

AGMAZINE

VOLUME IX, NO. 4

PUBLISHED BY AMERICAN GUILD OF MUSICAL ARTISTS, A. F. L. - C. I. O.

APRIL, 1957

Plans for AGMA Twentieth Anniversary Celebration

AGMA's 20th Anniversary Celebration, to be marked by a three-day conference in New York City in June, shapes up as being one of the most significant events in the Guild's history and an important contribution to the performing arts.

The conference will be held for three days, beginning Monday, June 10th, at the Roosevelt Hotel.

First Day

The proceedings on Monday, June 10th will be devoted completely to a conference of union delegates, on matters of union business. These sessions will not be open to the general membership.

Second Day

Tuesday, June 11th, the first panel discussion, "The Concert Artist's Need for a Growing Public" will begin at 10:00 A.M. This session will be moderated by Jay Harrison, with Fred Schang presenting the role of Large Concert Managements in this problem, David Rubin representing the viewpoint of the Independent Concert Managers, Patrick Hayes of Washington, D. C. contributing the views of Local Managers. Concert Artists, Concert Chorus and the Recording Field, with Goddard Lieberman speaking in the latter category, will also have their places in this panel.

Tuesday afternoon, from 2:00 to 5:00 P.M., there will be a general membership meeting to be followed by a cocktail party from 5:00 to 7:00 P.M. (or thereafter!) The cocktail party will offer libations "on the house."

Third Day

Wednesday morning, June 12th will mark the second of the panel discussions, which will be held from 10:00 A.M. to 1:00 P.M. With Irving Kolodin as Moderator, the panel on "The Lyric Theatre on the American Scene" will have, among its participants, Agnes DeMille on Ballet, Norman Della Joio for Composers, Regina Resnik, for

Singers, Peter Herman Adler on Opera Management. Attendance at all panel discussions is free to AGMA members. Panel discussions, as well as other events in the three-day celebration, will be covered by the press.

After lunch, the third panel discussion will take place from 2:00 to 5:00 P.M. Its subject will be "The American Artist in the International Scene," with Emily Coleman as Moderator. Robert Schnitzer will discuss the International Exchange Program, Eleanor Steber "The American Abroad," Roland Hayes "The Emergence of the Negro Artist." Other panelists will be announced later.

Dinner Climaxes Three Day Events

A gala dinner will close the ceremonies celebrating AGMA's 20th Anniversary. A program of entertainment will be offered to the distinguished gathering, which is expected to number some 500 AGMA members, honored guests, founding fathers, guest speakers, representatives of all fields of the performing arts.

In order to make this a truly AGMA affair, your Guild is absorbing the balance of the cost involved in the dinner and is able to make tickets available to you at \$5.00.

As your 20th Anniversary Committee concludes other arrangements, particularly with reference to other participants in the panel discussion, names of dinner speakers, etc., this information will be carried in your next issue of AGMAZINE.

Remember that these exciting events are in celebration of the 20th Anniversary of AGMA . . . they are, therefore, in need of your support, your enthusiasm, your interest . . . because they are *in* your interest.

The three-day conference will have many benefits, both immediate and far-reaching. They will demonstrate the unity of AGMA's membership. They will help to orient new members in the true and important purposes of AGMA. They

(Continued on page 7)

Two Year Philharmonic Contract Signed

On March 14th, AGMA signed a two-year contract with the New York Philharmonic Symphony Society, which agreement covers solo singers, dancers, narrators and choristers. All the gains, achieved in the previous contract, which ended in 1955, were retained in the new agreement, with improved conditions for choristers.

AGMA's previous contract with the New York Philharmonic covered choruses employed only in operatic works and when none were programmed by the Symphony Society, AGMA choristers had no employment from the Society. The agreement recently concluded covers "any work presented by the Society using the services of a chorus." . . . a significant gain.

Under the new contract, AGMA choristers are guaranteed employment for at least one such work. In the event two or three works utilizing a chorus are programmed, AGMA choristers will be employed for one of these works; if four works are scheduled, then two of the works will utilize an AGMA chorus.

The rates of pay are the same as in the old contract, except that the obligation of the New York Philharmonic for money expended for a Guild chorus is \$3,500 for three performances of the same work. In expending this sum, the Symphony Society's first obligation shall be to compensate the choristers for the performances, and then for the orchestral rehearsals, and lastly for rehearsals without orchestra.

*In This Issue —
Candidates For
National Office and
Board of Governors*

Hy Notes

by Hyman R. Faine
National Executive Secretary



Recently, I attended a two-day conference of the Central Opera Service which was held in New York City on March 29th and 30th. The Central Opera Service was formed several years ago under the sponsorship of the National Council of the Metropolitan Opera Association. It has served as a means for opera producing companies, as well as workshops and educational institutions, to co-ordinate their activities and obtain information from other groups in order to help them in their own work. The Service presently makes available information about operatic repertory, including the musical requirements for the opera, translations, including their availability and performing rights, musical materials, scenery, costumes, props and the availability of these either through rental, sale or exchange. Of particular importance to AGMA members is the casting directory service which lists artists who have performed with member groups, their roles and experience and their availability for such roles.

