

AGMAZINE

VOLUME XV, NO. 4

OFFICIAL ORGAN OF THE AMERICAN GUILD OF MUSICAL ARTISTS, A.F.L.-C.I.O.
Member, Associated Actors and Artistes of America

APRIL, 1963

Election of Officers, Board Members

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

Your vote will count if you are an active member, in good standing, whose dues are paid up to February 1, 1963. Only such members have voting rights.

Your vote will count if 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.

On these pages are the men and women in your Guild whose interest in the membership of AGMA, in improved working conditions, in more and better contracts, in the administration of the Guild, is so great that they are willing to give their time, their energies and their thinking to the problems, plans and progress of AGMA and of the field of performing arts. They are willing to actively commit themselves to solving Guild problems . . . in your behalf.

If they can take the time to serve the Guild as officers or Board members, you

can take the brief time required to make your selection and cast your vote.

*Note that presently incumbent officers or 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. It must be mailed in sufficient time to reach that office no later than

Tuesday, May 28, 1963.

Candidates for Office

President

ANN AYARS



Solo Singer. Member of AGMA since 1947. Member, 20th Anniversary Committee, Nominating Committee (6 times), Dues, Public Relations, Executive Planning, Merger Committees, AGMA Showcase Committee; delegate to 1962 Convention and Chairman of Resolutions Committee. Past service on Showcase, Dues, Reclassification of Roles Committees, Negotiating Committees with City Center and concert managers. Member, 4A's Board. Has served on Board of Governors 10 years; currently, AGMA Recording Secretary. Member of AFTRA, Equity, SAG. "*Dear Fellow Members: As in the case of our national government, it is my earnest conviction that no member should serve an indefinite number of terms in any one office. I believe it would strengthen further the democratic foundation of the union if our Constitution included such a provision, and I shall bend every effort to achieve that end. I hope that my long record of service to AGMA assures you*

of my continued devotion to the welfare of my colleagues in all categories, and my determination to work for the growth and effectiveness of our union in the profession and in the nation."

*JOHN BROWNLEE



Solo Singer. Debut, Royal Opera House, at Melba's farewell, 1926. Leading baritone, Paris Opera 1926-36. Glyndebourne Festival Opera, 1934 - 39. Metropolitan Opera Company, 1936-58. 1941, elected to Board of Governors for 3 year term. 1945-47, Fourth Vice-President. 1948, elected to Board of Governors for 3 year term. 1953, elected President of AGMA. Re-elected President 1955, 1957, 1959, 1961. Served on following Committees: 20 Year Celebration, Dues Review, Public Relations, Finance, Lawrence Tibbett Memorial, AGMA-Equity Merger, 4A's Interchangeability. 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 Presi-

dent Eisenhower to Advisory Committee on the Arts, National Cultural Center. Member, Board of Trustees, Bagby Music Lovers Foundation and Naumburg Foundation.

First Vice-President

GEORGE LONDON

(Unopposed)



Soloist. Member of AGMA for 24 years. Currently 2nd Vice-President. 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; Bolshoi in Moscow; 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."*

(Continued on page 3)



Events of great importance to AGMA members and the performing arts field are taking place now in the city of Dallas. I think the consequences of these events may very well be the beginnings of an important development in the employment opportunities to AGMA members and the healthy and continuing existence of many performing organizations.

I'm sure all of you remember the dispute between the Metropolitan Opera Association and the musicians about two years ago which resulted in an Award by the then-Secretary of Labor Goldberg resolving the conflict. In that Award, Mr. Goldberg went into the basic financial problem of the cultural and performing organizations of the United States and urged that their support be based upon five sources:

- (a) Governmental bodies, both State and Federal.
- (b) Foundations
- (c) General Public
- (d) Management
- (e) Labor

I have already written to a great extent on efforts that are being made in many parts of the United States to get help from governmental bodies. In addition, Foundations are now beginning to make greater contributions to cultural organizations than they have heretofore. The general public, of course, is supporting performances in a much greater measure for the past few years as evidenced by the fact that more performances are being given and more organizations are coming into being.

Of course, management, through the individual contributions of well-to-do people and corporations, has always been a factor in the financial support of opera, symphony and other groups. However, it is becoming clear that this support is now decreasing compared to the total needs under the present circumstances. The only element of the five enumerated by Secretary Goldberg which thus far has played a minor role has been Labor as a whole. This is where, it seems to me, new forces and new money can come in the future.

Following Mr. Goldberg's award, Leo Perlis, Director of the AFL-CIO Community Service, called together a group of representatives of the performing unions as well as representatives of the National AFL-CIO and United Welfare Funds to determine whether these Funds, which are now so solidly sup-

ported by Labor in most of the cities of the United States, could also include the cultural and performing arts in their cities as beneficiaries of the Funds. Regretably, the United Welfare Funds could not, at this time, see their way clear to such inclusion. Our thoughts, therefore, turned to the possibility of performing and cultural organizations' uniting their various drives for funds into a United Cultural Fund Drive and under such auspices invite Labor to participate in the work as well as the solicitation of contributions for their constituent organizations.

While we were in the process of analyzing these possibilities and trying to determine where such United Community Funds could be established, AGMA learned that this very thing was now taking place in Dallas. There a number of leading citizens had been supporting the Dallas Civic Opera and other organizations in the city for many years but found that their efforts were based upon a limited number of contributors. Since this did not seem to solve the perennial deficit problems of these organizations, they decided to unite their various drives into one Community Arts

Fund. These citizens have now established such a Fund which plans to have a drive some time in the latter part of April. In addition, and outside the goal of the Fund (which is a little over \$600,000 for the season 1963-64), a sum of approximately \$750,000 has been raised to wipe out the past indebtedness of a number of constituent organizations of the Community Arts Fund. I might say, parenthetically, that the constituent organizations are the Symphony Orchestra, Dallas Civic Group, Theatre Center, the Summer Musicals at the Dallas Fair, and the Dallas Grand Opera Association which sponsors performances of the Metropolitan Opera.

What, however, is most significant in addition to these worthy efforts of the Dallas citizens was their responsiveness to a suggestion, made locally, that Labor participate in the drive and become an integral part of the Community Arts Fund. Following this suggestion, I was invited to come to Dallas to discuss these possibilities with representatives of the trade unions in Dallas and several officers of the Fund.

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AGMAZINE

SANDRA MUNSELL, Editor

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APRIL, 1963

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Your Candidates for National Office

Second Vice-President

JASCHA HEIFETZ



Instrumentalist. The world-famous violinist is one of the founders of AGMA and, in fact, holds the "No. 2" AGMA card. Has been a national officer for many, many years. He has also been a member of the Los Angeles Executive Committee. One of the "Founding Fathers" of AGMA, he relinquished his life membership in AGMA in May, 1940 to become an active dues-paying member. Also member of AFTRA.

SEYMOUR LIPKIN



Instrumentalist. Member of AGMA since 1948. Member, Management-Artist Relations Committee, AGMA Instrumentalists Committee. Former child prodigy who played piano at three and gave first concert at four. Annual concert tours of United States. 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 many American symphony orchestras. Two seasons, musical staff and conductor, New York City Opera; frequent appearances as guest conductor; conductor, AGMA Showcase "Falstaff"; winner, Rachmaninoff Fund Award. Music Director, Teaneck, New Jersey, Symphony.

