

AGMAZINE

VOLUME XIII, NO. 4

OFFICIAL ORGAN OF THE AMERICAN GUILD OF MUSICAL ARTISTS, A.F.L.-C.I.O.

APRIL, 1961

Full Slate of Officers, New Board Members to be Elected

Here are your candidates for National Office and for AGMA's Board of Governors.

Your vote will count if you are an active member in good standing whose dues are paid up to February 1, 1961.

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

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

*Note that presently incumbent members of the Board of Governors, who are running for re-election, are indicated by a * next to their names.*

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

York City 23 and must be mailed in sufficient time to reach that office no later than **MONDAY, MAY 31, 1961 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.

NATIONAL OFFICERS

PRESIDENT



* John Brownlee

Soloist. 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. Served on following Committees: 20 Year Celebration, Dues Review, Public Relations, Finance, Lawrence Tibbett Memorial, AGMA-Equity Merger, 4 A's Interchangeability Committee, Trustee of AGMA 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 Committee on the Arts, National Cultural Center. Member, Board of Trustees, Bagby Music Lovers Foundation and the Naumberg Foundation.

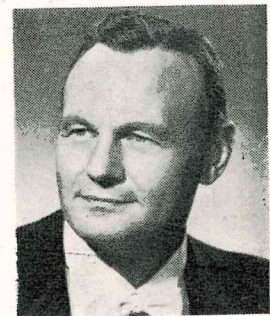


Risë Stevens

Soloist. Member of AGMA since 1938. Leading singer, Metropolitan Opera Company with which she has been associated 22 years. Star of six fields: opera, recital, television, radio, recordings and motion pictures. 49 roles of which most famous are "Carmen," "Rosenkavalier," "Orfeo" and "Delilah." International tours in concert and opera,

including appearances with La Scala, Milan; Glyndebourne Festival; Vienna State Opera; Paris Opera; Prague Opera; Teatro Colon, Buenos Aires; Athens Festival. Concerts in Moscow and Leningrad prompted Bolshoi Opera to invite her to sing "Carmen" and "Khovantchina" in Moscow any time she cared to return to Russia. Has appeared on almost every major radio and Television program. Starred in three major motion pictures. Contract with RCA Victor records. First Metropolitan Opera star ever to create a world-premiere of an Italian Opera in Italy ("The Devil's Daughter" by Mortari). Only prima donna to sing at the ground-breaking ceremony for Lincoln Center for the Performing Arts, New York City.

FIRST VICE-PRESIDENT



Walter Cassell

(Continued on page 3)

Democracy In Trade Unions



In a democratic country, everyone is certainly for democracy in all aspects of that country's life. This includes the political scene, both local and national, as well as organizations of a more private nature and, most particularly, trade unions. What

does democracy mean? To me it means the right of every individual to have the opportunity to participate directly, or through an elected representative, in the workings and decisions of the organization and, most important, the opportunity, freely and periodically to elect such representatives. In a union, this means the right to attend meetings, to be given the opportunity to voice an opinion and to cast a vote when issues have to be decided. It also means that the individual member must have the free and uncoerced right to elect representatives of his own choice.

One would judge by reading the American press that of all places in the American society, it is the trade union field where democratic rights are least available and more often suppressed than anywhere else. This may be true in some cases but, generally, the lack of democracy in a union stems not from the absence of the right of a member to exercise this franchise, but from a lack of a desire or a failure by him to exercise this right. Every union that I know of, and more specifically in the performing arts, complains of the lack of attendance at membership meetings and the small percentage of votes cast in elections or in referendums. This small vote is particularly astonishing in mail referendums where the member does not even have to trouble himself to go to a meeting to cast his ballot. The amount of time and money that is spent by Boards, officers and executives of unions in cajoling, urging, exhorting and pleading with members to exercise their rights is extraordinary.

A special illustration can be cited from AGMA itself. The critics of democracy in the trade union movement often say that meetings of union governing bodies are shrouded in secrecy and members do not know, or have the opportunity to find out, what goes on or what is decided by their officers. Two years ago, the AGMA Board of Governors voted to

invite members to attend Board meetings here in New York City. Ten such invitations go out each week using the AGMA membership list in rotation. I would judge that at 90% of the Board meetings, not one of those 10 members has shown up and that at others, maybe one and, in rare instances, two have come. The Board has thrown the shutters wide open to show how it works, what problems it faces and on what basis it makes its decisions, yet less than 1% of the membership ever finds the time or has the interest to find out.

Another election for both National Officers and Board Members faces the AGMA membership in the next two months. The election will be by mail, as you all know, and all a member has to do is to read AGMAZINE first to learn about the candidates and their background, take a pencil and spend 5 to 10 minutes making a cross in about two or three dozen places. Yet, with all this ease in voting in this election, the highest percentage of returns that AGMA has ever received has been 50.3. This is a shocking state of affairs and makes one wonder whether it is the lack of democracy that produces membership disinterest and apathy or wheth-

er too much democracy. This point may have a cynical ring, but I'm sure that the members would be aroused to fury if they did not have the right to vote, or to nominate or to attend membership meetings, or to come to a Board of Governors meeting. Yet what is one to think when the results prove so meagre and both attendance and voting is limited not only to a minority of the total membership but generally to the same group of individuals?

AGMA members know that their union is a democratic organization and democratically cherish their right to participate and to vote. Yet if they do not exercise this right some day, possibly, the tenor of AGMA may change. The greatest loser will be the AGMA member himself, and he will have no one but himself to blame.

These words of mine may sound "preachy" but I don't know of any other way of bringing to the AGMA members' attention the shame and tragedy which results from membership apathy. Let us reverse the trend and deny the doom-sayers. There is democracy in unions and particularly in AGMA because members *do* exercise their rights. Vote in this coming election!

AGMAZINE

SANDRA MUNSELL, *Editor*

VOLUME XIII, NO. 4

APRIL, 1961

JOHN BROWNLEE
President

JASCHA HEIFETZ
1st Vice-President

GEORGE LONDON
2nd Vice-President

BETTY STONE
3rd Vice-President

REGINA RESNIK
4th Vice-President

LLOYD HARRIS
5th Vice-President

LAWRENCE DAVIDSON
Treasurer

ANN AYARS
Recording Secretary

HYMAN R. FAINE
Executive Secretary

HOWARD M. LARAMY
Asst. Exec. Secy.

DELOYD TIBBS
Asst. Exec. Secy.