The Conference included many discussions, forums, and demonstrations of portions of opera and short works in their totality. It would take too much space to give you the complete program but included in it were such items as: how to revive an opera, how to produce modern opera, how operatic activities may be extended, the various pros and cons of professional companies importing artists from other cities in the U. S., the special problems of educational groups, and a discussion of rehearsal techniques and special methods. As you can see, these topics indicate a wide range of interest and problems. The participants in the panels included Kurt Herbert Adler, Elemer Nagy, Moshe Paranov, Michael Pollock, Erich Leinsdorf, Felix Brentano, Herbert Graf, Benno D. Frank, Arthur diFilippi and Richard Carr. The simple listing of all these names shows the breadth of viewpoint and experience which was made available in the discussions which were very often followed by the lively participation of the delegates to the Conference.

In addition, John Brownlee, President of AGMA, was the main speaker at one of the luncheons and devoted his remarks to the role of AGMA and its relation to

operatic companies. He described the basis of AGMA's decisions and position and its efforts to cooperate with all concerned in expanding operatic activity and opportunity in the U. S. Mr. Brownlee made a very excellent address and was warmly received and applauded. I am certain, that, as a result of his talk, there is a much greater understanding and appreciation of AGMA as well as of its central position in the operatic field. The Conference was presided over to a large extent by Boris Goldovsky, who did an excellent job of keeping the various subjects in focus and enabling everyone to have his say. Special thanks should also be given to the National Council of the Metropolitan Opera Association and, particularly, to Mrs. Norris Darrell of the Council, for sponsoring and contributing to the financial cost of the Conference and of the Opera Service.

In addition to the technical information and fruitful talks which the delegates obtained by participating in this conference, I think that the most striking aspect of the Conference was the considerable number of delegates present. They represented a wide range of operatic producers, including the professional companies,

the Civic companies, the opera workshops, and the educational institutions. And judging by the demonstrations of Gluck's "Armide" by the Hartt College of Music, the one-act opera by Meyrowitz, the demonstration of an opera company on tour through scenes from "Apollo and Persephone" presented by the After-Dinner Opera Company and the scenes from "Macbeth" by Ernest Bloch presented by the Karamu Theatre, one could vividly see the vitality of the workshops and the Civic groups. This clearly showed the reservoir of repertoire and talent available in the United States now and which would ultimately feed the civic and professional opera companies and enrich them immeasurably. I was extremely impressed by the seriousness with which the delegates approached the problems under discussion and their continued search for new ways of extending operatic activities and of producing opera in the United States for American audiences. I think that all these indicate a much more active present, as well as a much brighter future, for American Opera than one normally receives from those who bemoan the state of opera in the United States.

AGMAZINE

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Slate of Candidates for National Election

On this and the following pages are the faces and biographies of members of AGMA who are willing to sacrifice their leisure time to assume the responsibilities of officership and Board membership of AGMA.

These are people who scorn the "Let the other fellow do it" attitude. Their pride in their Guild, their desire to keep the Guild going forward, their interest in seeing that *you* are represented in all of AGMA's transactions, leads them to take on duties which *must* be fulfilled in the interest of good Union management.

They are not asking you to give up your free time to Committee work, to meetings, to the countless tasks which befall them. They are asking you to do one thing . . . to take *your* responsibilities as a member seriously, in voting for

the candidates of your choice.

The Nominating Committee made a valiant effort to present the membership with a choice of candidates in every category. Unfortunately, some of the excellent members who were nominated were not able to accept the nomination. Regrettably, there will not be, in some instances, more than one candidate running for some offices.

In the case of National Officers, biographies are given only where there is more than one candidate for the same office.

Remember that in order to make your vote count, you must be an active member, in good standing, whose dues are paid to February 1, 1957.

Your ballot must be sent to the AGMA National Office, 247 West 46th Street,

New York City 36, and must be mailed in sufficient time to reach that office by Friday, May 31st, 1957.

When the election results are reported in a later issue of AGMAzine, let's be able to report that all members in good standing as of February 1, 1957 voted; that no one failed to sign the outside envelope, that no ballots arrived unmarked.

Remember that

You sign your name and address on the outside envelope enclosed with the ballot.

You do not sign the ballot.

You mark the ballot with the candidates of your choice.



President
John Brownlee



First Vice-President
Jascha Heifetz



Second Vice-President
Leopold Sachse



Fourth Vice-President
Regina Resnik



Betty Stone

Candidates for Third Vice-President

Opera Chorister. Member of the Metropolitan Opera Chorus. Served as member of AGMA Board for several years. Active in volunteer committees. Held office as 3rd Vice-President for past four years. Participated in establishment of AGMA Group Life Insurance Plan. Proposed legislation to help aged and indigent members maintain insurance at nominal fee. Member 20th Anniversary Committee.



Fifth Vice-President
Tilda Morse



Recording Secretary
Elisabeth Hoepfel



Benjamin Parrish

Opera Chorister. Joined AGMA in 1951. Several seasons with New York City Center Opera. Toured as "John the Baptist" in "Salome" with the Dick Campbell Company. Has done various parts in summer stock, including "Plain and Fancy," "Wish You Were Here," "Paint Your Wagon." Member of Negotiating Committee of New York City Center, Equity Deputy for "Plain and Fancy" and "Wish You Were Here."