Third Vice-President

FRANCES BIBLE



Solo Singer. Member of AGMA for 17 years. Currently serving on following Committees: AGMA Showcase, Roles Reclassification. Past service on Executive Planning Committee. Past and current service as member of Board of Governors. Member, AFTRA, Equity. Member, New York City Opera Company, San Francisco Opera, NBC Opera, Glyndebourne, Cincinnati, New Orleans, Houston, San Antonio, Vancouver, Honolulu, Baltimore Civic, Philadelphia

Grand, Central City Festival, Pittsburgh Opera. Graduate, Institute of Musical Art and Juilliard Graduate School.

BETTY STONE



Chorister. Member of AGMA for many years. Has served on following Committees: Merit Award, Actors' Blood Bank, 20th Anniversary, Nominating Committee. Chairman, 25th Anniversary Committee. Currently serving on Committee to study problems of segregated theatres. AGMA representative to AFL-CIO Conference on Community Service. Has served many terms on Board of Governors and is currently Board member. Elected to national office in AGMA several times. Chorister with Metropolitan Opera Company. Presently serving as Public Relations representative for "Met" chorus. *"In lieu of a campaign statement, I submit my record of many years of devoted service to AGMA as an officer and a Board member. I trust the membership will want me to continue."*

Fourth Vice-President

*ELISABETH HOEPEL

(Unopposed)



Solo Singer. Member of AGMA for 25 years. Member of Board of Governors since 1937. Recording Secretary, 1940-59. 4th Vice-President, 1960 to date. AGMA representative to International Board of 4A's. Chairman of Welfare Committee, Membership Committee. Member, Instrumentalist Committee, Leniency Committee. Trustee, AGMA Relief Fund, AGMA Employee Pension Plan. Recipient, AGMA Merit Award, 1961. Has retired from active concertizing and opera appearances.

Fifth Vice-President

*ROBERT ACKART



Stage Director. AGMA member since 1954. Member, Board of Governors, 1957-61. 5th Vice-President, 1961 to present. Chairman, Showcase Committee. Member of Committees on Merger, on

Dues, on Public Relations, on Audition Review, on Segregation. Delegate to 1962 Convention. Formerly AGMA delegate on tours of Dance Theatre-Berlin, Ballets Basques de Biarritz. Professional career: Metropolitan Opera, San Francisco Opera, Salzburg Festival, Covent Garden, Central City. Formerly Production Director of Chicago Lyric and Santa Fe Operas. Presently Production and Stage Director, Honolulu Opera Festival; Stage Director, Baltimore Civic and Brooklyn Opera Companies.

HERB KUMMEL



Dancer. Graduate, School of American Ballet; member, Ballet Russe de Monte Carlo, American Ballet Theatre. Soloist with modern dance groups, resident artist at Jacob's Pillow. Soloist in concerts, TV, opera, etc. in USA, Europe, Israel. Currently member, Board of Governors, serving on following Committees: 25th Anniversary, Study of Directions in AGMA, Study of Segregation Affecting AGMA Companies, Dance Soloist Roles and Fees Study, Showcase. Producer, AGMA Dance Showcase performance. Spoke for the dancer at Congressional hearings of House Committee on Education and Labor. Graduate, New York University, School of Commerce. Engineering studies, Muhlenberg College, Cornell and R. P. I. Former Lieutenant, U. S. Navy. Consultant on youth and adult recreation and camping programs; owner and director, Lake Fairlee Camp, Ely, Vermont.

Treasurer

*LAWRENCE DAVIDSON

(Unopposed)



Solo Singer. Member of AGMA since 1947. Current and past service on Committee for AGMA Employees Pension Fund, Finance Committee re: Investment Program, 4A's Interchangeability Committee, Showcase Committee. Past and current Trustee of Metropolitan Opera Pension Fund. Has served as AGMA delegate with Metropolitan Opera Company. Past and present service as member of Board of Governors. Past and present terms as AGMA Treasurer.

(Continued on next page)

Officer, Board of Governors Candidates

Member of AFTRA, Equity. With Metropolitan Opera Company since 1947; has sung with Cincinnati, New Orleans, Miami, Tulsa, Cosmopolitan, Central City, Pittsburgh, Hartford, Montreal Opera Companies; orchestral appearances include Boston "Pops" and Israel Philharmonic. RCA Victor and Columbia records. Professor of Music—Artist in Residence at Newark State College. Cantor of Congregation Shaaray Tefila, New York City.

Recording Secretary

GEORGE SHIRLEY

(Unopposed)



Solo Singer. Member of AGMA more than 3 years. Has served on Nominating Committee; currently member, Committee to investigate discrimination in fields under AGMA jurisdiction. Professional debut with Turnau Opera Players, Woodstock, New York, in 1959. Has since performed with New England Opera Theatre (Boston); Spring Opera of San Francisco; Santa Fe Opera Company; Opera Society of Washington; New York City Opera; Metropolitan Opera; "Festival of Two Worlds," Spoleto, Italy. Member of AFTRA. Past and current service on Board of Governors. "I will do my utmost to fulfill the duties of this office and serve the purposes of AGMA."

Board of Governors

NEW YORK AREA

20 Vacancies

(10 Soloists, 8 Chorists,
3 Dancers)

SOLO SINGERS

*Adele Addison



Solo Singer. Member of AGMA 13 years. On original Committee to frame plans for student award program. On Committee on Negotiations for City Center contract, 1958. Member, Showcase Committee. Presently on recital tour in the U. S. S. R. Member. AFTRA. SAG.

John Alexander



Solo Singer. Member of AGMA 11 years. Has appeared with Cincinnati Summer Opera, Pittsburgh Opera, Philadelphia Lyric Opera, Philadelphia Grand Opera, Toronto Opera Festival, Fort Worth Opera, Houston Grand Opera, Vancouver Opera, Canadian TV Opera, NBC-TV Opera, Chicago Lyric Opera. Toured with NBC Opera Company and with Wagner Opera. Currently with Metropolitan Opera and New York City Opera. Served as AGMA delegate, Central City Opera. Member, AFTRA, AGVA.

Gene Boucher



Solo Singer. Member of AGMA 5 years. Has performed as soloist with St. Louis Municipal Opera, Cincinnati Summer Opera (4 seasons), Washington Opera Society, Little Orchestra Society, Richmond Opera Company, Bel Canto Trio, Brooklyn Opera Company, Tulsa Opera Company, Philadelphia Grand Opera; in "Maria Golovin" on Broadway; appeared as soloist with Robert Shaw Chorale, Cincinnati Symphony, The Orchestra of America, Stokowski's American Symphony; appeared in AGMA Showcase concert in commemoration of Povla Frijs in 1962.

Henry Cordy



Solo Singer. Member of AGMA 24 years. Has served on Nominating Committee in past and is currently member of that Committee. Debut with Hollywood Bowl Association; member, Pittsburgh Opera Company, Chicago Opera, Philadelphia Grand Opera, Philadelphia Lyric Opera, New York City Center, Teatro Municipal of Rio de Janeiro, appearances with Havana Philharmonic Orchestra, etc. Member, AFTRA, Equity, SAG.