ANNE E. MENYUK
Financial Secretary

OFFICES: 1841 Broadway • New York 23, New York Telephone: COLUMBUS 5-3687

BECKER & LONDON
Counsel

Chicago

SANFORD WOLFF
1 North La Salle Street
Financial 6-6677

New Orleans

EARL VON HOVEN
621 La Barre Road
Jefferson Parish, Louisiana

Philadelphia

EDWARD DAVIS
215 S. Broad Street
Kingsley 5-4310

San Francisco

DIANA FIVEY
436 O'Farrell Street
PRospect 5-3070

Los Angeles

LEE HARRIS
6636 Hollywood Blvd.
Hollywood 28, Calif.
Hollywood 2-2334

Northwest

GEORGE PECKHAM
704 Bellevue North
Seattle 2, Washington
EAsT 3-0438

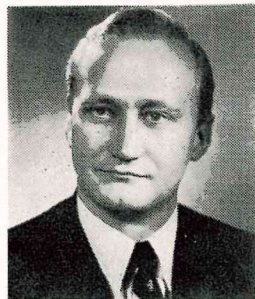
Canada

LARRY H. McCANCE
519 Jarvis Street
Toronto 5, Ontario
WALnut 4-6532

Candidates for National Office

Walter Cassell

Soloist. Member, AFTRA, Equity. Member, AGMA Concert Artists Committee. Member, Metropolitan Opera Company. Also appears with New York City Opera Company, NBC Opera, San Antonio Opera Festival, Philadelphia Grand Opera, St. Louis, Central City, Northwest Grand and New Orleans Opera Companies. Soloist with leading orchestras, in recital and on major networks. Soloist with Philadelphia Orchestra.



William
Wildermann



Herb
Kummel



Regina
Resnik

Soloist. Member of AGMA 15 years. Chairman, 20th Anniversary Conference, 1959; AGMA Showcase Committee. Currently 4th Vice-President of AGMA. Member of AFTRA and AGVA. Metropolitan Opera Company, Vienna State Opera, Royal Opera, Covent Garden; Teatro Colon, Buenos Aires; Staatsoper, Stuttgart; Salsburg Festival; Bayreuth Festival.

Soloist. Born in Stuttgart, Germany; brought to America as a child; entire education is "Made in U.S.A." Leading basso of the Metropolitan Opera for the past five years. Also leading basso of the Chicago Lyric Opera, where he returns this fall for his sixth season. Has sung all over the U.S.A., in Canada, the West Indies, etc.; also for one season in Germany. Has also appeared in such Broadway productions as "Regina" ("The Little Foxes") and "My Darlin' Aida," plus radio, recordings and television.

Dancer. Graduate of School of American Ballet; Member of Ballet Russe de Monte Carlo; American Ballet Theatre. Solo dancer in New York, Europe, including Israel. Concerts, TV, Opera, etc. Graduate of New York University School of Commerce; additional study in engineering at Muhlenberg College, Cornell University, Rensselaer Polytechnic Institute. Former Lieutenant, United States Navy; served in the Pacific on aircraft carriers. Professional director and consultant in the camping field, youth and adult.

FOURTH VICE-PRESIDENT



Elisabeth
Hoepfel

Miss Hoepfel is unopposed for this post.

FIFTH VICE-PRESIDENT

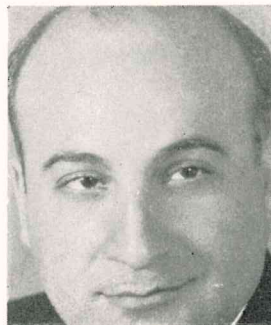


Robert
Ackart

Stage Director. Member of AGMA since 1954. Member, Executive Planning Committee ("Showcase"); Committee on Equity Merger; Dues Committee, Public Relations, Audition Review; New York Area Nominating Committee. AGMA delegate, Dance Theatre,

(Continued on next page)

THIRD VICE-PRESIDENT



Frank
D'Elia

Chorister. Member of AGMA 21 years; 2 years G.O.C.A. Served on Metropolitan Opera Chorus Negotiations about 14 years; member of committee that negotiated and spearheaded at Met severance pay, Social Security, Unemployment Insurance, Hospitalization, etc. Served as AGMA delegate at Metropolitan Opera about 10 years. Member of AFTRA. 12 years as free lance soloist; 20 years as chorister, Metropolitan Opera; Cincinnati Zoo Opera, 1960 summer season. "Have always, in ten years as a Board member, fought for choristers' rights especially when managers wished to reduce chorus total."

SECOND VICE-PRESIDENT



*George
London

Soloist. Member of AGMA for 20 years. Member of AFTRA. Member of Metropolitan Opera since 1951. Has sung in all principal theatres in the world, including the Vienna Opera, La Scala, Milan; Teatro Colon, Buenos Aires; Salzburg; Bayreuth; Edinburgh Festival, etc. "I am dedicated to the continuous improvement of working conditions for all soloists and chorus members under AGMA's jurisdiction and to increased opportunities for all American artists through the implementation of government subsidies."

Officer and Board of Governors Candidates

Berlin, and Ballets Basques de Biarritz. Has served on Board of Governors. Professional career: Metropolitan Opera, Salzburg Festival, Central City, Covent Garden, San Francisco Opera. Formerly Production Director with Chicago Lyric and Santa Fe Operas.



**Frank
Hobi**

Dancer. Member of AGMA for 20 years. Member, AGMA-Equity Merger Committee. Delegate, Ballet Russe de Monte Carlo and New York City Ballet. Has served on Board of Governors. Member of Equity. Principal male dancer in Ballet Russe and New York City Ballet Companies. Co-director of Royal Winnipeg Ballet, 1956-57. Stage Manager for New York City Ballet for 2 years. Now teaching ballet.

TREASURER



***Lawrence
Davidson**

Soloist. Member of AGMA since 1947. Member of 4A's Interchangeability Committee; AGMA Showcase Committee; Finance Committee re: Investment Program; Chairman, Life Insurance Committee. Delegate, Metropolitan Opera Company. Member of AFTRA and Equity. Has served on Board of Governors. With Metropolitan Opera since 1947; has sung with Cincinnati, New Orleans, Miami, Tulsa, Cosmopolitan, Central City, Hartford, Montreal Opera Companies. Recent orchestra appearances with Boston Pops and Israel Philharmonic. RCA Victor and Columbia

recordings. Artist in Residence at Newark State College. Cantor of Congregation Shaaray Tefila, New York City.



**Barry
Morell**

Soloist. Leading tenor, Metropolitan Opera. Guest appearances with Chicago Lyric Opera, Cincinnati Zoo Opera, Cosmopolitan Opera, San Francisco Opera; Empire State Music Festival; Havana Opera; Lewisohn Stadium; New York City Opera; Philadelphia Grand Opera; Pittsburgh Opera; Robin Hood Dell, Tulsa Opera. Member, Metropolitan Opera Negotiating Committee.

