

AGMAZINE

VOLUME XIX, No. 4

OFFICIAL ORGAN OF THE AMERICAN GUILD OF MUSICAL ARTISTS
A Branch of the Associated Actors and Artistes of America, Affiliated with the AFL-CIO

APRIL, 1966

Third V-P, Board Members to be Elected

Here are your candidates for Third Vice-President 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, 1966.

Voting takes only a little of your time . . . just long enough to look over the candidates, 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; the same applies to candidates for Third Vice-President.

Your ballot must be sent to the AGMA National Office, 1841 Broadway, New York City, 10023 and must be mailed in sufficient time to reach that office no later than **Monday, May 23, 1966, 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.

Dancers Discount

It has come to AGMA's attention that many dance schools, recognizing the professional status of AGMA members, are now offering a discount rate on class fees, upon presentation of a paid-up AGMA card. Since this is being done on an informal basis by the schools, AGMA has no list available to offer its dancer-members. Dancers are urged to check these money-saving opportunities with their schools.

Third Vice-President



Robert Lee Kelly

Member of AGMA for 3 years. Currently serving on New York City Center Opera Negotiating Committee. Member of AE, SAG. Graduate of College Conservatory of Music of University of Cincinnati; City Center Opera, 3 years. Before that, worked under AE jurisdiction; 9 years of professional experience. *"I believe that a good union not only protects its membership and provides for their health and welfare through a 'comprehensive health insurance plan' but also promotes the creation of new employment. I believe that AGMA should take the lead in advancing the arts throughout our nation. I realize that AGMA has done a great deal in this area; however, I think that much more can and should be accomplished."*



• **Betty Stone**

Chairman, Tibbett Music Library Dedication; Service on following Committees: Metropolitan Opera Negotiating, Merit Award, AGMA-Equity merger. Delegate to AFL-CIO Conference on Community Services. Presently member of Student Award Committee. Past service, many terms, as member of Board of Governors. Currently Third Vice-President of AGMA. *"I have served AGMA many years as a Board member and an officer. If you re-elect me, I shall continue to serve as conscientiously as my past record indicates."*

*Candidates for Board
of Governors — Page 3*

Congratulations

AGMA congratulates Maestro Alfredo Salmaggi who was honored by the Italian Government mid-February in recognition of more than a half-century of dedication and service to the promotion of grand opera in the Americas. The ceremony took place at the Italian Consulate in New York City and was attended by relatives, friends and associates of the impresario. Highlight of Mr. Salmaggi's long career in this country was the six-year run of popular-priced opera at the old New York Hippodrome from 1933 through 1938. He is also reputed to be the first to introduce the Negro artist in grand opera, when Caterina Jarboro and the late Jules Bledsoe appeared in his productions in 1933.

Conference in May

The Twelfth National Conference of Arts Councils of America will be held at the Waldorf-Astoria Hotel in New York City, May 19-21 of this year. The theme will be: *"The Arts: Planning for Change."* The conference will assemble a representative cross-section of the country's cultural, political and educational leaders. A report on the proceedings will appear in a future issue of *AGMAZINE*.

Hy Notes



Several weeks ago, the Board of Governors threw a party to celebrate my twentieth year with AGMA. It was very pleasant to be toasted and to hear all the kind words that were said. I deeply appreciated them and I'm very grateful for having the opportunity to work for AGMA and its members.

This occasion, as anniversaries always do, started me thinking of what happened in these many years. What basic advances AGMA has made, what has it failed to do, and what does the future hold in store?

It would be hard, of course, to summarize the considerable improvements in compensation and protection, which AGMA has been able to obtain through collective bargaining, and the services which AGMA has been able to perform through enforcement of our rules and regulations. But, these are facts, and members can see the results in their own contracts and working conditions.