David Dodds



Solo Singer. Member of AGMA 4½ years. Has served on Nominating Committee; delegate to 1962 AGMA Convention. American Opera Auditions winner; Italian opera debut at Teatro Nuovo in Milan. AGMA Showcase winner; Carnegie Hall debut with Orchestra of America. Town Hall soloist with Interracial Fellowship Chorus, Concert Artists Guild, etc. Solo tenor, Abbey Singers and Riverside

Chamber Singers. Frequent guest artist, New York Pro Musica. Former member, New York City Opera chorus. Member, AFTRA, Equity, AGVA. "As a free-lance soloist active in concert, oratorio, opera, church and synagogue singing, I feel I represent the frequently unrepresented and overlooked singer who is neither under management nor a member of a major opera company. I also feel that I can honestly understand the problems of the free-lance chorister, having recently been one."

*Carlton Gauld



Solo Singer. Member of AGMA about 25 years. Currently on Board of Governors; currently serving on AGMA-AEA Merger Committee, Lawrence Tibbett Memorial Committee, Representative (alternate) 4 A's; alternate member, Nominating Committee. Has served many terms as member of Board of Governors. Member, AFTRA, Equity. Has appeared as leading artist with Metropolitan Opera, New York City Center, San Francisco Opera, Opera Comique, Paris, Teatro Colon, Buenos Aires, etc. Present activities include Stage Director of Manhattan School of Music Opera Department.

*Norman Kelley



Solo Singer. Member of AGMA 13 years. Leading tenor roles with Philadelphia La Scala Opera, San Carlo Opera, Metropolitan Opera. Guest appearance in Mexico City. Created roles in American premieres of Ward's "The Crucible," Floyd's "The Passion of Jonathan Wade," Walton's "Troilus and Cressida," title role in Kurka's "The Good Soldier Schweik." American premiere of Menotti's "Maria Golovin." Sang premieres of role of "Magadoff" in Menotti's "The Consul" in London and Paris; sang role in American performances. Has concertized extensively; also has appeared as soloist with orchestras and in oratorio. Served as AGMA delegate with Boston Opera tour (13 weeks), New York City Center (3 seasons), Central City (1962). Past and current service on Board of Governors. Member AFTRA, Equity.

Gerhard Pechner



Solo Singer. Member of AGMA 23 years. A leading member of Metropolitan Opera Company for 22 years; has sung with all major opera companies in United States, Europe, South America, Mexico and Canada. Cre-

Candidates for Board of Governors

ated Liederkrantz Foundation Scholarships for young artists and arranged appearances at Carnegie Hall, and Liederkrantz Opera-Showcases. Appearances on Broadway, in stock, radio and TV. "As a long-time member of AGMA, I have long advocated strengthening the Union not only as a bargaining agent but as a means to increase employment among its members. I am aware not only of the needs of AGMA but of the over-lapping problems of our affiliated Unions."

*Emile Renan



Solo Singer. Member of AGMA 18 years. Member of following Committees: Welfare, Insurance. 20th Anniversary, Merger with Equity; Pension; Nominations; Publicity Program; Scholarship Program, and others. Delegate, New York City Center Opera, NBC Opera, Central City Opera, Boston Opera Companies. Member, AFTRA, Equity. Served at various times as soloist and stage director with most of the leading opera companies. Many terms as member of AGMA Board.

*Giorgio Tozzi



Solo Singer. Leading basso, Metropolitan Opera Company. Member, AFTRA, Equity. On Grievance Committee of Metropolitan Opera Company. Appearances with outstanding opera companies in Europe and North Africa, as well as in United States. Leading role opposite Mary Martin in West Coast revival of "South Pacific"; recorded film sound track of "South Pacific" for 20th Century-Fox; outstanding recording star. Elected to Board of Governors, 1960.

*Luigi Vellucci



Solo Singer. Member of AGMA 17 years. Has served on Showcase Committee, Off-Broadway, Convention, Role Classification Committees. Currently member of Role Classification and Showcase Committees. Has served as AGMA delegate, New York City Center, NBC Opera on tour. Has served and is currently serving as member of Board of Governors. Member of AFTRA, Equity. At New York City Center 1948-1955 and season of 1960; appearances with Chicago Lyric, New Orleans, Havana, Montreal, Cosmopolitan Opera Companies; Paper Mill Playhouse and summer stock musicals. "Am convinced that future of opera in U. S. depends not on less but on more AGMA insistence on equitable working and salary conditions."

Mary Curtis-Verna



Solo Singer. Member of AGMA 10 years. Leading soprano, Metropolitan Opera; appearances at La Scala, Covent Garden, Vienna Staatsoper; has sung with the opera companies of San Francisco, Philadelphia, Cincinnati and Hartford. Guest soloist with Pro Musica, Harlem Philharmonic, Memphis Summer Symphony; Flint, Michigan, Symphony, Lewisohn Stadium, Robin Hood Dell, Grant Park Summer Festivals. Opera appearances in Egypt, Tunis, Portugal, Spain, Germany, France, Switzerland, South America and Mexico. Special guest appearances, New York City Center; soloist at Monte Carlo, Dublin and Venice Festivals. TV appearances include Opera Cameos, Ed Sullivan Show. Recordings. Recital tours throughout U. S.

Floyd Worthington



Solo Singer. Member of AGMA about 20 years. Past service on Concert, Ballot, and Nominating Committees. Delegate to AGMA Convention in December, 1962 and member of Convention Committee. Has served as delegate with Philadelphia Opera. Member of Equity. Just returned from trip around the world, with concerts in Tokyo and Manila. Appearances with Chautauqua Opera, Philadelphia Opera, Nine O'Clock Opera, San Carlo, Starlight, Cosmopolitan, Subway Circuit, Westchester Opera Companies and many others. Concertized in U. S. A., Canada and Europe; oratorio soloist in many festivals; 2 shows on Broadway. On faculty of University of Michigan. Vice-President and General Manager, Community Opera. Has conducted opera, oratorio and musical comedy; staged opera and musical shows. Recordings. Associated with many professional music organizations. Gave 3 Town Hall recitals.

*Frances Yeend



Solo Singer. Leading soprano, New York City Opera Company; Metropolitan Opera debut, 1961. Appearances at major summer festivals here and abroad. More than 200 performances with major symphony orchestras and renowned conductors in America and Europe, including 21 with Philadelphia Orchestra, 20 with New York Philharmonic and 15 with Boston Symphony. Appearances with Vienna Staatsoper, Covent Garden, Bavarian Staatsoper (Munich), Graz Opera (Austria), 10 performances, "La Boheme", in Southern

Rhodesia, Africa. Soloist, NBC-TV opera tour. Verona Festival, 1958. Guest appearances on outstanding radio and TV programs.

CHORISTERS

Betty Baisch



Chorister. Member of AGMA since 1954. Served as AGMA delegate with Robert Shaw Chorale. Member of AFTRA. Has sung with Shaw Chorale, Bach Aria, American Opera Society, Choral Arts, Little Orchestra (tour), Clarion Society, Amor Artis, Schola Cantorum, Masters Institute, New York, Concert Choir, Harold Aks, David Amram, Festival Association, Vaclav Nehlybel, Frederic Waldman, "with a session as an extra with the Met chorus thrown in for good measure ("Murder in the Cathedral") plus a devoted love for the Collegiate Chorale and their fine work. I would like to help make the life of the chorister a bit easier. As it stands now, generally speaking, we are over-rehearsed and under-paid, with frequent requests to work for even less money! I feel that there must be a solution to this problem; I would like to help try to find it."

Amalia Catalani



Chorister. Member of AGMA 6 years. Has served as AGMA delegate with Empire State Music Festival. "I joined AGMA in 1956 after learning 10 chorus parts through the Kathryn Turney Long School at the Metropolitan Opera; I sang with the New York City Opera as extra chorister from 1957 to 1961. I was a regular chorister during the summer season with the Empire State Music Festival, 1960."