RECORDING SECRETARY



***Ann
Ayars**

Soloist. Member of AGMA since 1947. Member, 20th Anniversary Committee, Nominating Committee (4 times) Dues, Public Relations, Executive Planning, Merger Committees; Member, 4A's Board. Negotiating Committees with City Center and concert managers. Has served on Board of Governors. Member of AFTRA, Equity, SAG. "Dear Fellow Members: I hope that my record of service to AGMA will assure you of my devotion to the welfare of my colleagues and the union, and of my sincere determination (whether I am re-elected to office or not) to continue to work for the democratic principles for which I have always stood, and for the strengthening of AGMA, both within the field and in the eyes of the nation."



**Ruth
Kobart**

Soloist. Member of AGMA 13 years. Delegate, NBC Opera Company on tour and New York City Opera Company, Spring 1960 tour. Member, AFTRA, Equity, AGVA. Debut with Lemonade Opera Company. Performances with NBC-TV Opera Company, Dallas Civic Opera, Cincinnati Summer Opera and City Center. On Broadway in "Pipe Dream" (1955-56) and "Maria Golovin" (1958). Sang in 3 productions at Brussels World's Fair (1958). Frequent appearances with Little Orchestra Society.

Board of Governors

NEW YORK AREA

12 Vacancies

(3 Solo Singers; 1 Instrumentalist;
1 Stage Director; 4 Choristers;
3 Dancers)

SINGERS

*Frances Bible



Member of AGMA for 15 years. Member, Executive Planning Committee. Member, New York City Opera, San Francisco Opera, NBC Opera, Glyndebourne Opera, New Orleans Opera, Houston Opera, San Antonio Opera, Miami Opera. Graduate of Institute of Musical Art and Juilliard Graduate School. Member of AFTRA and Actors' Equity. Has previously served on Board of Governors of AGMA.

Lydia Edwards



Member of AGMA for more than 15 years. Has served as member of Board of Governors with an excellent record for attendance at meetings; member of AFTRA Formation Committee. Has sung with New York City Center Opera Company, Connecticut Opera Guild, Wagner Opera Company, 1960 season;

Board of Governors Candidates

Miami Opera Guild; concerts, church, synagogue.

Eileen Farrell



Has been member of AGMA since 1947. Member of AFTRA and AGVA. Has appeared in opera, concert, on Television and radio; recordings; leading singer Metropolitan Opera Company.

*Ralph Herbert



Solo Singer and Stage Director. For last 2 seasons, Stage Director at Metropolitan Opera—'Figaro,' 'La Boheme,' 'Rigoletto,' 'Tristan,' 'Carmen.' Member, Metropolitan Opera Company, San Francisco Opera Company and, by special arrangement, with New York City Opera Company. Principal roles with NBC-TV Opera on Television and on tour. Soloist with major symphony orchestras, including New York Philharmonic, Dallas Symphony, Philadelphia Orchestra, Buffalo Philharmonic, Berkshire Music Festival. Appeared as 'Eisenstein' in "Rosalinda" on Broadway, a role he has sung over 900 times in America and abroad. Has been Stage Director and dramatic teacher for Mannes College since 1941. Member of AFTRA and Actors' Equity. Has been member of AGMA Board of Governors.

Muriel Rahn



Member, AGMA, 14 years. Member, Nominating Committee, 1958. AGMA Representative to 4A's Board and to Television Authority. Member of committee that established minimum for opera roles; member of 20th Anniversary Celebration Committee. Member AFTRA, Equity and AGVA. AGMA delegate, National Negro Opera Company. Original 'Carmen' of "Carmen Jones"; appearances with San Carlo, Salmaggi, National Negro Opera and other companies; soloist with leading symphony orchestras. 1959-60 season appeared in opera in Yugoslavia, concerts in France, recorded 5 albums in Germany; musical director Staatliche Bühnen production

"Ein Engel in der Leitung" now in repertory, Frankfurt-am-Main.

Marshall Stone



Member of AGMA 4 years. Has served on Negotiating Committee for New York City Opera contract, 1958-60; delegate, New York City Opera and Musica Viva. Member of Actors' Equity. Has appeared as soloist with Philadelphia Lyric Opera, Wagner Opera, Brooklyn Opera, Amato Opera, Community Stages, Musica Viva; also in musical comedy, both touring and summer companies. Has had previous experience as chorister with Metropolitan Opera Company, New York City Opera. "My present experience as soloist and previous experience as chorister have given me an invaluable knowledge of problems affecting both categories and a desire to banish these problems."

INSTRUMENTALISTS

Seymour Lipkin



Instrumentalist. Member of AGMA since 1948. Member, Management-Artist Relations Committee. Former child prodigy who played piano at three and gave his first concert at four. Annual concert tours of United States and Europe. Soloist and Assistant Conductor, New York Philharmonic tour of Europe and Russia, 1959. One of three Assistant Conductors, New York Philharmonic, 1959-60. Recipient of Ford Foundation Grant to commission and perform new work, 1960. Has appeared as guest soloist with 30 American symphony orchestras. Winner, Rachmaninoff Fund Award.

DANCERS

Herbert Kummel

Since Mr. Kummel is also running for an officership, his biography is given in full with those of other candidates for officerships.

Tilda Morse



Dancer - choreographer. Member of AGMA since 1943. Member, Nominating Committee; AGMA-Equity Merger Committee; 20 Anniversary Committee; "Showcase" Committee; Metropolitan Opera Negotiations Committee. Served as AGMA ballet delegate, Metropolitan Opera Company 1945-50. "While working with other companies, there have been numerous occasions of union affairs on which I was consulted." Served two terms as 5th Vice-President; served on Board of Governors. Member, Equity. Appeared with Metropolitan Opera, Opera Guild of Greater Miami, Connecticut Opera Association, Puerto Rico Opera Festival, Philadelphia Lyric Opera Company, Little Orchestra Society, Jacob's Pillow concerts. Has also had extensive experience in other fields of theatre. "Ways and means for more interest and participation of membership in the affairs of AGMA so that we may serve all well."

Felix Smith



Member of AGMA 7 years. Has served on Ballet Theatre Basic Agreement Committee; member 1958, negotiating final proposals with management; Chairman 1960; Company AGMA Advisor 1960-61; coordinating delegate, rotation system. Delegate, American Ballet Theatre. Member of Actors' Equity and SEG. Since 1952 has appeared in motion pictures, and with Los Angeles Light Operas, on Television; seven years with Ballet Theatre. "Through AGMA we have gained tremendous ground as artists in the United States, not by trying to 'win' but through discerning what is right and best for all interests."

Joan Fisher Wilder



Guest appearances with concert companies and symphony orchestras throughout country. American Ballet Theatre, Metropolitan Opera Ballet. Choreographer, summer stock and opera. Television appearances.