Treasurer
Abba Bogin

**CANDIDATES
FOR BOARD
OF DIRECTORS**



CANDIDATES FOR BOARD OF GOVERNORS

NEW YORK AREA

21 Vacancies — 12 Soloists, 8 Chorists,
1 Stage Director

ROBERT ACKART



Stage Manager. AGMA delegate, Ballet Basque de Biarritz; Assistant Stage Manager of San Francisco Opera, Stage Manager Berlin Dance Theatre and of Central City Opera. Production Stage Manager, Santa Fe Opera Association; Assistant Stage Director, Salzburg Festival; Associate to Resident Producer, Royal Opera in Covent Garden, London.

ADELE ADDISON



Soloist. Six nation-wide concert tours. Member, New York City Opera Company. Has appeared with Handel and Haydn Society, Buffalo Philharmonic Orchestra, National Symphony Orchestra, New York Concert Choir. Seven solo appearances with Boston Symphony; leading soprano with New England Opera Company.

CHARLES ANTHONY



Soloist. With Metropolitan Opera four seasons. Winner, Metropolitan Opera Auditions. Has sung with many opera companies in the United States and Europe. Recordings, radio and television appearances. Member, AGMA Nominating Committee 1957.

ANN AYARS



Soloist. Appearances with New York City Opera, Philadelphia, La Scala and other companies in America; recitals with leading orchestras; recordings; star of a major British film. Member City Center Opera Negotiating Committee 1951-53; member Artists Management Relations Committee. Board Member for 3 years. Member 20th Anniversary Committee.

HANS BUSCH



Stage Director. Metropolitan Opera 1950-53 and 1956 to present. Also Stage Director in Italy, Argentina, Uruguay, Switzerland, Belgium, Sweden, Holland, Germany, Canada, and New Orleans. Stage Director and Teacher in several universities in the United States. Ford Foundation Fellowship grant.

CHRISTOPHER CARR



Concert Chorister. Member of AFTRA and Actors' Equity. Has performed with New York Concert Choir, Bach Aria Group, Schola Cantorum, New York City Center of Music and Drama, American Opera Society. AGMA delegate with Schola Cantorum.

ETHEL BARRYMORE COLT



Soloist. Has sung with Columbia, Connecticut, Washington, Cincinnati Zoo, New York City and NBC Opera Companies. Over a hundred concerts in the United States, Canada and Europe. Currently on local board of AFTRA.

EUGENE CONLEY



Soloist. Member of AGMA 16 years, except for U. S. Army Service. Principal tenor, Metropolitan Opera Company. Served on Board of Governors, also as 4th Vice-President for several terms. Member 20th Anniversary Committee; Metropolitan Recording Negotiating Committee 1956.

PHYLLIS CURTIN



Soloist. Leading soprano of New York City Opera and NBC Opera. Faculty member, teacher and performer at Aspen, Colorado, Music Festival. Has appeared in most of nation's major recital halls and with many of the major orchestras. Member of Mozart concert-opera

group with 18 performances in 12 cities with major orchestras, 1956.

LAWRENCE DAVIDSON



Soloist. Member of Metropolitan Opera Company since 1947. Has also sung in recital and oratorio. AGMA activities include Chairman, Insurance Committee; Met delegate; member of Board of Governors for 6 years; member Met Negotiating Committee 1952-56; member Principal Severance Committee at Met; U. S. Information Agency Committee; Auditor's Report Review Committee.

GIULIO GARI



Soloist. Leading tenor, Metropolitan Opera Company. Has also performed a wide variety of roles with the New York City Center Opera and with many of North and South America's distinguished operatic and symphony organizations.

LLOYD HARRIS



Soloist. Has sung with Salmaggi Opera Company, Pittsburgh Opera, Kansas City Philharmonic, San Antonio Symphony. Appeared in NBC Television production of "The Marriage." AGMA Board Member 6 years; member of Foreign Artists Committee, and of Classification Committee, Auditors Review Committee, 20th Anniversary Committee.

EDSON HOEL



Opera Chorister. Joined San Francisco Opera Chorus in 1946. AGMA Chorus Delegate from San Francisco area to AGMA National Convention in 1950. Several seasons with Cincinnati Summer Opera and New York City Center Opera. AGMA Chorus Delegate, Cincinnati Opera. Appointed to Board as replacement member in 1956.

BOARD OF GOVERNORS CANDIDATES

LAUREL HURLEY



Soloist. Metropolitan Opera since 1955. Sang 22 leading roles with New York City Opera. Toured with Charles Wagner Opera Company. In light opera and musical comedy; appeared with American Opera Society and NBC-TV Opera, Central City Opera and performances in Cuba.

LEXI JONES



Opera Chorister. Three years with Metropolitan Opera. Two tours with Wagner Opera Company. Chorus Review Committee, Metropolitan Opera. Member of AGMA Nominating Committee.

JOHN KLING



Opera Chorister. Soloist with off-Broadway opera companies. Season with Robert Shaw's traveling Chorale. Metropolitan Opera's traveling "Die Fledermaus." Season with New York City Opera. Five years with Metropolitan Opera; two years in regular chorus.

FLORENCE KOPLEFF



Concert Chorister. Member of AGMA since 1948. Member, Robert Shaw Chorale. Choral contractor for Robert Shaw Chorale and American Opera Society. Soloist with Boston Symphony Orchestra, Shaw Chorale and other leading choral and orchestral organizations.

ROBERT LANSING



Opera Chorister. Six years with Metropolitan Opera Chorus; also member of Schola Cantorum. Former member AGMA Board of Governors, and National Convention delegate.