Glenn Dowlen



Chorister. Member of AGMA 5 years. Past and present service as delegate, New York City Opera Company. Member of Equity. "I think I know the basic needs and problems of most of the membership and want to get to work on them."

Franklyn Ehrhardt



Chorister. Member of AGMA about 7 years. Member of Equity. Has served on Concert Chorus Negotiating Committee. Has sung with New York City Opera, Wagner Opera, Salmaggi, Connecticut Opera Association.

Candidates for

Has performed in opera in Germany and Italy. National Artists Tour, nationwide, as featured bass soloist, Karlsrud Chorale. Musical comedy at Ellenville, New York. In 1949 sang with Robert Shaw Collegiate Chorale, performing major works under nation's leading conductors. *"I wish to be very honest with the voters and tell them that while I've had much experience in the choral field, I have every intention of moving more and more into the soloist category, especially in opera. But this does not hamper my ability to serve on behalf of free-lance choristers, as I know and understand their problems."*

Betty Freireich



Chorister. Member of AGMA since 1951. Has sung with Metropolitan Opera Company, City Center Opera Company, 4 tours with Wagner Opera Company. Member of Equity, SAG. Bachelor of Music degree, American Conservatory of Music, Chicago; studied at Tanglewood, 1953. *"Have had practical experience in the business, in addition to a good musical and theatrical background."*

Edson Hoel



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.

*Florence Kopleff



Chorister. Member of AGMA since 1948. Member, Robert Shaw Chorale. Chorus contractor for Robert Shaw Chorale, American Opera Society, Musica Aeterna and other local choruses. Soloist with Boston Symphony Orchestra, Shaw Chorale and other leading choral and orchestral organizations. Recordings, RCA Victor. Member, AGMA Dues Committee. Elected to AGMA Board of Governors 1957 and 1960.

Irving Lavitz



Chorister. Member of AGMA 25 years. Currently member of Metropolitan and City Center Chorus Auditions Committees, in the division of the rotation system for single performances. Has served as AGMA delegate with Chicago and San Carlo Opera companies; at present in various opera companies. Has served on Choral and Auditions Committees.

Melissa Lawless



Chorister. Recently served as New York delegate at AGMA National Convention. Has appeared with Metropolitan Opera Company in New York as well as "Met" touring company of "Fledermaus"; also with City Center Opera, Opera Cameos, Cincinnati Summer Opera, Opera Festival in Puerto Rico, Wagner Opera Company. *"Besides working in the companies mentioned, I have done a great deal of free lance work and feel that I have become alerted to chorus problems as well as problems in general in the opera field today."*

Roland Miles



Chorister. Member of AGMA 12 years. Delegate to AGMA Convention, 1962. Member, AFTRA, Equity. Member, Reviewing Committee, Metropolitan Opera Company 1958-59 season. Appeared 6 seasons with City Center Opera Company; 3 seasons with NBC-TV Opera; 6 seasons with Metropolitan Opera Company.

Kellis Miller



Chorister. Member of AGMA 5½ years. Has served on Contract Negotiations Committee for City Center Opera Company. Former service as AGMA delegate with Dorian Chorale. Member of AFTRA, Equity, AGVA. Toured with "Men of Song", "Concert Men". Sang with Wichita Symphony Orchestra, New York City Symphony. 4 years with New York City Opera Company; appearances with many opera companies. *"If elected, I can only say I will serve and work to the best of my ability for my union and my fellow AGMA members."*

*Thomas Pyle



Chorister. Member of AGMA 15 years. Has served on AGMA Showcase Committee, AEA-AGMA Merger Committee, 20th Anniversary Committee; alternate, International Board. Currently member AGMA Showcase Committee. Has served as AGMA delegate with Robert Shaw Chorale. Member, AFTRA, Equity. Chorister with American Opera Society, Robert Shaw Chorale, Bach Aria Group, Concert Choir, Amor Artis Chorale, etc.

Earl Ringland



Chorister. Member of AGMA 10 years. Chorister with Metropolitan Opera Company 9 years. Tanglewood Scholarship in Opera Department, 1950. Sang with Schola Cantorum; soloist with Boston, New York and Philadelphia Orchestras; Grace Church soloist for 12 years. *"Served on Negotiations Committee of the Printers' Union."*

*May Savage



Chorister. Member of AGMA 12 years. Has served many years on AGMA Board; for number of years, chorus delegate at Metropolitan Opera Company. Chairman, Negotiating Committee at Metropolitan; member of AGMA Welfare and Nominating Committees. Member of AFTRA and Equity.

William Stanz



Chorister. Member of AGMA, 15 years. Served on Negotiating Committee, 1957-58. With City Center Opera Company, 1948-51. Was soloist and chorister at City Center. Presently is member, Metropolitan Opera chorus. Studied and performed in Europe. Honorable withdrawal, AFTRA, Equity. *"I feel that I have an understanding of the problems of all performing, singing artists, having been both chorister and soloist."*

Harold Sternberg



Chorister. Member of AGMA 23 years. Has served on Choral Committee and Metropolitan Opera Negotiating Committee; currently member, Grievance Committee, Metropolitan Opera. Member, AFTRA, Equity.

Board of Governors

Appearances with Chicago Civic, San Carlo, National Opera companies, Empire State Music Festival, Cincinnati Summer Opera; 23 years with Metropolitan Opera Company. *"While serving on several Negotiating Committees, I helped to achieve the following benefits for AGMA members: elimination of free rehearsals; equal voting rights for all AGMA members; severance, and now a pension fund for Met Opera singers."*

Richard Vogt



Chorister. Member of AGMA 7 years. Member of AFTRA. Has sung with Robert Shaw Chorale, New York Pro Musica, Motet Choir and Play of Daniel, Bach Aria Group, Concertmen, The Rondoliers, Schola Cantorum, NBC Opera, American Opera Society, American Concert Choir. *"Since joining AGMA, I have been a performing member of most of the professional choral groups in New York City and have also toured with several organizations. I feel this has given me an insight into the particular problems of the field, and would be glad to serve AGMA to the best of my ability."*

DANCERS

*Gwen Barker



Dancer. Member of AGMA since 1955. Currently member of Committee appointed by Board of Governors to consider problems of dance field. Has served as AGMA delegate with Ballet Russe de Monte Carlo. Appointed to Board of Governors as replacement in 1963. Member of AGVA. Soloist with Olga Tarasova Concert Ballet; Pacific Ballet; Ballet Russe de Monte Carlo (5 years). On TV-Bell Telephone, Firestone, Rainbow of Stars. Presently with Radio City ballet company.

Maria Grandy



Dancer. Member of AGMA about 7 years. Currently AGMA delegate, Brooklyn Ballet Company. Appeared with New York City Ballet, Metropolitan Opera Ballet companies; soloist, Robert Joffrey Theatre Ballet; currently with Brooklyn Ballet Company. Member, Equity, AGVA.

*Howard Sayette



Dancer. Member of AGMA 7 years. Currently member of Dues Committee and Committee on Ballet Soloist Fees. Has served as AGMA delegate with Ballet Russe de Monte Carlo, Santa Fe Opera and as member of Metropolitan Opera Negotiations Committee. Member of AFTRA, Equity, AGVA. Last summer danced with Santa Fe Opera Ballet in "Re-nard" conducted by Stravinsky. Currently in third year with Metropolitan Opera Ballet.