Beyond that, however, there are other achievements, somewhat harder to pinpoint. There is, for example, the continued existence of the democratic processes, in the election of officers and Board members, in the participation of negotiating committees and delegates, and the natural give and take of regular membership and shop meetings. It is this flow of ideas and support from below and the planning, administration and enforcement from above which combine to produce strength through diversity. Also, from the very beginning, AGMA has seen itself as a national union which must constantly keep its eye not only on the major centers of activities but on the other areas where there are seeds developing which must be carefully nurtured. This is a large country and economic and cultural growth, to be healthy, must be dispersed.

A union which is inherently democratic and national in scope requires a delicate balance of firmness and adaptability. While we have some national contracts, we generally try to tailor our demands and our agreements to the local needs and the local conditions. This has enabled growth to take place, has involved the local memberships in the solution of their own problems, and has given them the feeling that they belong to a whole which is greater than the sum of its parts.

AGMA has, furthermore, a special problem: culture and art are ephemeral and are hard-to-pin-down concepts, and the employers and institutions with which we deal are continually operating "in the red". AGMA's problem

has, therefore, been double: on the one hand, to improve the lot of the performing artists and, on the other hand, to nurture the public climate which supports these institutions, both financially and spiritually. This public climate means not only individuals at the boxoffice or generous contributions from private donors, but also foundations, and most recently, governmental agencies at the federal, state and local level. Consequently, AGMA's energies have been directed as much to the second half of this problem as to the first.

The picture is of course not that bright. While AGMA, through our contracts, has protected and done much for the concert artists, the highly individualistic nature of this field has made progress both slow and difficult. AGMA could do much more if the concert soloists were more active and more unified. It may very well be that the crisis which has developed in this field in the past few years and which has made the solo recitalist less in demand and less sure of himself may have contributed to our difficulties. It is my hope that increased public and governmental support may energize and strengthen the concert field and ultimately give AGMA more oppor-

tunities to be of service.

There is also the danger that the more we expand and the bigger the cultural institutions become, the greater will be the difficulty in maintaining membership democracy and participation. It will be one of AGMA's major problems in the future not to lose the feeling for the individual, and the participation of the individual, which has been our mark, and not to lose the "singular" in the inevitable bigness. What lies ahead—what are the major future problems?

There is the rapid development and expansion in the field of dance, particularly "modern" dance. This area, having been the least supported and advanced in the past, is probably going to get more "assistance" than others. AGMA will have to organize many of these groups and help them develop into viable and properly functioning organizations.

Secondly, because public support will be coming, in a greater measure than before, from foundations, arts councils, governmental and educational institutions, as well as music centers, AGMA will have to develop a relationship to them which will be both helpful to

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by Hy Faine
National Executive Secretary

AGMA ZINE

SANDRA MUNSELL, Editor

VOLUME XIX, No. 4

APRIL, 1966

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Your Board of Governors Candidates

NEW YORK AREA

Solo Singers (8 Vacancies)

• John Alexander



Member of AGMA 14 years. Leading tenor, Metropolitan Opera for 5 years and currently; leading tenor, New York City Opera, 5 years; recently toured 4 months as leading tenor, Sutherland Opera Company in Australia. Has appeared with following opera companies: Cincinnati Summer, Pittsburgh, Philadelphia Grand, Philadelphia Lyric, Toronto Opera Festival, Ft. Worth Opera, Houston Grand Opera; opera appearances and on TV in Canada; NBC Opera, Wagner Opera. Member, Metropolitan Opera Negotiating, and Opera Workshop Committees. Past and present membership, Board of Governors. Member AFTRA and AGVA.

• James Deere



Member of AGMA 8 years. Has served on Committee on Conflict of Interest; Committee to Discuss proposal to Insure Employers' Default on Payments to Members. AGMA Delegate with Opera Society of Washington. Past and present service on Board of Governors. Member of AFTRA and AE. Has appeared with Opera Society of Washington, Baltimore Civic Opera, Little Orchestra Society, Concert Opera Ass'n., Turnau Opera. *"Platform: That AGMA take immediate steps towards merger within the 4-As and that AGMA continue to explore the means of becoming, in fact, a union of its members."*