CORNELL MacNEIL



Soloist. Leading baritone, New York City Opera. Has also appeared with San Francisco, Hartford, Pittsburgh, Chattanooga, Central City, San Antonio and Miami Opera Companies. Concert appearances with Minneapolis Symphony and Chicago Grand Park. Member, City Center Negotiating Committee.

CALVIN MARSH



Soloist. Metropolitan Opera since 1954. AGMA member since 1953. Has performed with Philadelphia, Long Island and Puerto Rico Operas. Three trans-continental tours with Revelers Quartette; leading baritone, Wagner Opera Company. Won American Theatre Wing Town Hall Concert award in 1953. Five seasons with Papermill Playhouse; also with Hyannis Music Circus. Metropolitan Opera Negotiating Committee, 1956. Alternate delegate, Metropolitan Opera. Member, New York Area Nominating Committee 1957.

RUSSELL OBERLIN



Soloist. Scholarship graduate, Juilliard School of Music. Has appeared as soloist with Cantata Singers, Collegiate Chorale, Little Orchestra Society, American Opera Company, New York Philharmonic and New York Pro Musica. Recording artist. Appearing this summer as singing actor at American Shakespeare Theatre at Stratford, Conn.; will appear this season in leading universities, art museums, churches and concert halls throughout the country.

THOMAS POWELL



Opera Chorister. Joined Philadelphia Opera in 1942 as Chorister and understudy of principal roles. While in Europe during war, sang bass solo parts in Haydn's "Creation" with Salzburg Festival Orchestra. Winner of Henry Gordon Thunder Vocal Scholarship and Pennsylvania Federation of Music Clubs contest. Member City Center and Amato Opera Companies. AGMA

chorus delegate City Center. On Negotiating Committee, City Center.

TOM PYLE



Concert Chorister. Appointed by Board of Governors to serve out unfinished term of Henry Arthur. Has been associated with Robert Shaw Chorale, Bach Aria Group, Margaret Hillis Concert Choir. Member of AFTRA. Member AGMA Negotiating Committee for Robert Shaw Chorale; member Choral Contract Negotiating Committee. Member of AGMA Board 3 years. Member 20th Anniversary Committee.

EMILE RENAN



Soloist. Member of AGMA 13 years. First performer ever to appear on stage with New York City Center Opera. Member of Board of Governors 6 years; active on numerous AGMA Committees. Delegate many seasons at City Center; delegate NBC Opera. Member 20th Anniversary Committee.

MAY SAVAGE



Opera Chorister. Has served many years on AGMA Board; for number of years chorus delegate at Metropolitan Opera; Chairman, Negotiating Committee at Metropolitan; member AGMA Welfare and Nominating Committees. Member of AGMA Board 6 years.

CHARLES SMITH



Concert Chorister. Group singer on leading TV network shows; on radio with Fred Waring Glee Club and other outstanding network programs; recording with groups on all major labels. Concert appearances include Bach Aria Group, American Chamber Opera Society, Choral Arts Society, Concert Choir, Lewisohn Stadium Concerts. Member of AGMA Board 3 years. Member Choral Contract Negotiating Committee.

BOARD OF GOVERNORS CANDIDATES

POLYNA STOSKA



Soloist. Member of AGMA 13 years. Member Board of Governors 9 years. Active on various AGMA Committees. Sings in opera and concerts here and abroad. Former member of City Center and Metropolitan Opera Companies. Chairman, U. S. Information Agency Committee 1956. Member 20th Anniversary Committee.

EARLE STYRES



Concert Chorister. Has sung on CBS and NBC programs such as NBC Light Opera Company, Melody Hour, The Recitalists, Women's Radio Reviews. In original cast of "Guys and Dolls"; with American Concert Choir past 4 years; member of AFTRA and Actors' Equity.

MICHAEL TERRY



Soloist. Leading roles with Celebrity Opera Company in America and Canada; recitals in East; oratorio appearances in New York; soloist with New York Concert Choir and on television. Chorister at Lewisohn Stadium and on Toscanini broadcasts. Appointed to Board as replacement member in 1956. Member Choral Contract Negotiating Committee.

THEODOR UPPMAN



Soloist. Metropolitan Opera Company since 1953. Has sung with Covent Garden and NBC-TV Opera Companies. Has appeared in operetta and musical comedy on West Coast. In addition to radio and television appearances, has appeared as guest soloist with many of the major symphony orchestras.

FRANK VALENTINO



Soloist. Metropolitan Opera Company for 17 years; has appeared with all leading opera companies of America, Canada, Mexico; well-known radio soloist. Has appeared in "Opera Cameos" on television. Board member of AGMA 4 years. Metropolitan Opera Recording Negotiating Committee 1956.

LAWRENCE WINTERS



Soloist. Leading roles with New York City Opera and Hamburg State Opera. Extensive concertizing in South and Latin America. First tour as soloist with De Paur Opera Gala in summer of 1957; leading film company in Berlin creating film for him. Recorded "Porgy and Bess" for Columbia Records. Appeared in color TV spectacular.

MARIA YAUGER



Opera Chorister. Member of Metropolitan Opera Chorus for past 7 years. Also in New York company of "Oklahoma." Member Papermill Playhouse.