PHILADELPHIA AREA

1 Vacancy — Chorister

Irene Jacoby



Chorister. Member of AGMA since Philadelphia Area was organized. Has served on Executive Committee, Grievance, Audition Committees; treasurer of the Philadelphia Local Executive Committee for many years, currently on same Committees, and treasurer. Past delegate, Civic Opera Company; past and current service as delegate, Philadelphia Grand and Philadelphia Lyric Opera Companies.

Betty G. White



Chorister. Member of AGMA 10 years. *"My love affair with opera goes back some years. Prior to association with Philadelphia Grand and Philadelphia Lyric Opera Companies, my preparation for opera took place with Maestro Walter Grigaites of Philadelphia and in his productions (Pennsylvania Opera Guild) I sang 'Martha' in 'Faust,' 'Gertrude' in 'Romeo and Juliet,' 'Mama Lucia' in 'Cavalleria Rusticana,' etc., as well as chorus parts. Church solo and concert work included. I am of Welch, Dutch, English and German extraction with ancestors back to the Revolution."*

Elsa Marie Wurtz



Chorister. Member of AGMA 10 years. Has sung with Philadelphia Lyric Opera Company, Philadelphia Grand Opera Company in Philadelphia, Detroit and Baltimore; with Salmaggi Opera Company in Montreal; has done concert and church work in the United States, Canada and Germany.

CHICAGO AREA

4 Vacancies
(3 Choristers, 1 Dancer)

DANCERS

Dolores Lipinski



Dancer. Member of AGMA about 7 years. First soloist with Ruth Page Chicago Opera Ballet. Stock at Starlight Theatre, Kansas City, Missouri; featured dancer, Liberate show, Lake Tahoe, California. Will teach this summer at Interlochen Music Camp, the national music camp in Michigan. Member of Equity. *"Having toured for a good number of years and being cognizant of all the hardships, I will do my best to bring problems to the attention of the proper authorities to deal with them."*

CHORISTERS

Patricia F. O'Connor



Chorister. Member of AGMA since 1954. Has served on Executive Committee, Nominating Committee. Currently serving on Nominating Committee. Past and current service on Executive Committee; Past and current service as AGMA delegate with Lyric Opera of Chicago. *"I have been a member of the Lyric Opera Chorus since 1954. I have done some solo work in and around the Chicago area, doing oratorio work and singing with some of our smaller opera companies."*

Helen Paschke



Chorister. Member of AGMA 10 years. Has served on Negotiating, Nominating Committees; past and current service as AGMA delegate with Lyric Opera of Chicago. Member of Lyric Opera since 1954. *"Have been ladies' delegate for four consecutive years."*

William C. Wolski



Chorister. Member of AGMA 20 years. Has served as AGMA delegate with Chicago Opera Company and Lyric Opera of Chicago. Currently member of Executive Committee. Has served on Board of Governors, as well as Negotiating Committee, Executive Committee.

Candidates for

NEW ORLEANS AREA

2 Vacancies — Choristers

*Rodney Hall



Chorister. Appointed to Board of Governors in 1959 to fill vacancy created by death of Arthur P. Winteler. Elected to Board of Governors, 1960. Makes solo appearances. Has appeared with New Orleans Opera, San Antonio Opera, Shreveport Civic Opera.

Karen Kalin

Chorister. (AGMAzine regrets that photograph and biography were unavailable at press time).

Mary Schwark

Chorister. Member, New Orleans Opera Company; has sung as soloist with the Crescent City Pops Concerts; church soloist. Delegate, AGMA National Convention, December, 1962.

SAN FRANCISCO AREA

1 Vacancy — Dancer

*Robert Vickrey

Dancer. AGMA delegate with San Francisco ballet. Appointed to AGMA Board of Governors as a replacement in September, 1962. (AGMAzine regrets that photograph and further biography were unavailable at press time).

LOS ANGELES AREA

3 Vacancies

(1 Soloist, 1 Chorister,
1 Dancer)

SOLO SINGERS

William C. Parsons



Solo Singer. Member of AGMA 12 years. Has served as member, Los Angeles Executive Committee, 1956-59 and 1962. Producer and member of first AGMA West Showcase production, "An Evening of Dance." Has served on Nominating Committee, Tellers Committee. Currently member AGMA West Showcase Committee. Member, AFTRA, AGVA, SAG. Leading tenor with Northwest Grand Opera Company, Cosmopolitan Opera Company, Los Angeles Opera Foundation, California Opera Company, Educational Opera Association. Extensive concert work.

Henry Reese



Solo Singer. Member of AGMA 20 years. Currently Chairman, Los Angeles Executive Committee, a post held for 12 years. Member, Board of Governors about 10 years. Member, AFTRA, Equity, SAG. Principal roles, Hollywood Bowl, NBC-TV, Broadway, American Music Theatre, many others, singing several dozen roles. Stage Director, 4 dozen operas, hundreds of productions. Translator, 3 dozen operas for Metropolitan Opera, NBC, Hollywood Bowl, Guild Opera, many others.

CHORISTERS

*Thomas S. Clarke



Chorister. Member of AGMA 12 years. Current and past service as member of Los Angeles Executive Committee. Has served as Chairman 3 years, Vice-Chairman 2 years. Has served on Board of Governors; served on West Showcase Committee. Delegate, AGMA Convention, December, 1962. Has served as AGMA delegate with Greek Theatre, Los Angeles Opera Company; past and current service as delegate, Guild Opera. Member of AFTRA, Equity, AGVA, SAG. 30 years professional experience as singer in motion pictures, radio, TV, concert, opera, recordings. Equity delegate, national tour "John Brown's Body," 1953-54; Wagner Chorale, Voices of Walter Schumann, Guardsmen Quartet 15 years. "I have worked hard to maintain the democratic process in AGMA and believe that all the entertainment unions should work in closer liaison with each other for the good of their members, many of whom, like myself, have multiple membership."

Charlotte DeWindt



Chorister. Member of AGMA more than 9 years. Chorister and soloist with New York Concert Choir, Paper Mill Playhouse, American Chamber Opera, Little Orchestra Society, Choral Arts Society, Metropolitan Opera (extra chorus group), Roger Wagner Chorale, Mitzelfelt Chorale. Member, AFTRA. Bachelor of Music degree from University of Michigan, two years Academy of Vocal Arts, Philadelphia. Soloist at various churches and synagogues in New York-New Jersey area. "In Los Angeles I have worked mainly with Mitzelfelt Chorale and some with Roger Wagner Chorale. I am a soloist presently with First Congregational Church, Los Angeles. I would

like to see a more professional attitude achieved in West Coast choral groups."

Lola Montes



Dancer. Member, AGMA West Showcase Committee. Has danced in leading concert halls in United States and Canada, as well as in Mexico, Spain and Hawaii. Guest artist appearances with leading symphony orchestras, and several appearances in Hollywood Bowl, one of them under the baton of Leopold Stokowski. For 9 consecutive seasons the dance star of the Santa Barbara Fiesta. Star performer and choreographer on TV and in motion pictures. Recently set all-time high attendance record at San Francisco's Stern Grove with audience of 22,000. Appearances with symphony orchestras of Denver, Tucson, Albuquerque, San Diego and Spokane. Member, AFTRA, Equity, AGVA, SAG.