William Dembaugh



Member of AGMA 10 years. Has served on Committee for Revision of Group Concert Tours. Member, AFTRA. Began as chorister with Cincinnati Summer Opera; former tenor soloist with Randoliers Male Trio; former leading opera tenor in Biel, Switzerland; leading tenor, New York City Opera; Baltimore Civic Opera; Central City Opera. Church soloist. *"I believe that my experience as both soloist and chorister will give a comprehensive background and broad experience for service to members of AGMA."*

Glen Ellsworth



Member of AGMA 12 years. Service as Alternate on Nominating Committee; Delegate, 25th Anniversary; represented AGMA twice at Will Rogers Memorial. Past service on AGMA Board of Governors. Member, AE and SAG. Appearances with Dallas Civic Opera, Philadelphia Lyric Opera, Baltimore Civic Opera, Tulsa Opera, Brooklyn Opera; also musical comedy, TV and stage; in dramatizations of opera, supper clubs and hotels.

• Carlton Gauld



Member of AGMA about 25 years. Past and current service on Board of Governors. Past and current service on AGMA-AE Merger Committee, Tibbett Memorial Committee, Roles Category Committee; Delegate to 4 A's. On Honorable Withdrawal, AFTRA; Member, AE (Junior). 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, Manhattan School of Music Opera Department.

• Norman Kelley



Member of AGMA 16 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 orchestra 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, AE.

Florence Kopleff



Member of AGMA since 1948. Past and current service on Dues Committee, Committee of Solo Concert Recitalists. Has served several terms on Board of Governors, as choral representative; recently resigned from Board to change category. Member, AFTRA. Soloist with Robert Shaw Chorale, American Opera Society, Festival Orchestra, major symphony orchestras: Boston, Cleveland, Chicago, San Francisco. Recordings, RCA Victor, Vanguard, Decca. Soloist with leading choral organizations; concert recitalist.

Earnest Murphy



Member of AGMA 7 years. Past and current service as AGMA Delegate with New York Pro Musica; counter-tenor with Pro Musica. Appearances in TV "Play of Daniel", with Robert Shaw Chorale, Amor Artis, New York Choral Society, Interracial Fellowship Chorus, Cantata Singers, Brooklyn College Concert Series; Huntington (L.I.) Symphony, New York Philharmonic, Philadelphia Orchestra, Savannah Symphony; AGMA Showcase production of "Falstaff"; musical director, Hampton Playhouse, New Hampshire. Frankie Lane Show; Decca, Gold Seal, Columbia, RCA Victor recordings. Member, AFTRA, AGVA. *"While touring in America, Europe, Russia, South America, I've been able to see first hand the changes taking place in our profession. Most good, but some not so. I think we all realize that AGMA will function more effectively if people really interested in its affairs are willing to take an active part in its administration. I would like that opportunity and would consider it an honor to be of service to our profession and to AGMA."*

• Gerhard Pechner



Member of AGMA 25 years. Past and present service on Board of Governors. Leading member of Metropolitan Opera Company 25 years; has sung with all major opera companies in United States, Europe, South America, Mexico, Canada. Created Liederkrantz Foundation Scholarships
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Your Board of Governors Candidates

New York-Solo Singers

for young artists; five winners are now at the "Met;" others are with New York City Opera, etc. *"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 overlapping problems of our affiliated unions."*

Margaret Rae



Member of AGMA more than 7 years. Has served on Choral Negotiating Committee. Soloist, Interracial concerts, New York Choral Society and Amor Artis concerts, for Dorian Choral, for the Mastersingers. Member, Metropolitan Opera regular and extra chorus. Member of New York City Center regular and extra chorus. Free lance chorister with Camerata Singers, Schola Cantorum, William Jonson Choral Group, Musica Aeterna Chorale. Leading parts in operas of "Operama" and Long Island Opera; solo and choral commercial recordings. *"Because of my experience in many fields of choral and solo singing, I think I would be a valuable member of the Board."*

Emile Renan



Member of AGMA 22 years. Service on following Committees: Welfare, Insurance, 20th Anniversary, Merger with AE, Pension, Nominations, Publicity Program, Scholarship Program, Opera Workshop and various others. Currently serving on Welfare, Relief Fund, Opera Workshop Committees. Has served as AGMA Delegate with New York City Center Opera, NBC Opera, Central City Opera, Boston Opera Companies. Has served at various times as soloist and stage director with most of the leading opera companies. Member, AFTRA, AE. Previous service, many terms, on Board of Governors; currently member of Board.