MARA YAVNE



Opera Chorister. Member of AGMA from beginning. Has sung with Metropolitan Opera and New York City Center Opera. Member of Equity. Sang with Jones Beach production "Night in Venice." Member Choral Committee, and Negotiating Committee at City Center.

PHILADELPHIA AREA

1 Vacancies — Chorister

ROBERT CALDER



Opera Chorister. Member of Philadelphia branch of AGMA since its inception. Prior to that, member of Philadelphia branch, Grand Opera Choral Group. Member of Executive Committee, Philadelphia branch since 1952. Co-Chairman of Auditions Committee since 1952.

CHICAGO AREA

3 Vacancies — 1 Soloist, 2 Choristers

ILMA BAYLE



Soloist. Comprimaria and Chorister with Chicago Opera and other companies; member Chicago Executive Committee, AGMA; member, AGMA Board of Governors for several terms; delegate to all Conventions; representative of AGMA on organizing of central region of Television Authority, and member of Board until its merger with AFTRA.

GLADYS LA BEDZ



Opera Chorister. AGMA member since 1944. Just re-elected chairman, Chicago Area Executive Committee. Shop delegate for women choristers, Lyric Opera of Chicago. Has served as alternate delegate to 4A's group which organized and negotiated first Basic Agreement with television industry in Chicago. Helped negotiate first Basic Agreement with Lyric Opera of Chicago.

GEORGE ZACHARIAS



Opera Chorister. Active as vocalist with various singing groups in Chicago area. Chairman, Executive Committee, and chorus delegate, Chicago Lyric Opera Company.

LOS ANGELES AREA

4 Vacancies — 2 Soloists, 1 Chorister, 1 Dancer

FRANCIS BARNES



Soloist. Chairman, Los Angeles Area Executive Committee. Member of Educational Opera Association. Performances with Guild Opera, Los Angeles, and Cosmopolitan Opera, San Francisco.

PHYLLIS ALTHOF BRILL



Soloist. Joined AGMA 1946. Has worked under AGMA jurisdiction with Los Angeles Philharmonic, San Francisco Symphony, The Guild Opera Company (as singer and assistant producer-director for 7 years) and with the San Francisco Opera Company as soloist. Also SAG member.

THOMAS CLARKE



Concert Chorister. Has worked in motion pictures, radio and television for many years. Member "Guardsmen Quartet" for 14 years. Seven transcontinental concert tours. Has sung with Roger Wagner Chorale. Member, SAG, AGVA, AFTRA and AEA.

OLEG TUPINE



Dancer. In original Ballet Russe, worked up from corps de ballet to Premier Danseur. With Markova-Dolin Company in 1947. In 1952, joined Ballet Russe de Monte Carlo as Premier Danseur. Since 1952, guest appearances with Markova, Toumanova and De Cuevas Ballet. Presently with Ballet Theatre.

SAN FRANCISCO AREA

(1 Vacancy — Dancer)

RICHARD CARTER



Dancer. Two years in United States Army; since then, principal soloist with San Francisco Ballet and opera companies. While overseas, danced with Landes Theatre in Salzburg. Also choreographer of such Army shows as "On the Town," and "Passing Review," a military show. AGMA delegate for dancers in San Francisco Ballet.

(Continued from page 1)

will refresh for all members the responsibilities of members to the Guild, and evaluate the areas of problems facing members in different fields, with thorough discussion on how to meet these problems.

Further, the Anniversary celebration will emphasize to the public the nation's wealth in terms of its singers, its soloists, its dancers, its choristers, as an American treasury of cultural achievement.

This special celebration can be dynamic and fruitful and, in the perspective of history in the music world, may one day be regarded as a milestone in the development of the American performing artist. A large and dedicated Committee of your fellow-AGMans has been working unselfishly to realize the aims of this celebration. They need your active support so that the practical benefits inherent in this ambitious program may be fully achieved.

Emergency Loan Possible Through Welfare Fund

One of the important services rendered to AGMA members by their Guild is that of a loan, in a financial emergency, from AGMA's Welfare Fund. Those AGMA members who have been faced with an economic crisis can attest to the efficient manner in which requests for financial assistance have been handled by the Committee in charge of this service.

Money may be borrowed to pay for doctor's bills, hospital bills and other obligations, and the member taking a loan signs an agreement between AGMA and himself. Application for a loan is made in the form of a written request, and the Committee members must be given the doctor-or-hospital-or-other bill, as verification of the expense.

There is no embarrassment to the member who finds himself in the position of needing temporary assistance on this basis. The sum advanced to him is not charity, but a business loan and it is handled on a completely businesslike basis.

The Welfare Fund of AGMA has been built up through the years, and there are three sources of its revenue: the percentage of monies realized at benefit performances which are approved by Theatre Authority and which are distributed to unions which are members of the 4 A's; interest on government bonds, in which a portion of AGMA's funds is invested, and the interest paid by banks in which AGMA has its accounts.

Any member who wishes to inquire further about securing a loan from the Welfare Fund may inquire at AGMA's office for further information.

Proud Parents

Congratulations are in order to the Tom Pyles. Their second child, Timothy McChesney, weighed in at nine pounds on April 12th, in New York City.

The Bertram Fields (she's Roberta Peters) are naming their first child Paul Adam. He arrived in New York City April 3rd.

Constance DiGiacomo Minichini, formerly a member of the Metropolitan Opera chorus, proudly reports the birth of a daughter, Elena Ann, who made her bow in New Jersey on February 11th.