*Marilyn Stevens

Dancer. (AGMAzine regrets that photograph and biography were unavailable at press time.)

NEW ENGLAND AREA

1 Vacancy — Chorister

*Geraldine Barretto



Chorister. Served on Resolutions Committee at AGMA 25th Anniversary Convention. Currently member of Board of Governors. Has served as AGMA delegate with New England Opera Theatre (Goldovsky), Boston Opera Group, (Sarah Caldwell). Currently AGMA delegate with Boston Opera Group. Program Coordinator for 4 years on series of programs for Sigma Alpha Iota (professional international music fraternity for women) on Station WERS-FM, Boston, with great success. Eta Province President of this fraternity. Soloist with Boston "Pops," Arthur Fiedler conducting. Roles with New England Opera Theatre and Boston Opera Group. Toured 5 seasons with Boston Lyric Theatre (Paolo D'Alessandro, manager, now with Chicago Lyric Opera and Ford Foundation Winner). BM and MM degrees from New England Conservatory of Music. "I shall continue to do all that is humanly possible for the AGMA members in this Area."

WASHINGTON-BALTIMORE AREA

2 Vacancies

(1 Soloist, 1 Chorister)

Board of Governors

SOLO SINGERS

James Deere



Soloist. Member of AGMA 5 years. Member, Washington-Baltimore Executive Committee, term 1962-1964. Past and current AGMA delegate with Opera Society of Washington. Former member, U.S. Army Chorus; former manager, Arlington, Virginia, Opera Theatre; chorister in 14 productions of Opera Society of Washington; soloist in "The Rake's Progress," Opera Society of Washington, and in "Tosca," "Andrea Chenier" with Baltimore Civic Opera Company; roles with Ogleby Opera Workshop and Arlington Opera Theatre. "I discovered the projected use of Washington amateurs in New York Festival Opera Company chorus and attempted to persuade Felix Salmaggi to use local AGMA choristers. As a member of the Executive Committee formed last fall, I have continued to press for greater professional opportunity in the nation's capital. I hope to be able to pursue these goals better from the vantage point of the National Board of Governors."

Mary Kennedy



Soloist. Member of AGMA 7 years. Has served on Nominating Committee. Soloist with Baltimore Civic Opera Company for 6 seasons. Opera appearances in Washington, D. C. and on national and local TV and radio. Concertized as solo and duo-recitalist in New York, eastern, midwestern and far west states. Oratorio appearances in eastern and midwestern states.

CHORISTERS

Suzanne Meintzer Brock



Chorister. Member of AGMA 2 years. Appeared in "Carmen," "La Traviata," "Idomeneo," "Cosi Fan Tutte," "Le Rossignol," "L'Enfant et Les Sortileges" with Opera Society of Washington, D. C. Sang with Little Chorus of Washington at Olney Theatre, Olney, Maryland, in summer stock production of "Little Mary Sunshine." Studied with John Charles Thomas at Music Academy of the West; sang with Romany Chorus in Santa Barbara. Graduate, Peabody Conservatory of Music, Baltimore, 1960. Member, Peabody Chorus and Madrigal Group, under direction of Ifor Jones. Now studying in Washington, D. C. with Todd Duncan. Member of Equity.

Winifred Waldo



Chorister. Member of AGMA about 6 years. Church soloist several years; 10 years with now defunct Chamber Chorus, with Paul Callaway. Chorister with Opera Society of Washington, D. C. since its beginning. Soloist with volunteer camp shows several years ago, performing in army and navy hospitals, etc. "If elected, I shall work for the best interests of our members as a whole, representing all opinions thereof."

Tax Notice

Notice in the February, 1963 issue of AGMAZINE, concerning the Internal Revenue Bureau ruling on the non-deductibility of amount paid by AGMA members for Group Life Insurance, contained an error of fact.

The amount paid by members, whose dues are paid in full for the year 1962, is \$4.33 per year. This is not deductible for Federal income tax purposes. Nor is any pro rata portion of the \$4.33 per year permitted as a deduction by members whose 1962 dues were paid only in part.

We regret exceedingly any inconvenience this error has caused any member.

Attendance Record of Board Members at Meetings

June 11, 1962 through February 25, 1963

OFFICERS

John Brownlee (Board)	16	Frank Karian (Board)	8
Walter Cassel (Board)	3	(Committee)	2
George London (Board)	5	Norman Kelley (Board)	8
Frank D'Elia (Board)	2	(Committee)	3
Elisabeth Hceppel (Board)	24	David Kennedy (Board)	5
(Committee)	17	Florence Kopleff (Board)	7
Robert Ackart (Board)	14	Herb Kummel (Board)	13
(Committee)	5	(Committee)	3
Lawrence Davidson (Board)	14	Seymour Lipkin (Board)	2
(Committee)	11	David Lleyd (Board)	10
Ann Ayars (Board)	6	(Committee)	2
(Committee)	5	James Lucas (Board)	12
		(Committee)	3

BOARD OF GOVERNORS

Adele Addison (Board)	3	Tom Powell (Board)	1
(Committee)	1	Tom Pyle (Board)	10
Suzanne Ames (Board)	7	(Committee)	3
(Committee)	2	Emile Renan (Board)	17
Victor Andoga (Board)	23	(Committee)	13
Maria Avellis (Board)	3	Regina Resnik (Board)	2
Arthur Backgren (Board)	8	(Committee)	1
(Committee)	2	May Savage (Board)	8
Gwen Barker** (Board)	2	(Committee)	6
(Committee)	2	Howard Sayette (Board)	6
Frances Bible (Board)	3	(Committee)	3
(Committee)	4	George Shirley (Board)	9
Eugene Conley* (Board)	0	Felix Smith* (Board)	0
William Burdick (Board)	0	Betty Stone (Board)	16
Gabor Carelli (Board)	9	(Committee)	7
William Dembaugh (Board)	7	Giorgio Tozzi (Board)	5
Hubert Farrington (Board)	6	Theodor Uppman (Board)	3
Marion Giddens (Board)	4	Luigi Vellucci (Board)	26
(Committee)	3	(Committee)	11
Pearle Goldsmith (Board)	17	William Wildermann (Board)	1
(Committee)	18	Maria Yauger (Board)	5
Carlton Gauld** (Board)	14	Mara Yavne (Board)	13
(Committee)	4	Frances Yeend (Board)	7
Joseph Hancock (Board)	10	Rochelle Zide (Board)	3
(Committee)	15	(Committee)	1
Lloyd Harris (Board)	9		
(Committee)	4		
Lynda Jordan (Board)	12		

*Mr. Conley teaches at North Texas State College, Denton, Texas.

**Indicates members who were appointed to Board as replacements after June 11, 1962.

News from Canada

Canadian Executive Committee Election

The Annual Election meeting of Actors' Equity Association in Canada took place in Toronto on Sunday, January 20th, 1963. The following were elected to serve on the Canadian Executive Committee for 1963-64: *General Representatives*: Lawrence Beattie, Vernon Chapman, Robert Christie, Amelia Hall, Charmion King, Paul Kligman, Sydney Sturgess, Tony Van Bridge. Elected to serve for 1963 in this capacity were Ted Follows, Alex Gray, Barbara Hamilton, Larry Mann, Edward McNamara, Larry Reynolds, Jean Roberts, Sean Sullivan. *Ballet Representatives* elected for 1963-64 are Joyce Hill and Colin Worth; for 1963, Judie Colpman, Glenn Gilmour. *Opera Representatives* for 1963-64 are Patricia Rideout and Jan Rubes; for 1963, Andy MacMillan, Howard Mawson. *Stage Manager Representative* for 1963-64 is Grania Mortimer; for 1963, Andre Dufresne.