William L. Wiederanders



Member of AGMA 6 years. Appearances with Santa Fe Opera, Opera Society of Washington, American Opera Ass'n., American Symphony Orchestra, Minneapolis Bach Festival, Schola Cantorum, Karlsrud Chorale. *"I am particularly inter-*

ested in increased union support for those members who have the least bargaining power on their own, specifically concert choristers and young solo artists."

Choristers (9 Vacancies)

Betty Baisch



Member of AGMA 12 years. Has served on Basic Agreement Negotiating Committee, WYNC Broadcasts Committee. Past and current service on Board of Governors. Member, AFTRA. Served as AGMA Delegate with Robert Shaw Chorale. Has sung with Shaw Chorale, Bach Aria, American Opera Society, Choral Arts, Amor Artis, Schola Cantorum, New York Concert Choir, Festival Orchestra Association, Frederic Waldman, Camarata Singers, New York City Ballet, American Ballet Theatre, Royal Ballet, *"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. Since I've been fortunate enough to remain quite active in the concert choral field during the past two years and also serve my colleagues as a Board member, I feel that I've been afforded the opportunity to serve as a definite link between the two. I would like to continue to do the same for another two years."*

Earl L. Baker



Member of AGMA 6 years. Member of Board of Governors, having been appointed as replacement in 1965. Past service on Choral Basic Agreement Committee, 1964. Has served as AGMA Delegate with Robert Shaw Chorale, Belafonte Singers. Member, AFTRA, Actors' Equity, AGVA. Has appeared with Robert Shaw Chorale, Belafonte Singers, Metropolitan extra chorus, City Center extra chorus, American Opera Society, De Paur Chorus and innumerable other contracted choruses. *"It is my desire to see a stronger union with an intensification of membership interest and a greater recognition of the membership's professional worth in all areas."*

Harold Brien



Member of AGMA more than 3 years. Began as professional chorister, Lincoln Center, opening night. Appearances with American Concert Choir, American Opera Society, Bach Aria Group, Camerata Singers, City Center Opera, Festival Orchestra, Musica Aeterna; tenor soloist in recent Elektra release, "The Baroque Beatles Book." Member, AFTRA. *"Now, perhaps for the first time, the future of our union, for good or ill, is in our hands. The calibre of those we elect will reflect, directly, the quality of our concern with this future."*

Harris Davis



Member of AGMA 5 years. Currently member, New York City Opera Chorus Negotiating Committee. Member, AE, Local 802, AFM. Five years, New York City Opera Company, Camerata Singers, American Opera Society, Martin Green's Gilbert and Sullivan Company, New York City Light Opera; Equity deputy. *"I would like to work for a stronger union, for closer cooperation with other entertainment unions, particularly AE. I would like to see the professional artist recognized in terms of professional pay and chances for advancement in a field which at present has its main reward in doing an enjoyable job."*

Cecelia Entner



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

Pearle R. Goldsmith



Member of AGMA over 21 years. Past and current service on following Committees: Negotiating Committee for New York City Opera, Cincinnati Summer Opera, Wagner Opera, Free-lance Grievance, Nominating Committee for National Board, Convention Committee; also currently serving on Committee for "Bit" parts done by chorus. Has served on several single performance dates as AGMA Delegate. Appearances with
(Continued on Next Page)

Your Board of Governors Candidates

New York-Choristers

Metropolitan Opera, New York City Opera, Cincinnati Summer Opera, other, smaller companies. Several recordings and TV production of "La Boheme." *"As member of Free-lance Choral Committee, I have always fought for equal performance rights for all free lancers."*