(Continued on next page)

Your Board of Governors Candidates

Rochelle Zide



Member of AGMA 7 years. Member of Ballet Negotiating Committee. Has served as delegate with Ballet Russe de Monte Carlo. Soloist with Ballet Russe de Monte Carlo, Robert Joffrey Ballet, City Center Opera Ballet. Served on AGMA Board of Governors to which appointed as replacement in 1957.

CHORISTERS

Pearle R. Goldsmith



Opera Chorister. Member of AGMA since 1941 (when GOCA joined AGMA). Served on Free-Lance Choral Committee, Negotiating Committee of New York City Center and Wagner Opera Company. Member of Grievance Committee for Free-Lance Choristers, and Negotiating Committee for Free-Lance Choristers. Delegate with opera companies on single performances. Has sung with Metropolitan Opera, Cincinnati Opera, Wagner, Empire State and New York City Opera Companies. Member of AFTRA.

Frances Haeger



Opera Chorister. Member of AGMA 18 years. Member, Metropolitan Opera chorus 17 years. Metropolitan chorus delegate 1953-54 and 1958-61. Member of Negotiating Committee and of Nominating Committee, 1954. Has also appeared with Chicago Opera chorus; concert work. Bachelor's degree, American Conservatory of Music, Chicago. Member of Board of Governors, 1954-57.

*Joseph Hancock



Opera Chorister. Board member for several terms. Has served on many AGMA Committees for more than fifteen years, including Committee for wages and working conditions in Popular-Priced Opera field; Classification of Roles Committee, Welfare Committee, Awards Committee; makes visits to sick and retired members. Has sung with New York Opera Festival, Washington, D.C.;

Brooklyn Opera Company, Wagner Opera Company, Staten Island Opera Company. AGMA delegate with several opera companies.

Edson Hoel



Opera Chorister. Member of AGMA since 1946, joining as member of San Francisco Opera chorus. Chorus delegate from San Francisco Area to AGMA National Convention in 1950. Has served as delegate with Cincinnati Summer Opera, Puerto Rico Opera and City Center Opera. Appointed to Board of Governors as replacement in 1956 and again in 1959. Member, 1957 Negotiating Committee, City Center Opera.

David Kennedy



Concert Chorister. Member, Negotiating Committee for Choral Basic Agreement, 1959-61. Member, AFTRA and Equity. Toured 3 seasons with Karlsrud Chorale and Ralph Hunter's Cavalcade of Song, American Opera Society; NBC-TV Opera, CBS-TV, Jones Beach Theatre. "Having served on Committee for Basic Agreement for choral groups, hope to have opportunity of serving you again. Stand ready and willing to do so to best of my ability."

Betty Stone



Opera Chorister. "Have served four terms as Third Vice-President. In the interest of democracy, I choose to vacate this office in favor of new candidates." Member, AGMA Nominating Committee, Annual Merit Award Committee, Actors' Fund Committee for Blood Bank Drive, AGMA Committee to discuss question of special rate for students, etc. Member, Metropolitan Opera Company chorus for 15 years.

*Mara Yavne



Opera Chorister. Member of AGMA from its beginnings. Elected to Board of Governors for 3 year term in 1958. Has sung with Metropolitan Opera Company and New York City Center Opera,

Cincinnati Opera, Jones Beach Productions. Member of Equity. Member of many AGMA Committees including Free Lance Choral Committee, City Center Opera Negotiating Committee.

STAGE DIRECTORS

*Robert Ackart

Since Mr. Ackart is also running for an officership, his biography is given in full with those of other candidates for officerships.

Victor Andoga



Member of AGMA 21 years. Member, Stage Managers and Directors Committee, 1958. Staged "Boris Godounov" 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 Television; Philadelphia La Scala Opera Company, Cincinnati Summer Opera Guild. Former associate producer, Radio City Music Hall; Stage Director, Canadian Opera Guild.

Ronald Bates



Member of AGMA 5 years. Member of Actors' Equity. Stage Manager, first NBC tour; Assistant Stage Manager, Mozart Festival; Stage Manager, Chavez Opera, Columbia University, Stage Manager, New York City Ballet, four years.

J. Edgar Joseph



Member of AGMA 51½ years. Member, Negotiating Committee, City Center Opera, 1960; Member of Actors' Equity and Local 802, AFM, 1932-1942 Chicago Civic Opera. Equity: singer, stage manager, musicals and plays, in stock and on Broadway, 1942-1948. Own opera company, "Opera For Americans" in 1949. AGMA: Assistant Stage Director, New York City Opera 1955 to present.

Your Candidates for Board of Governors

LOS ANGELES AREA

4 Vacancies

(1 Soloist; 2 Choristers; 1 Dancer)

SOLOISTS

*Richard Robinson



Member of AGMA 12 years. Member, Executive Committee, Los Angeles Area. Has served as member of Board of Governors. Member, AFTRA and SAG. Has sung as soloist with Los Angeles Philharmonic, New York Philharmonic. Has toured in Europe as soloist with Igor Stravinsky. Recorded for Columbia Records two compositions by Stravinsky who directed. Soloist in Ojai Festival, La Jolla Festival, Los Angeles Music Festival.

CHORISTERS

*John E. Radic



Opera Chorister. Charter member of AGMA. Member, Los Angeles Area Executive Committee 2 terms; member, Board of Governors, 3 terms. AGMA delegate, Hollywood Bowl. Member of SAG. For many seasons with San Francisco Opera; also with Chicago Opera, San Carlo, Los Angeles Opera Companies; Verdi Opera Company of Los Angeles. Appearances in motion pictures, radio; concert artist. Knows approximately 70 opera choruses and 18 leading tenor roles. Has sung as soloist all over the United States.

Paul Salamunovich



Concert Chorister. Member of AGMA 12 years. Member, Los Angeles Executive Committee. Member of AFTRA and SAG. Assistant Director, Roger Wagner Chorale. Associated with Roger Wagner for 21 years. Is an original member of Chorale and has toured Europe and United States with group; appeared on television programs, in motion pictures and all recordings featuring the Chorale. Organist and Choir Director of St. Charles Church, North Hollywood and conducted the choir in motion pictures ("The Great Imposter" and

"Pepe"), on national television programs and recordings. Director of Choral Music, Mount St. Mary's College, Los Angeles.

DANCERS

*Serge Oukrainsky



Choreographer. Member of AGMA since 1936. Member, Los Angeles Executive Committee. Created choreography for 20 full-length ballets, 47 opera ballets, 4 motion pictures. Choreographer of ballet for "Aida" as first operatic performance on the West Coast under the jurisdiction of AGMA (1937). Creator of first original American ballet in 1922. Organized Pavley-Oukrainsky Ballet Company which toured North and South America as well as abroad. Company was for many years the official ballet of the Chicago Grand Opera Company. Came to America as partner of Anna Pavlova, as well as solo dancer.