Officers elected for 1963 are *Chairman* Robert W. Christie; *Vice-Chairman*, Tony Van Bridge; *Secretary*, Joyce Hill.



Larry McCance, Canadian Representative; Elsie McGregor, Secretary; Jean Warhol, Membership Secretary, before meeting began

Larry McCance, representative of AGMA and Equity in Canada, covered briefly some facts relative to the growth and operation of Equity in Canada; some of the responsibilities of the Canadian Executive Committee with regard to working conditions, etc. on behalf of members were stressed. He referred also to two major activities of the Canadian Executive Committee in the past year: the clarification and strengthening of the position of the C. E. C. within the framework of Equity, and the Accident Insurance Plan.

Mr. McCance also told of new professional



Chairman Robert Christie expresses thanks of meeting to guest, Theodore Bikel. Left to right: Paul Kligman, Mr. Bikel, Joyce Hill, Mr. Christie, Larry McCance, Elsie McGregor, Jean Warhol

theatrical ventures in the West, as well as the Maritimes, which would develop more opportunities of employment in Canada. Membership in Canada now numbers 1700, he reported, and it is increasing at the rate of approximately 200 per year. Employment opportunities in Canada have increased over the past 5 years from 2500 weeks of work per year to 11,500 during the past year.

Mr. McCance reminded members of the 50th Anniversary of Equity to be celebrated in May of 1963 and asked for suggestions to mark this event in Canada.

He further mentioned that more clearly defined laws in the fields of unemployment insurance and income tax specifically designed to take care of professional performing artists were being sought but said it may be a long and tiresome proposition endeavoring to acquire Parliamentary assistance and sympathy for the cause.

Principal speaker at the meeting was Theodore Bikel who, said Paul Kligman in introducing the speaker, "is not here as a celebrated Broadway actor or world-renowned folk singer; he is not here as a lecturer but he is here in his capacity as a member of Equity Council, an activity in which I assure you he spends all the time he is away from his profession."

Mr. Bikel remarked that Equity is, in the main, two things: people who are interested in the advancement of theatre, and also a Labor Union that is mainly concerned with actual working conditions. He felt there was nothing inconsistent between artistic and monetary goals. He made the point that artists in the performing fields have a strong dedication to their art, "that in order to serve the theatre, we would rather work for nothing than not work for the theatre at all"; producers, he said, know that. With many of the crafts in the theatre, idealism does not stand in the way of full payment for services rendered, and Mr. Bikel felt the performing artist should have a little more of this quality.

As a member of the Committee to Extend

the Professional Theatre, he is working to help the performing arts in America get the same recognition that they do in Europe. "Whatever is accomplished in Washington (i.e. the National Cultural Center, government subsidies of the arts, etc.) should also be done in Ottawa." "There is a small minority which believes that government will exercise control of the theatre if they are involved in it." This is not true, Mr. Bikel stated. Culture is as much of a "show window" to the world as roads, buildings, etc. In his own experience, government merely "picked up the tab" but no other interference had been felt.

He mentioned the Canada Council grants of \$3,000,000. How much of this has gone to further professional theatre arts? Not amateur . . . and not building buildings . . . but promoting the professional performing arts. He felt this is an area in which Union officials "with lots of guts and gall are needed to go to the 'big bosses' and YELL!"

The meeting adjourned with Chairman Christie's expression of gratitude to Mr. Bikel for his vital and absorbing talk, which was triply appreciated, since his plane had been grounded twice before it got to Toronto.

MOVING?

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

Convention Values Cited

You can imagine how readily I grasped this opportunity, not only because it would be of immediate assistance to the Dallas organizations and, consequently, to those members of AGMA who perform for these Dallas organizations, but also because it fitted in so well with the thinking at the meetings which we had with Mr. Perlis and other representatives of the performing unions, including the musicians' union, stagehands' union and other sister unions of AGMA in the Four A's.

My visit to Dallas, at which time I met with Robert Kepke, President of the United Community Art Fund, Allan A. Maley, Jr. of the Dallas AFL-CIO Labor Council, and Bill Harris, President of the Dallas AFM Local, I hope will bear fruit. We had several thorough discussions as to the possibility of Labor's participating in the drive for the Community Arts Fund. At the moment, the matter is being discussed by the Dallas AFL-CIO Labor Council and if the Council endorses the drive, I believe we will be well on the road to Labor's participation in this undertaking.

The significance of such participation by Labor lies not only in the additional sources of revenue which can come from unions directly and from contributions by union members, but more important, it will result in a stronger and growing relationship between the general public and the performing arts groups. It has been long apparent that what is most needed, in order to insure the growth and continuing existence of symphony orchestras, opera, ballet companies, theatre groups and others, is that there be a broader basis of attendance at their performances. Particularly, in the field of serious music, the audience must consist of the general public and not just society leaders and musically sophisticated individuals. As long as attendance at performances is limited to a small section of the general public, these performances will always have an esoteric air about them. It is this change in the character of the audience and the relationship between the performing organizations and the community as a whole which holds the greatest hope for the expansion of the performing organizations and the greater opportunities that will thus be achieved for AGMA members to pursue their chosen careers.

If this becomes a reality in Dallas, then other cities, which already have United Arts Funds, such as Cincinnati and New Orleans, may also broaden their basis of participation. At the same time, cities which have not yet established United Funds for their cultural organizations may see in the success of the Dallas experiment a new way, both financially and socially, to obtain from the citizens of their own cities the needed attendance and the financial support which thus far they are lacking.

George Zacharias, of AGMA's Chicago Area, wrote the following letter to Hy Faine, some time after AGMA's Convention and 25th Anniversary celebration last December:

"Dear Hy,

"The opportunity of representing the Chicago Area at the National Convention held in New York last December, was a most gratifying and enlightening experience for me.

"During my many years of active membership in AGMA, this was the first time that I had the privilege of attending an active, policy-making Union Convention and Board Meeting. Here I met with fellow Delegates and presiding members of the Board of Governors, and listened to and participated in discussions of vital interest to all AGMA members.

"The clear, business-like manner in which the many Convention Sessions were conducted, and the serious handling of important matters discussed and decided upon at the Board Meeting which followed, were worthy of the largest organizations and financial institutions in this country.

"Having 'seen-for-myself' the splendid capability and sincerity of purpose that guides the members of the Governing Board in their decisions, decisions that benefit all AGMA members, I would like to express my own personal thanks for the splendid work that all of you in New York have accomplished on our behalf, and to wish you success in future endeavors.

"It is the hope of Mrs. Zacharias and myself that the attached check is but the beginning of a way in which we can say 'thank you' to AGMA.

"Please extend my Best Wishes to the Members of the Board. Looking forward to

seeing you upon your next visit to Chicago,

"I remain, with sincerity,

(Signed) GEORGE ZACHARIAS"

Enclosed with Mr. Zacharias' letter was a check, from him and his wife, for \$7.50 as a donation to the AGMA Welfare Fund.

Geraldine Barretto, delegate to the Convention from the New England Area, wrote as follows:

"Dear Hy,

"Both Irving Schuman and I wish to extend our most sincere and heartfelt appreciation to you, the Board, and all others concerned, for the wonderful hospitality extended us during our all-too-brief stay in New York City.