• Joseph C. Hancock



Member, Board of Governors for 15 years. Has served on many AGMA Committees for more than 22 years, including Committee for wages and working conditions in the Popular-Priced Opera field. Now serving on Choral Committee, National Awards Committee, Nominating Committee for National Board; Welfare Committee; also Trustee of AGMA Relief Fund. 1964 recipient of active life membership for distinguished service to AGMA. Delegate and singer with Brooklyn Opera, Seaton Hall Opera, Amato Opera, New York Opera Festival, Washington, D.C., Boston Opera and Connecticut Opera Association of Hartford. *"I feel that my long understanding of the problems of our members in the opera, concert and dance fields will be put to very good use if I'm elected to the Board of Governors for another term."*

• Edson Hoel



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. Elected member, Board of Governors, 1963-1966. Appointed to Board of Governors as replacement in 1956 and again in 1959. Member, 1957 Negotiating Committee, City Center Opera.

Lorraine Keane



Member of AGMA for 7 years; presently AGMA Delegate with Metropolitan Opera. Currently member of Metropolitan Opera chorus. Has sung with NBC-TV Opera, Amato Opera, Richmond Opera, Empire State Music Festival; concerts and radio appearances in Germany.

Joan L. Kersenbrock



Member of AGMA, 4 years. Has served on following Committees: "WNYC", 1966 Broadcast; Tour Grievance Committee (1964). Toured with Robert Shaw Chorale in U.S., South America and Russia. Free lance chorister and New York City Center Opera chorister. *"I want AGMA to be more than a non-antecedent pronoun that collects dues. Interest has been generated within our ranks the past two years. I hope to put that interest to work for us. What behooves the chorister behooves the dancer and soloist!"*

James Dean Olesen



Member of AGMA more than 5 years. Member, AFTRA, AE. *"In doing free-lance choral work, I have sung jobs ranging from the most fully expressive, personally rewarding, such as the recital 'Les Noces' with the American Ballet Theatre, down to the lowliest, most degrading 'ringer' type. I know the conditions under which we work. I stand for a more radical increase in rehearsal pay than we have accepted in the past, and the will of the membership, whatever it may be, controlling the union."*

Donna Owen



Member of AGMA, 5 years. Has sung as free-lance chorister with American Opera Society, Bach Aria Group, Camerata Singers, Robert Shaw Chorale, Amor Artis, Musica Aeterna, Choral Art Society, New York City Opera Company. *"I feel that the experience as a free lance and opera chorister gives me knowledge and understanding of the problems of choral singers. I would like to see recognition, through improved salaries, of the ability of these singers. I would like to see also a change in voting policies for the Board."*

• Thomas Pyle



Member of AGMA 18 years. Has served on following Committees: AGMA Showcase, 20th Anniversary, AE-AGMA Merger, Choral Contract Negotiating. Alternate, International Board. Cur-

rently serving on Solo Recital Committee. Has served as AGMA Delegate, Robert Shaw Chorale. Past and current service on AGMA Board of Governors. Member, AFTRA, AE, SAG. Chorister with Robert Shaw Chorale, American Concert Choir, American Opera Society, Amor Artis, Concert Opera Society and others. *"We have made numerous advances in 18 years in the concert chorus field; at this time it seems to me we should attempt to gain a tighter control over non-union activities in this area."*

• Earl Ringland



Member of AGMA 10 years. Presently member of Board of Governors. 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."*

Peter Sliker



Member of AGMA about 15 years. Member, AFTRA, AE. NBC-TV Opera, New York City Opera Chorus, Met Opera since 1960. Oratorio and recital soloist Town Hall, Judson Hall, Carnegie Recital Hall; will sing 'Ambrogio' in "The Barber of Seville" with the Met in Paris this coming June. Soloist Chautauqua, 1964, "The Magic Flute"; soloist with Boston Symphony at Tanglewood, 1960, Mozart's "Litanies"; summer, 1965, Freiburg, Germany, recital; Graduate, Rutgers University.