SAN FRANCISCO AREA

3 Vacancies

(1 Soloist; 2 Choristers)

SOLOISTS

*Winther Anderson

AGMAZINE regrets that repeated efforts to secure a photograph and biographical material were unsuccessful at the time of going to press. Mr. Anderson was elected to the Board of Governors in 1958.

CHORISTERS

*Galliano Daneluz



Opera Chorister. Member of AGMA for 21 years. Executive Chairman, San Francisco Area for 16 years. Has sung with San Francisco Opera, Pacific Opera, Russian Opera, Cosmopolitan Opera; San Francisco delegate, San Carlo Opera; Sadler's Wells Ballet. Member of AFTRA. Has done numerous small parts with major companies and has been "on board" since choristers were included in AGMA. Has been on Negotiating Committee for 16 years. "Have once again been the unanimous choice for Executive Chairman and at this date, am negotiating with San Fran-

cisco Opera for 1961. Instrumental in signing of San Francisco Symphony, 1961; San Francisco Opera, Spring season; Russian Opera, 1961."

Pierce W. Murphy

Opera Chorister. Member of AGMA 7 years. Member, San Francisco Executive Committee. Seven years as chorister with San Francisco Opera.

PHILADELPHIA AREA

2 Vacancies

(1 Soloist; 1 Dancer)

SOLOISTS

Walter Knetlar



Member of AGMA 16 years. Member, National Board of Governors. Chairman, Audition Committee, Philadelphia Area, for AGMA. Artist representative, Philadelphia. Has appeared with Philadelphia Grand Opera, Philadelphia Lyric Grand Opera, Philadelphia La Scala Opera, Cincinnati Summer Opera, San Carlo Opera, Hartford Opera, Wagner Opera, New York Opera Festival.

Marilyn Hagist



Member of AGMA 9 years. Appearances with Philadelphia La Scala Opera, San Carlo Opera, Lambertville Music Circus, Thomas Cannon Concert Group, Philadelphia Lyric Opera; prima ballerina of Philadelphia Grand Opera.

CHICAGO AREA

1 Vacancy

(1 Dancer)

DANCERS

Carol Flemming



Member of AGMA 1½ years. Member of Equity. Presently AGMA representative for Chicago Opera ballet. Has danced two seasons, Lyric Opera of Chicago, and on two tours, Chicago Opera ballet. Has worked in summer stock at Oakdale and Warwick Musical Theatres, in Connecticut and Rhode Island.

(Continued on next page)

NEW ORLEANS AREA

1 Vacancy

(1 Soloist)

SOLOISTS

*Arthur Cosenza



Member of AGMA since 1947. Member of Board of Governors many terms. Came to New Orleans in 1954. was elected to Board of Governors in 1955. After singing with leading opera companies in the East and Canada, made home in New Orleans where he is now head of Opera Department of Loyola University, and Director of Opera for the New Orleans Recreation Department. Besides singing with several opera companies in the South, he has recently been engaged as Stage Director for the Jackson Opera Guild, the Experimental Opera Theatre of America, and the New Orleans Opera House Association. Member of AGVA.

AGMANS and the Blood Bank

Actors' Fund Blood Bank Day was held on March 13th and the report shows 116 members of unions in the entertainment field volunteered as donors. Leading donors were members of Actors' Equity, with 64 precious pints; AFTRA members contributed 24. **It is regrettable to report that there is no representation for AGMA noted on the list.**

The Blood Bank functions for all members of the unions in the entertainment field. It is there to meet *your* needs . . . if you should need it.

Actors' Equity members know this . . . and do something about it. So do AFTRA members. So do members of the Press Agents and Managers Union, the Treasurers Union and dozens of other unions in the field.

Next time the Actors' Fund announces a Blood Bank Day, it will be announced in AGMAZine. That day, please take time out to keep a date with life!

Backstage Noises



When Rowan Tudor was a starry-eyed apprentice believing anything an opera singer might tell him, he eagerly accepted a chance to "super" at the Met.

He was taken in hand by a member of the chorus, who said, "Look, young fellow, I don't want to see them play their practical jokes on you. So you do what I tell you—don't let any of 'em talk you into leaving the stage. Also, don't let 'em take your props away from you. They will try; but it'll just be jealousy."

The kind-hearted chorister then gave the very tall Tudor a gleaming crown upon a white satin pillow.

"Remember—hold this high in front of you, and don't take any guff."

The opera, new to Tudor, was "Carmen".

In Act II, prominent among the crowd flooding into Lilas Pastia's inn, to honor 'Escamillo,' was the giant Tudor, certain of his task and resolved not to let any of "them" confuse him. He held his precious burden high, as he stood in the forefront of the motley crowd.

He smiled inwardly; for "they" were indeed trying to fool him! Some nudged him,—in vain, for he was too big and strong. Others whispered nonsense, like "Get off the stage, you fool!"

Then, on bounded the great Lawrence Tibbett! How Rowan glowed with happiness and pride! For a moment.

As Tibbett passed by, he hissed, "Who-EVER put you up to this,—get that THING off the stage. NOW!"

Somehow, Tudor found himself knee-high to the shortest runt on stage. He left, quickly, quietly, permanently.

* * *

Let's hear from YOU!

—EMILE RENAN

Attendance Record of Board Members

June 13, 1960 through March 13, 1961 during which 33 Board meetings were held

OFFICERS

John Brownlee	14
George London	4
Betty Stone	15
Regina Resnik	7
Lloyd Harris	12
Lawrence Davidson	8
Ann Ayars	12

BOARD OF GOVERNORS

Robert Ackart	14
Adele Addison	6
Suzanne Ames	11
Maria Avellis	7
Arthur Backgren	11
Frances Bible	3
Hans Busch	0
Walter Cassel	6
Eugene Conley	0
*Diana Coon	0
Phyllis Curtin	1
Carlton Gauld	14
Marion Giddens	9
Joseph Hancock	15
Ralph Herbert	6

Frank Hobi	12
Elisabeth Hoepfel	26
Lynda Jordan	16
Frank Karian	7
Norman Kelley	8
Florence Kopleff	7
Wynema McKinley Fox	11
Brenda Lewis	0
Darrell Notara	0
Thomas Powell	4
Tom Pyle	10
Emile Renan	7
May Savage	10
Howard Sayette	1
Glen Tetley	0
Giorgio Tezzi	3
John Trehy	4
Theodor Uppman	2
Luigi Vellucci	21
Maria Yauger	5
Mara Yavne	20
Frances Yeend	2

*—Indicates member who was appointed to Board as replacement in November, 1960

DECEASED

DR. LEOPOLD SACHSE

One of the most beloved figures in the music world, Dr. Leopold Sachse, died April 3rd in Englewood Cliffs, New Jersey, at the age of 81. A member of AGMA since its founding, Dr. Sachse served the Guild and his fellow-members enthusiastically and industriously for many years. He was a member of the Board of Governors for several terms, an officer many times, and his unselfish and untiring efforts in behalf of AGMA were acknowledged when he was a co-winner of the first Annual Merit Award of AGMA.