Washington Auditorium Report

Our Nation's Capital moves closer to closing the cultural gap between it and other world capitals, with the report of the Federally appointed Commission for a National Civic Auditorium, which was made to President Eisenhower and the Congress earlier this year.

The Commission recommended the building of a national cultural center in Washington, D. C. which would cost between \$35 and \$40 million.

The proposed center would be a multi-purpose building with auditoriums, theatres and halls of different sizes to accommodate a variety of events, including opera, ballet, symphonic and other musical groups, large and small.

The District of Columbia Auditorium Commission of 21 members, created by law of Congress in 1955, was charged with the responsibility of formulating plans for the design, location, financing and construction of the center. The report recently submitted bears the Commission's recommendation that the major costs of construction of the Center be raised by private subscription; that Congress will supply the land, and that revenue from the Center, in rentals, concessions and parking fees, be used to cover operating expenses.

President Eisenhower has written Mrs. Eugene Meyer, Chairman of the District of Columbia Auditorium Commission, "I am confident that, as the report is evaluated, there will be full realization of the contribution that the Commission has made in laying the groundwork for the further steps necessary to provide in our capital city a civic auditorium and cultural center worthy of our great nation."

In order to insure continuity of planning for the projected Cultural Center, bills have been introduced in the House and Senate to prolong the life of the Auditorium Commission until the Center is completed.

Future issues of AGMAzine will keep you informed of the progress of plans for the Cultural Center, a long overdue edifice which will give tangible recognition to America's cultural resources.

DECEASED

AGMA regrets to report the death of member Torquato Talucci, Philadelphia chorister, who passed away on March 22, 1957. Our condolences are sincerely extended to his family and friends.

Santa Fe Opera Signs Three Year Agreement with AGMA

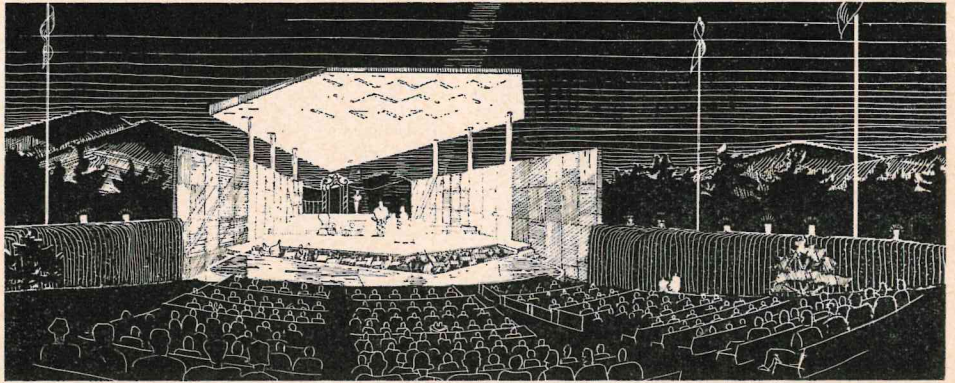
AGMA has recently completed negotiations with the Santa Fe Opera Association, Inc., of a three year agreement covering the conditions of employment of the performer, which can be re-opened for negotiation upon written notice of either parties by September 1, 1958.

Santa Fe, oldest capital city of the territory north of the Rio Grande, having been established during the early 17th century, is the seat of cultural life based upon the traditions of the Old World, and a rapidly growing mecca for tourists in search of the beauties of nature, and a fine and healthy climate. They will find there this summer a new lyric theatre, which will present six operas during the 1957 season, to be done in series, in order that the audience will have several operas to choose from during their sojourn in New Mexico. The theatre will be erected immediately north of Santa Fe, in a natural amphitheatre, with the magnificent Jamez Mountains in the background. The stage and back-stage storage rooms will be roofed over, as will be the dressing rooms for the artists and musicians. Every engineering effort has been made to achieve the finest of acoustical advantages for the projection of the music. The theatre will provide ample parking space for motorists. There will be installed every comfort for the listeners, including a heating apparatus to take away the chill which follows occasionally after sun-down.

Young artists will be recruited from the most talented groups available from the operatic stages of other companies, and also apprentices under scholarship grants; a wide training program will be undertaken for the artists chosen, who will be coached in the operas and be permitted to perform in them during the season. New, modern living accommodations and eating places of moderate cost will be provided, near the theatre, to the artists and students so that rehearsals and performances will be made more convenient to them. An orchestra of 32 musicians will be assembled from professional groups around the country.

The greater part of the repertory will be staged by Dr. Leopold Sachse, who formerly was the artistic director of the Hamburg State Opera, and also stage-directed for several seasons of opera at the Metropolitan, the New York City Center of Music and Drama, and also in Barcelona, Spain.

The General Director, John Crosby,



has been Assistant Director at the Columbia Opera Workshop in New York. Vernon Hammand, conductor of the American Opera Company of Philadelphia and associated with the Academy of Vocal Arts in that city, will be associated with the company in Santa Fe. Patton Campbell who has been associated with the current Broadway show, "Hole in the Head" will be the production designer. Robert Ackart, who has been the Assistant Stage Director of the Salzburg Festival, the Royal Opera of Covent Garden and manager of the Central City Opera House production of "The Ballad of Baby Doe" last season, as well as production manager of the Lyric Theatre of

Chicago, will be the production manager.