"The Convention was truly an enlightening as well as an enjoyable experience for both of us and only the extreme pressures of time and work (plus my moving into another home) have prevented us from writing sooner.

"Be assured that you can count on us to give and do all we can for the Boston membership.

"Best wishes always,

(Signed)

GERALDINE BARRETTO"

How You Can See a Show and Save a Life . .

An offer good only for the first 400 people who act upon it has been made by Alexander H. Cohen and Lawrence Shubert Lawrence, Jr., Broadway producers. With the consent of all theatrical unions, a special Actors' Fund Blood Bank benefit performance of "Beyond the Fringe" will be held Sunday evening, May 19, 1963 at the Golden Theatre in New York City. Admission? One pint of blood for two tickets . . . one of the most important "two-for" offerings in the history of Broadway.

Here's how to get your tickets:

Call the American Red Cross (SUSquehanna 7-1000, at 150 Amsterdam Avenue, New York) and make an appointment to donate blood for the Actors' Fund Blood Bank. Upon giving the pint of blood, secure a receipt.

Bring your receipt to John Effrat, 1619 Broadway (Room 810) any week-day between 11:00 A.M. and 3:00 P.M. Your receipt will be exchanged for two free tickets to "Beyond the Fringe" for the May 19th performance.

Remember . . . this offer is good only for the first 400 donors, so act promptly!



Hy Faine discusses with Lawrence Kelly (right), general manager, Dallas Civic Opera, plans for labor's support of Dallas' forthcoming Community Arts Fund . . . one of the union's first active participations in a United Arts campaign.

AGMA Showcase-West a Hit!

AGMA—West Showcase had its premier production, under the auspices of Equity Library Theatre, on Thursday, February 21st, with a second performance the following evening. The presentation was co-sponsored by the Los Angeles County Parks and Recreation Department. With its announced dual purpose of showcasing the talents of AGMA members to prospective employers, and to stimulate interest in the living theatre in the community of Los Angeles, the production played to highly enthusiastic audiences. "Unstinting credit should go to Bill Parsons, Bob Thorson, Wynne Jensen and Marilyn Stevens. I might also add that Lola Montes was of invaluable aid," wrote Lee Harris, AGMA representative for the Los Angeles area, in a glowing letter to Hy Faine.

The "Evening of Dance" program was varied and ambitious. "Dance Call," with choreography by June Morris; to music of Francis Poulenc, opened the program, with a cast consisting of Wally Adams, Betty Lynne Budzak, Al Gabriel, Joanne Geary, Tony Llacer, Wanda White. This was followed by "La Dance et La Musique," with choreography by Michael Panaieff, to the Second Movement of the Chopin E Minor Concerto. Barbara Rogger, Anna Cheselka, Robert Lee-Jones, Alexander Nigodoff appeared.

"Under the Circus Top," choreographed by Michel Panaieff, to music of Dmitri Kabalevsky and Dmitri Shostakovich, called forth a large company of dancers: David Sutherland, Michel Panaieff, Cheryl Henry, Holly Lynn, Paul Bucalstein, Owsley Stanley, "School mistress" Jonie Montgomery, and her "pupils" Lory Gay, Sharon Goodyear, Arlene Hajj, Mimi Hajj, Barbara Klein, Evelyne de Martini, Kaoru Oguri and Christine Williams; Marjorie Landis, Jim Taylor, Annabelle Amor, Sally Mason, Kevin Tracey, Shannan Kincaid, Bill Dvorak, Vera Lee, Dona Davis, Beatriz Monteil, Alexander Nigodoff, Wanda White and Antonio Barberio.

"How the West Was Lost," to various TV western themes and hoedowns, was choreographed and staged by Alex Ruiz, with dancers Rene Jarmon, Anita Jones, Kitty Malone, Sharon Michaels, Bill Dvorak, Tony Barberio, Gary Scharff, John Williamson, Jim Taylor, Dick Monahan, David Sutherland, Bob Jones, Anna Cheselka, Pete Menefee, Meurisse DuRee, Betty Bunch, Wally Adams, Dona Davis, Joanne Geahry, Paul Buc, Myra Ferguson, Cheryl Henry, Marjorie Landis, Holly Lynn.

Production Supervisor of "An Evening of Dance" was William Parsons, with an able assist from Meurisse DuRee. Marilyn Stevens and William Parsons contributed the tasteful artwork on the printed program.

Chairman Bob Thorson wrote Hy Faine the night of the second performance, "I gave up counting after the sixth curtain! . . . Profes-

sional response to our production needs was great. A back-drop was donated by a local scene dock. Sound equipment, printing of the invitations and programs were given to us as well. Our own Marilyn Stevens made much of the wardrobe and the rest was donated by a costume house. Members of AGMA and Equity performed all the other labors . . . taking reservations, ushering, putting up and taking down chairs, etc. . . . About 85% of the dancers in this area responded to the Showcase call.

"Our next project will probably be an opera . . . to come off sometime in June at the Beverly Hills Recreation Center, the permanent home of ELTW."

Last December, the AGMA-West Showcase Committee felt that, in order to simplify the mechanics of getting into production, and because the Showcase had to qualify for ELTW sponsorship and the use of the ELTW theatre gratis, the Showcase Committee would have to be completely independent, for this undertaking, from the Los Angeles Executive Committee. This resolution, proposed by the Showcasers, was unanimously adopted by the Board of Governors and ratified by the Los Angeles Executive Committee. Implicit in this sanction was the fact that the Showcase Committee, in administering the monies allocated to it, was responsible for a full and detailed report to the Los Angeles Executive Committee, as well as to the Board of Governors. This the Showcase Committee has since fulfilled.

To the Board of Directors of the AGMA-West Showcase enormous credit is due. They encountered many difficulties in the brief but bumpy road to production of an evening's program, but they have lighted a spark in Los Angeles which, it is hoped, will lead to a veritable bonfire of interest and attendance at future Showcase-West events.

Deceased

Mrs. Della Hayward, mother of the American tenor, Thomas Hayward, passed away March 12, 1963 after a brief illness, at the Riverdale Nursing Home. She was seventy-five. A native of Norwood, Missouri, and a former soprano, she devoted over fifty years to the teaching of voice, notably to her son. She also worked with soprano Barbara Meister, comedian Roy Stewart, and was a close friend of many other well-known artists, among them the late James Melton. AGMA extends its condolences to member Thomas Hayward and to the many friends, in AGMA, of his late mother.

Report from New England

AGMA is delighted to learn from the Executive Committee of the New England Area how smoothly things are progressing there for our membership who are engaged by the local opera company. The Committee particularly expressed its appreciation, in its report, of the support and leadership given them by AGMA's executives in negotiating basic agreements with the opera producers. The Committee reports also that the Opera Group, Inc. has been cooperative in fulfillment of all provisions which were negotiated for local performers, which will produce a stronger AGMA chapter in Boston and undoubtedly make it possible to enter into future collective bargaining agreements with solid support from AGMA members there.

The Local Executive Committee has already held one Area meeting, in February, and has requested an Area membership meeting within a month or so; they have requested that an AGMA executive from the National Office attend, so that progress can be evaluated and new avenues for improvements in future negotiations can be explored.

AMERICAN GUILD OF MUSICAL ARTISTS

1841 Broadway New York 23, New York