Dr. Sachse's long career began in Berlin in 1899, where he made his debut as a dramatic actor. Later he sang Wagnerian basso roles in various German opera companies and was guest stage director in France, Italy, Germany and Spain with numerous opera companies and festivals.

His American debut as stage director took place at the Metropolitan Opera House in 1935, an association which lasted 20 years, and which saw him directing such operatic personalities as Rethberg, Steber, Stevens, Thorborg, Crooks, Pinza, Melchior and dozens of others. He was named stage director of the New York City Opera Company in 1945 and was guest stage director in Canada, Cuba, at the Empire State Festival and with numerous other companies.

Dr. Sachse translated a number of operas into English. He taught at the Juilliard Graduate School, Pennsylvania College for Women, New York College of Music, Academy of Vocal Arts, Philadelphia and the American Theatre Wing. He was founder and director of Opera in English at the Cooper Union, with the assistance of AGMA.

The Guild has lost a devoted member and friend who was held in affectionate esteem by all who knew him. AGMA's most sincere condolences are extended to Dr. Sachse's son-in-law, Dr. Erich Krueger.

BROOKS DUNBAR

Brooks Dunbar, soloist, passed away in New York City on February 5, 1961. AGMA expresses its sincere sympathies to the family and friends of its late member.

Glad Tidings

Plans of the Civic Opera Association of St. Louis to present four grand operas this Spring have met with enthusiasm from civic leaders in the Missouri city. Mayor Raymond R. Tucker congratulated the Association, saying, "I am certainly delighted to hear of the expansion this year of the Association. Certainly an opera company is an essential and needed asset to any great community, and I am glad that you and others have again brought locally produced opera to the community."

AGMA came in for a large share of praise from the Association's Artistic Director, Walter Kappesser who wrote AGMA's Howard Laramy, "I truthfully know not too much about 'unions'. However, I am very sincere when I say that I believe they are the only help to the artist of today. I have read of too many instances of opera singers and opera companies being stranded in foreign countries. The average person takes the artist for granted, not realizing how much money the artist has spent in his lifetime preparing for his career.

"It is for these reasons that I have insisted upon an all-AGMA company with our Board. As conditions in St. Louis at present are not too profitable for an AGMA chorus member, I would prefer limiting the AGMA membership to 32 people in the hope that at some time in the future, an AGMA representative will be appointed in St. Louis and perhaps can find ways in which to employ AGMA chorus members here."

ANGELO PILOTTO

Angelo Pilotto, one of the earliest members of AGMA, died in Clifton, Ohio on February 6, 1961. The baritone, aged 58, had been a leading singer at La Scala, Milan and had also appeared often with the Rome Opera Company. He appeared for 17 consecutive seasons with the Cincinnati Summer Opera Company. Mr. Pilotto traveled widely, singing in such widely separated places as Australia and Argentina. AGMA extends its deepest condolences to Mrs. Catherine Siegel Pilotto in the loss of her husband, and to the family and friends of the late member.

Harris AGMA-AE Rep



Lee Harris, AGMA's Los Angeles representative, has succeeded Edd X. Russell as Actors Equity's western regional representative. Lee will continue his AGMA duties, which he has performed so well for the past eight

years. Frances Barnes will be Lee Harris' assistant in the dual post.

AGMA's Board of Governors approved Lee's appointment; Equity and AGMA have worked closely together on the West Coast for many years and share the same offices in Hollywood.

Francis Barnes has been a member of AGMA since the Guild's early days. He is Chairman of the Local Executive Committee. He is a member of the Educational Opera Association, and has been soloist with the Guild Opera, Los Angeles, and the Cosmopolitan Opera, San Francisco, among other appearances.



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.

Government and the Arts

AGMA's National Executive Secretary, Hy Faine, has been elected Vice-Chairman of the National Council on the Arts and Government, the first national organization in the United States to include representatives of the seven major fields of art and to be concerned primarily with governmental activities and legislation related to the arts. The organization, which is non-political and non-partisan, limited membership to 50 persons who are elected for their knowledge of one or more fields of art and who may also represent organizations.

The Council's purpose is to assist in strengthening and improving governmental activities on Federal, state and municipal levels, in connection with the arts. The Council is currently preparing a National Conference for June, 1962 to be held, it expects, at Columbia University. The Conference would help clarify issues concerning the arts and government, analyze various undertakings of the American and foreign governments for their successes and shortcomings. Proposals for augmented cooperation between government and private initiative to advance the arts in America will be presented. Findings of the Conference, which will be published, will be distributed widely and are calculated to have a forceful impact on government attitudes towards the arts.

With the evident interest of President Kennedy in the arts in America, it would appear that the climate in America is favorable for advancing long-held ideas on government aid to the Arts. In a telegram to the President, immediately after his inauguration, Hy Faine pledged AGMA's support in the call for action and urged that President Kennedy appoint a group of knowledgeable and professional people in the performing arts to explore avenues through which encouragement, aid and assistance can be given.

At the Winter membership meeting of the New York Area, Hy Faine urged all members to write to President Kennedy, Secretary of State Dean Rusk, other appropriate cabinet officers, Senator Javits and individual Congressmen . . . all those who have been involved in furthering government support for the arts. Despite the change in climate in Washington, legislative action is necessary to make government aid a reality and to do this, members and their friends must let their own legislative representatives and officials know how the average citizen feels about government aid to the arts.

On February 11th, J. Kenneth Galbraith, special consultant to President Kennedy, debated with Russell Lynes, Jr., managing editor of Harper's Magazine, on the NBC-TV network on the question "Should the Federal Government Directly Support the Arts?"

Mr. Galbraith took the affirmative, pointing out that, to reverse the image abroad that we are merely a materialistic nation and to counteract the Soviet cultural threat, our national arts must receive government aid not only for exhibition abroad but for cultural vitality and growth at home. Federal subsidy would not threaten private industry, he argued, because Federally-subsidized arts would create new audiences and provide jobs for performers and creators. He further stressed that every democratic country in Europe has shown that government can support the arts without controlling free artistic expression. Awarding of subsidies should be the province of a qualified and non-political Arts Council, and not with Congress, to remove any danger of political control.