The operas planned for the first season will be "Madame Butterfly" (in English), "Ariadne Auf Naxos," "The Rake's Progress," "Cosi Fan Tutti," and a new work, "The Tower," by Marvin Levy.

One of the most unusual features of this operation will be that a security deposit of the total amount of the compensation for an eight week season will be posted with AGMA prior to the first rehearsal week. The artists, during the rehearsal week, will be compensated at \$75.00 each and first-class round-trip transportation from the artists' place of origin to Santa Fe and return will be guaranteed.

Travel Back to City of Origination Counted as Employment Time in Unemployment Insurance Board Ruling

AGMA achieved a major victory on behalf of its members, in a recent decision handed down by the New York State Unemployment Insurance Appeal Board. It was the Appeal Board's decision that claimants, while traveling back to the city of origination, were rendering services to the Employer and that the time spent in traveling was working time, and thus was part of the employment weeks needed to qualify for Unemployment Insurance.

This decision is an important gain for all artists in the performing field. The New York State Unemployment Insurance Law requires at least 20 weeks of employment in the 52 weeks immediately preceding the filing of the claim. Performers in AGMA, as well as in the other entertainment fields, often find this requirement very hard to meet and thus cannot qualify for benefits. Any additional time which they can claim as working time thus helps them to meet the

law's requirements.

At the time the case of Robert Ruddy came to AGMA's attention, Murray Bilmes was Assistant Executive Secretary of AGMA. Mr. Bilmes represented Mr. Ruddy at the first hearing and as a result, the referee requested that a brief be submitted. Murray Bilmes prepared a memorandum of law and fact, and it was submitted. All parties concerned had agreed that decision in the case of an additional claimant, Mary LeSawyer, would be governed by the decision reached in the Ruddy case.

Throughout these stages, Mr. Bilmes had the advice of AGMA's Counsel Jaffe, Becker and London, Mr. Jack London of that office having been the AGMA legal advisor.

Remember that time spent in traveling back to the city of origination has been ruled to be working time and is therefore included in your total period of employment.

Managements Under AGMA Agreements

The following companies have negotiated Basic Agreements with AGMA for the 1956-57 season.

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

Amato Opera Theatre
 American Opera Society, Inc.
 Baltimore Civic Opera Co.
 Cafarelli Opera Company
 Central City Opera Assn.
 Chattanooga Opera Assn.
 Chautauqua Institution
 Cincinnati Summer Opera Assn.
 City Center of Music and Drama
 Connecticut Opera Assn.
 Cosmopolitan Opera Co., San Francisco
 Clarence E. Cramer — Opera Festival
 Doolittle, James-Greek Theatre Assn.
 Educational Opera Company
 Florentine Opera Co. of Milwaukee
 Fort Worth Opera Assn.
 Guild Opera Company
 Hollywood Bowl Association
 Houston Grand Opera Association
 Jackson Opera Guild
 Long Island Opera Company, Inc.
 Los Angeles Conservatory of Music and Arts
 Lyric Theatre of Chicago
 Thomas Martin — Evening with Johann Strauss
 Metropolitan Opera Assn.
 Mobile Opera Guild
 National Negro Opera Foundation, Inc.
 N. B. C. Opera Company
 New England Opera Theatre, Inc.
 New Jersey State Opera Company, Inc.
 New Orleans Opera House Assn.
 Northwest Grand Opera Assn.
 Opera "57"
 Opera Guild of Greater Miami
 Opera Society of Washington
 Pavone, Father Leonard
 Philadelphia Grand Opera Co.
 Pittsburgh Opera, Inc.
 Albert Rosinger
 Shreveport Civic Opera Association
 St. Paul Civic Opera Assn.
 Suburban Concerts, Inc.
 Sun State Opera Federation, Tampa
 Symphony Society of San Antonio
 Tulsa Opera, Inc.
 Turnau Opera Players
 University of Puerto Rico
 University of Utah Theatre

BALLET

Carmen Amaya
 Ballet Basque de Biarritz
 Ballet Russe de Monte Carlo
 Chicago Ballet
 Jose Greco
 Kolo Ballet
 Kovach-Rabovsky
 Lola Montes
 National Ballet Guild of Canada
 New York City Ballet Company
 New York Negro Ballet
 Paris Ballet
 Royal Danish Ballet
 Royal Winnipeg Ballet
 San Francisco Ballet
 Maria Svetlova

CHORUS

Bach Aria Group
 Concert Choir
 De Paur Opera Gala
 Men of Song Enterprises, Inc.
 New York Pro Musica Antiqua
 Robert Shaw Chorale
 Roger Wagner Chorale
 Rossin-Walters Productions
 Schola Cantorum

SYMPHONY ASSOCIATIONS

Cincinnati Symphony Orchestra
 Kansas City Philharmonic Association
 Grand Rapids Symphony Orchestra
 Little Orchestra Society
 Phoenix Theatre
 Rhode Island Philharmonic Orchestra
 St. Louis Symphony Orchestra
 Southern California Symphony Assn.
 (Los Angeles Philharmonic)
 Stadium Concerts Inc.
 Toledo Symphony Orchestra
 Symphony Society of San Antonio
 Washington Square Association
 West Coast Opera Theatre

