lexington St., Baltimore, Md.
Brevard Music Center
Spartanburg, S.C.
Brooklyn Lyric Opera Association, Inc.
30 Lafayette Ave., Brooklyn, N.Y. 11217
Canadian Opera Company
129 Adelaide St. West, Suite 517
Toronto 1a, Ontario, Canada
Center Opera Company
1503 Washington Ave., S.
Minneapolis, Minn. 55404
Central City Opera Assn.
910 16th St., Denver, Colo.
Chamber Opera Society of Baltimore
4715 Roland Avenue
Baltimore, Md. 21210
Chattanooga Opera Assn.
P.O. Box 1212, Chattanooga, Tenn.
Chautauqua Institution
Chautauqua, New York
Cincinnati Summer Opera Assn.
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New York City Opera
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Columbus Ave. at 63 St., N.Y.C. 10023
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Goldovsky Opera Institute, Inc.
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Los Angeles 13, Calif.
Hollywood Bowl Association
Music Center, 135 No. Grand Avenue
Los Angeles 90012, Calif.
Houston Grand Opera Association
Jones Hall
615 Louisiana, Houston, Tex. 77002

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Kansas City (Mo.) Lyric Theatre
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Kentucky Opera Ass'n of Louisville
Gardencourt, Alta Vista Rd., Louisville, Ky.
Lake George Opera Festival
Box 471, Glens Falls, N.Y.
Lyric Opera of Chicago
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Lyric Opera of Los Angeles
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Sherman Oaks, Calif.
Lyric Opera of Orange County
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Laguna Beach, Calif.
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Opera Guild of Greater Miami
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Opera Repertory Group
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Washington, D.C.
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Los Angeles, Calif. 90027
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Philadelphia, Penn. 19102
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San Francisco, Calif.
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141 East 63 St., New York City
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158 Thomas St., Seattle, Wash. 98109
Sombbrero Playhouse
4727 North Seventh St., Phoenix, Ariz.

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War Memorial Opera House,
San Francisco, Calif.
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American Ballet Company—Eliot Feld
2291 Broadway, N. Y. C.
American Ballet Theatre
1619 Broadway, N. Y. C.
Ballet Spectacular, Inc.
P.O. Box 4871, Miami, Florida
Bolshoi Ballet
Boston Ballet
577 Washington St., Boston, Mass. 02111
Cunningham Dance Foundation
Brooklyn Academy of Music
30 Lafayette Avenue, Brooklyn, N.Y. 11217
Foundation for American Dance, Inc. and
City Center Joffrey Ballett
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Frula Yugoslavian Folk Ensemble
Genaro Gomez and Lydia Torea
Spanish Dance Co.
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Martha Graham Dance Company
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Houston Ballet Company
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Lola Montes
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Los Angeles 27, Calif.
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73 Adelaide St. West, Toronto, Canada
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New York State Theatre
Columbus Avenue at 63rd St.
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Pacific Ballet Theatre
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Pennsylvania Ballet Company
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Royal Winnipeg Ballet
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704 Alworth Bldg., Duluth 2, Minn.
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Box 782, Orlando, Florida
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Hotel at Alakea Streets, Honolulu, Hawaii
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OTHER

Ojai Festival

A TIME OF LOSS

The dance world was grieved at the death of Roderick Drew who passed away in New York City late in January, at the age of 30. For some years a member of AGMA, the youthful dancer joined the San Francisco Ballet in 1954 and moved steadily into solo roles. He joined the National Ballet in 1962 and in 1965 joined the Harkness Ballet. A back injury in 1968 interrupted his career and he returned to San Francisco; recovering, he joined the San Francisco Ballet for its summer season in 1969. AGMA extends its condolences to the family and many friends of "Rocky," as he was called, and laments particularly the sudden end of a young, gifted talent.

The brilliant pianist and teacher, Jose Echaniz, passed away in Rochester, New York on December 30, 1969. The artist concertized internationally and in later years, was an outstanding teacher. AGMA's sympathies go to the family, the many friends and students of its late member.

Death came to Sergei J. Denham, for many years director of the Ballet Russe de Monte Carlo, on January 30th in New York City following a street accident. He became interested in ballet in his youth but followed his father's profession in the banking world until 1938 when he became Vice-President of the newly organized Ballet Russe de Monte Carlo. Alicia Markova, Serge

Lifar, Nathalie Krassovska, Alexandra Danilova, Mia Slavenska, Igor Youskevitch, Andre Eglevsky and Frederic Franklin were among the dancers. The company appeared at the New York City Center and the (old) Metropolitan Opera House, and on annual tours. Mr. Denham organized the Ballet Russe School in 1954 and in 1966 attempted to revive the company in Monte Carlo. AGMA offers its sincere sympathies to the family of Sergei Denham and regrets deeply the passing of an influential force in the world of the dance.

The world of the performing arts was saddened to learn of the death of Conrad Nagel on February 24th in New York City. The actor, whose career spanned the era of the silent movies, "talkies," the stage, radio and Television, was vigorously active in performing union matters; he was president of the Associated Actors and Artists of America (the "Four A's") of which AGMA has been a member for many years; he was a member of the national board of AFTRA, as well as of the union's New York Local board. He was also a director of the Screen Actors Guild.

AGMA extends its sympathy to the two children of the late actor and records its deep sense of loss at the passing of an important force in the world of the arts.

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