Mr. Lynes opposed Mr. Galbraith's argument by stating that even with an Arts Council, Congress would still have the duty to supervise expenditures of tax money, and that Congress generally has favored conservatism and conformity in art and cited Congressional action in preventing presentation of certain art works abroad, as well as certain American movies and plays. Mr. Lynes felt that other encouragements of the arts could be given by the government by way of tax deductions, eliminating ticket taxes, etc. He concluded by saying he felt subsidy of the arts would be expensive and that far more urgent concerns, such as defense, housing, health and education, already strain the national budget and should receive precedence.

AGMA has consistently supported every attempt to bring about government aid to the arts, even as recently as February when it wired Senator Jacob Javits its endorsement of his bill for a United States Art Foundation. *It is clearly to the best interests of all members of the performing arts to encourage government assistance and if you have failed to let your Senator and Congressmen know of your feelings, you are missing an opportunity which is in your own interest!*

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.

New Agreements, contracted within the past six months, are indicated by a single *.

Expired Agreements, which have been renewed with improvements, within the past six months, are indicated by **.

OPERA

- Actors' Opera
324 West 77th St., New York City
- After Dinner Opera Company
550 Fifth Ave., New York City
- Amato Opera Theatre
126 West 23rd St., New York City
- **American Opera Society, Inc.
171 West 57th St., New York City 19
- Baltimore Civic Opera Co.
510 Tower Bldg, Baltimore, Md.
- Bermuda Festival Theatre Guild
61 Front Street, Bermuda
- Brooklyn Opera Company
Brooklyn Academy of Music
30 Lafayette Avenue, Brooklyn 17, . Y.
- Bronx Civic Opera and
Symphonic Foundation, Inc.
1481 Westchester Avenue
Bronx 72, New York
- Cafarelli Opera Company
2836 Corydon Road, Cleveland, Ohio
- Central City Opera Assn.
1440 Court Place, Denver, Colo.
- Chattanooga Opera Assn.
305 Jackson Bldg., Chattanooga, Tenn.
- Chautauqua Institution
Chautauqua, New York
- Cincinnati Summer Opera Assn.
Union Central Bldg., Cincinnati 2, Ohio
- City Center of Music and Drama
130 West 56th Street, New York City 19
- Civic Opera Association of Rhode Island
383 Broadway, Providence, R. I.
- Civic Opera Association of St. Louis
6506 Delmar Blvd., St. Louis, Mo.
- Connecticut Opera Assn.
Bushnell Mem. Auditorium, Hartford, Conn.
- Clarence E. Cramer — Opera Festival
306 South Wabash, Chicago, Ill.
- Dallas Civic Opera Association
309 Browder, Dallas, Texas
- Denver Lyric Theatre
2840 S. Gaylord, Denver 10, Colo.
- Doolittle, James-Greek Theatre Assn.
2700 No. Vermont Ave., Los Angeles, Calif.
- Educational Opera Company
1001 East Amherst Drive, Burbank, Calif.

Managements Under AGMA Agreements

Empire State Music Festival, Inc.
501 Fifth Ave., New York City

Experimental Opera Theatre of America
420 St. Charles Ave., New Orleans 12, La.

Florentine Opera Co. of Milwaukee
3522 N. Fratney St., Milwaukee, Wisc.

Fort Worth Opera Assn.
1205 Lake W. Lancaster, Fort Worth 3, Tex.

Goldovsky Grand Opera Theatre
120 Amory St., Brookline, Mass.

Albert B. Gins (Puerto Rico)
36 West 44 Street, New York City 19

Guild Opera Company
Suite 707, Los Angeles Philharmonic Bldg.,
Los Angeles 13, Calif.

Hollywood Bowl Association
2301 No. Highland Ave., Hollywood 28, Cal.

Houston Grand Opera Association
3003 Louisiana, Houston, Texas

Jackson Opera Guild
P.O. Box 4567, Jackson, Miss.

Kansas City (Mo.) Lyric Theatre
4420 Warwick Blvd., Kansas City, Mo.

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 Conservatory of Music and Arts
8901 Sunset Blvd., Los Angeles 46, Calif.

Los Angeles Lyric Opera Theatre
4320 Los Feliz Blvd., Los Angeles

Lower Eastside Neighborhood Association
214 East 2nd Street, New York City 9

Lyric Opera of Chicago
20 North Wacker Drive, Chicago, Ill.

Metropolitan Opera Assn.
39th St. & Broadway, New York City

Mobile Opera Guild
6 Spring Bank Road, Mobile, Ala.

★★Monmouth Opera Festival
Ansonia Hotel, 2109 Broadway, N. Y. C. 23

New England Opera Theatre, Inc.
120 Amory St., Brookline, Mass.

New Jersey State Opera Company, Inc.
5-16 Hopper Avenue, Fairlawn, N. J.

New Orleans Opera House Assn.
420 St. Charles Ave., New Orleans 12, La.

New York Opera Festival, Inc.
1860 Broadway, New York City

Operas in Brief (Anthony Amato)
126 West 23rd St., New York City

★★Opera Group, Inc.
209 Massachusetts Ave., Boston 15, Mass.

Opera Guild of Greater Miami
625 S.W. 29th Road, Miami, Fla.

Opera Society of Washington, Inc.
Rm. 44, 1745 K. St., N.W., Washington, D.C.

Opera Theatre of Westchester
10 Crest Lane, Scarsdale, N. Y.

Fred Patrick
33-53 Algar Place, Bronx 65, N. Y. C.

Pavone. Father Leonard
Our Lady of Fatima Church,
Port Washington, N. Y.

Philadelphia Grand Opera Co.
1422 Chestnut St., Philadelphia, Pa.

Philadelphia Lyric Opera Co.
1704 Walnut St., Philadelphia, Pa.

Pittsburgh Opera, Inc.
1522 Farmers Bank Bldg., 5th Ave. at
Wood Street, Pittsburgh 22, Pa.

Popular Price Grand Opera Co.
1 Quentin Road, Brooklyn, N. Y.

★Rhode Island Opera Guild
78 Marshall Street, Providence, R. I.

Alfred Rosinger
167 Sheridan Ave, Paterson, N. J.

Richmond (Staten Island) Opera Co.
26 Bay St., Staten Island 1, N. Y.

Russian Chamber Opera Ass'n., Inc.
212 Presidio Ave., San Francisco 15, Calif.

Santa Fe Opera Association
P.O. Box 1654, Santa Fe, New Mexico

Shreveport Civic Opera Association
P.O. Box 1129, Shreveport, La.

Socieda de Opera de Caracas and
Giorgio d'Andria,
1005 Carnegie Hall, N. Y. C. 19

Sombrero Playhouse
4747 North Seventh St., Phoenix, Ariz.