CONCERT MANAGERMENTS

Kenneth Allen Associates, Inc.
 113 West 57th Street
 New York City 19
 Laura Arnold
 545 Fifth Avenue
 New York City 36
 Roberta Bailey Concert Management
 345 Riverside Drive
 New York City
 Herbert Barrett
 250 West 57th Street
 New York City 19
 Bel Canto Theatrical Agency
 (Marie B. Sullam)
 55 West 42nd Street
 New York City
 David J. Bethea Theatrical Enterprises
 243 West 125 Street
 New York City 27
 Colbert-LaBerge Concert Management
 105 West 55th Street
 New York City 19
 Columbia Artists Management Inc.
 (including Community Concerts)
 113 West 57th Street
 New York City 19
 Concert Associates
 36 West 57th Street
 New York City
 Giorgio D'Andria
 National Opera Company
 1005 Carnegie Hall
 New York City 19
 Elwood Emerick
 342 Madison Avenue
 New York City 17
 Frank L. Esternaux Agency
 (Central Artists Management, Inc.)
 113 West 57th Street
 The Friedberg Management
 113 West 57th Street
 New York City 19
 Sylvia Hahlo Theatrical Agency
 113 West 57th Street
 New York City 19
 Hans J. Hofmann
 200 West 58th Street
 New York City 19
 Hurok Attractions, Inc.
 711 Fifth Avenue
 New York City 22
 Inter-Allied Artists Corp.
 119 West 57th Street
 New York City 19
 Lauren-Walden Associates, Inc.
 16 West 55th Street
 New York City 19
 David Libidins
 113 West 57th Street
 New York City 19
 Ludwig Lustig
 11 West 42nd Street
 New York City 36
 Matthews-Birkin Associates
 522 Fifth Avenue
 New York City
 Meyer Management Corporation
 335 West 49th Street
 New York City 19
 William Morris Agency
 1740 Broadway
 New York City 19
 Musical Artists
 Susan Pimsleur
 119 West 57th Street
 New York City 19
 National Artists Corp.
 711 Fifth Avenue
 New York City 22
 Emmy Niclas
 147 West 55th Street
 New York City 19
 Ralph A. Rogers Associates
 6533 Hollywood Boulevard, #201
 Los Angeles 28, California
 David W. Rubin
 Artists Management Inc.
 113 West 57th Street
 New York City 19
 Felix W. Salmaggi Associates
 511 Fifth Avenue
 New York City
 William L. Stein, Inc.
 113 West 57th Street
 New York City 19
 Olga Troughton
 1270 Sixth Avenue
 New York City 20
 Vincent Attractions, Inc.
 119 West 57th Street
 New York City 19
 WCB Artists and Concert Management
 236 West 55th Street
 New York City 19
 Roland A. Wilford Associates, Inc.
 119 West 57th Street
 New York City 19
 Carl Yost
 789 Madison Avenue
 New York City 21

OTHER

Ojai Festival

Ruling on Unemployment Insurance Tax

In a ruling handed down recently by the New York State Unemployment Insurance Appeals Board, the management of the Ballet Russe de Monte Carlo is required to make full payment of unemployment insurance tax for its dancers. Formerly, the Employer had been making only half-payments, on the assumption that a U. S. Treasury ruling allowing such reduction on withholding tax of performers on tour applied equally to unemployment insurance.

The Treasury regulation permits reduced withholding tax on the ground that a touring performer has greatly increased professional expenses, which would substantially decrease the amount of income tax payable. It would presumably involve a hardship, particularly for moderate-income performers, to have the full amount withheld at a time when living expenses are greatly increased. The Treasury Department permits half-withholding, therefore, if the performer requests it.

The test case was brought before the Appeals Board by AGMA, in behalf of dancer Eugene Slavin.

Drug Plan A Saving Service

Drug Plan, which offers AGMA members substantial savings in the purchase of medicine, vitamins, drug and sundry products, completed two years of operation in December of 1956 and reports that 269 members have availed themselves of this service.

Drug Plan's services as an exclusive trade union pharmacy have grown to the point where their prescription department is now dispensing an average of 250 prescriptions daily.

AGMA members who may not be aware of the functioning of Drug Plan are advised that they can effect considerable economy in their drug, vitamin and other purchases in person, at the offices of Drug Plan, 220 West 42nd Street, or may make purchases by mail, if that is more convenient. Enclose your Drug Plan identification card with your order; the card is mailed back to you with your purchases.

In addition to the regular savings which Drug Plan offers to union members, the Plan saves you the charges normally incurred for a C.O.D. mailing, by enclosing your bill with the order.

San Franciscans Have Heart!

Miss Dora Di Tano, rehearsal accompanist for the San Francisco Opera Chorus, was recently ill for several months.

The Chorus voted to contribute to the cost of her illness and collected \$287.35, to help with expenses.

The San Francisco Opera Company has generously offered to double this amount and add it to the already collected funds, thus trebling the amount of the gift.

Miss Di Tano has faithfully served this organization for twenty years and was sorely missed by her co-workers during the past season.

Miss Di Tano expressed her gratitude in an open letter to the San Francisco Opera Chorus and AGMA.

**Don't Forget
To Vote!**

Gross Income Report Due to Establish Dues Classification

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 they may be placed in the appropriate dues category for August payment.

Inquiry this year was sent to all mem-

bers with instructions to complete the schedule enclosed with the notice and 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 no later than May 31st.

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