St. Paul Civic Opera Assn.
305 Auditorium, St. Paul, Minn.

Sun State Opera Federation, Tampa
2201 Central Avenue, Tampa, Fla.

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

Toledo Opera Workshop
611 Jefferson, Toledo 2, Ohio

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

Turnau Opera Players
217 Second Ave., New York City

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

Valley Opera Company, Inc.
P. O. Box 191, Ridgewood, N. J.

Wagner Opera Company, Inc.
1860 Broadway, New York City 23

B A L L E T

★★American Ballet Theatre
1790 Broadway, New York City 19

★★Ballet Espagnol Ximinez-Vargas
c/o Alvin L. Sitomer, 551 5th Ave., N. Y.
120 Madison Ave., New York City 26

★★Ballet Russe de Monte Carlo
120 Madison Avenue, New York

★★Brooklyn Civic Ballet Company
192 Washington Park, Bklyn. 5, N. Y.

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

★Pilar Gomez—c/o Clive J. Davis
575 Madison Avenue, New York City 22

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

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

Hollywood Bowl Dancers (Stephen Papich)
c/o Hollywood Starlight Productions,
2301 No. Highland Ave., Hollywood, Calif.

★★Robert Joffrey Ballet
434 Sixth Avenue, New York City

★Myra Kinch
12 Liberty Place, Weehawken, New Jersey

★Les Ballets Africains

★Les Grands Ballets Canadiens

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

★Marcel Marceau-Compagnie De Mime

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

★★New York City Ballet Company
130 West 56th St., New York City 19

★Istvan Rahovsky
225-12 137th Avenue, Laurelton, Long Island

★Goyo Reyes-Escudero Company
Consolidated Artists Corp.,
30 Rockefeller Plaza, New York

★Royal Ballet

★Royal Danish Ballet Company

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

★Zachary Solov Company
Hurok Attractions, 730 Fifth Avenue,
New York City 19

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

PROFESSIONAL CHORUSES

Harold Aks
17 Hillview Drive, Scarsdale, N. Y.

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

Clarion Concerts
730 Fifth Ave., New York City 19

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

★Ray Conniff Chorus
c/o Rann Productions, Inc.
15445 Ventura Blvd., Sherman Oaks, Cal.

★Hunter College Concert Bureau
Park Avenue at 69 Street, New York

Hunter Dramatic Chorus
c/o Century Artists Bureau, 3 E. 43rd St.,
New York City 17

Lillian Libman Associates
515 Madison Ave., New York City 22

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

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

Schola Cantorum
515 Madison Ave., New York City 22

Robert Shaw Chorale
c/o Century Artists Bureau, 3 E. 43rd St.,
New York City 17

Roger Wagner Chorale
10625 Taranto Way, Los Angeles 24, Calif.

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

Managements Under AGMA Agreements

AMATEUR CHORUSES

(Covers AGMA soloists only)

- Cantata Singers
74 Trinity Place, New York 6
- Collegiate Chorale, Inc.
130 West 56th Street, New York 19
- ★Desoff Chorus
130 West 57th Street, New York City 19
- Interracial Fellowship Chorus
426 West 58th Street, New York 19
- Juilliard School of Music
120 Claremont Avenue, New York 27
- Masterwork Chorus
11 South Street, Morristown, New Jersey
- The Oratorio Society of New York
915 Carnegie Hall, New York 19

SYMPHONY ASSOCIATIONS

- ★Buffalo Philharmonic Orchestra Society
Kleinhans Music Hall
Buffalo, New York
- Crescent City Concerts Association
545 St. Charles Avenue, New Orleans, La.
- Duluth Symphony Orchestra
704 Alworth Bldg., Duluth 2, Minn.
- Little Orchestra Society
35 West 53rd St., New York City 19
- 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.
- Southern California Symphony Assn.
(Los Angeles Philharmonic)
427 West Fifth St., Los Angeles 13, Calif.
- Stadium Concerts Inc.
50 West 57th St., New York City 19
- Symphony Society of San Antonio
916 Maverick Bldg., San Antonio, Texas
- Washington Square Association
(Elsa Steiner)
7 West 8th St., New York City
- The Friedberg Management
111 West 57 Street, 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
- Sylvia Hahlo Theatrical Agency
745 Fifth Avenue, New York City 22
- Siegfried Hearst
344 West 72nd St., New York City 23
- Hans J. Hofmann
200 West 58th St., New York 19
- Hurok Attractions, Inc.
730 Fifth Ave., New York City 19
- Inter-Allied Artists Corp.
119 West 57th St., New York City 19
- Richard Lewis Agency
55 East State St., Columbus 15, Ohio
- Ludwig Lustig
111 West 57th St., New York City 19
- Meyer Management Corporation
111 West 57 Street, New York City 19
- Jack Montgomery
247 West 46th St., New York City
- William Morris Agency
1740 Broadway, New York City 19
- Musical Artists (Susan Pimsleur)
119 West 57th St., New York City 19
- National Artists Corp.
711 Fifth Ave., New York City 22
- Emmy Niclas
147 West 55th St., New York City 19
- Bill Norwood
303 East 93rd St., New York City
- Sardos-Fisher Management Corp.
253 West 72nd Street, New York City
- Felix W. Salmaggi Associates
1860 Broadway, New York City 23
- Seymour Sokoloff
545 St. Charles Ave., New Orleans 12, La.
- Greta Strok
119 West 57th St., New York City 19
- William L. Stein, Inc.
113 West 57th St., New York City 19
- Richard Swinson
316 West 79th St., New York City
- Olga Troughton
51 East 78th St., New York City 21
- United Concerts, Inc.
157 West 57th St., New York City 19

CONCERT MANagements

- Laura Arnold
545 Fifth Ave., New York City 36
- Herbert Barrett
250 West 57th St., New York City 19
- Bel Canto Theatrical Agency
(Marie B. Sullam)
55 West 42nd St., New York City 36
- David J. Bethea Theatrical Enterprises
243 West 125th St., New York City 27
- Colbert-LaBerge Concert Management
105 West 55th St., New York City 19
- Columbia Artists Management Inc.
(including Community Concerts)
165 West 57 Street, New York City 19
- Cosmetto Artists Management
119 West 57th St., New York City 19
- Giorgio D'Andria
National Opera Company
1005 Carnegie Hall, New York City 19
- Elwood Emerick
342 Madison Ave., New York City 17
- Frank L. Esternaux Agency
(Central Artists Management, Inc.)
113 West 57th St., New York City 19

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

NAME

NEW ADDRESS

CITY ZONE STATE

Old Address

City Zone State

- Vincent Attractions, Inc.
119 West 57th St., New York City 19
- Constance Wardle
360 West 55th St., New York City 19
- 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

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