• Richard Vogt



Member of AGMA 10 years. Past and present service on Board of Governors. Service on Choral Contract Negotiating Committee. Member, AFTRA. Has sung with Robert Shaw Chorale, New York Pro Musica, Bach Aria Group, Amor Artis, Schola Cantorum, NBC Opera, American Opera Society, American Concert Choir, Concertmen, Festival Orchestra Chorus, Little Orchestra Society. *"Since joining AGMA, I have been a performing member of most professional choral groups in New York and have toured with several organizations. I feel this has given me an insight into the"* (Continued on Next Page)

Your Board of Governors Candidates

New York-Choristers

particular problems of the field and certainly my membership on the Board has deepened my concern and interest in other areas of our union. I would like to continue to serve AGMA."

Maria West



Member of AGMA 8 years. Currently member of Grievance Committee, New York City Center Opera. Chorister with San Francisco Opera, Cosmopolitan Opera, Santa Fe Opera, Schola Cantorum, Brooklyn Opera, NBC-TV Opera, Hartford Opera, New York City Opera, Concert Opera Ass'n., etc. *"With experience in concert and opera choruses, as free-lance and full-time chorister, would like to see role of professional chorister raised to financial and artistic level commensurate with qualities and experience. This should encourage professional chorister to meet standards equal to those demanded by any employer."*

Dancers (5 Vacancies)

• Socrates Birsky



Member of AGMA many years; previous service on Board of Governors. Leading dancer, Metropolitan Opera and ballet companies in North and South America. TV appearances, "Ed Sullivan Show," "Martha Raye Show," "Ray Bolger Show." Broadway shows "Can-Can," "Saratoga," etc. Member of all theatrical unions. *"As Chairman of AGMA Dancers Committee, helped formulate an equitable formula for filming dance works. If re-elected, I promise that no opportunity will remain untouched. I will, as in the past, make honorable, correct decisions, for AGMA."*

William Glassman



Member of AGMA 3½ years. Past and current service on Ballet Theatre Negotiating Committee. Past, present service as AGMA Delegate, American Ballet Theatre. Member, AFTRA, AE. Soloist with American Ballet Theatre, solo dancer with New York City Opera, danced in Broadway show, "Tovarich." *"Being in a ballet company and knowing the problems that arise within, I feel I could help to solve them by being an active member on the Board."*

David Milnes



Member of AGMA 9 years. Member, AFTRA (partial), AE. Was AE deputy in stock in Kansas City. 4 years Metropolitan Opera ballet, 2 seasons Les Grands Ballets Canadiens, 1 season, Ruth Page Chicago Opera Ballet, 1 year Radio City Music Hall ballet; 3 summers, Kansas City Starlight Theatre, Jacob's Pillow Festival; BBC-TV, Montreal. Also Central City Opera, Alicia Alonso Ballet at the Greek Theatre, Hollywood.

Sharon O'Connell



Member of AGMA 2½ years. Recently elected to AGMA Nominating Committee. Currently serving as AGMA Delegate, Metropolitan Opera Company ballet. *"I have been dancing at the Metropolitan since September 1963. Previous to that I was a soloist with the Boston Ballet Company. I graduated from Boston University in 1963 with a degree in history and government."*

• Nicholas Polajenko



Principal dancer with Marquis de Cuevas International Ballet, London Festival Ballet, Harkness Ballet, Metropolitan Opera. Has starred in European dance films and has toured extensively on four continents partnering leading ballerinas: Danilova, Toumanova, Tallchief, Chauvire, Vyrrouba, Hightower. White House performance for President Johnson with Marjorie Tallchief, 1964. Currently member Board of Governors. Service on Dance Committee. *"I hope that many know what AGMA stands for and for those who do not, I shall endeavor in all honesty to project AGMA's image of long repute to my colleagues."*

• Howard Sayette



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. Danced with Santa Fe Opera Ballet in "Renard" conducted by Stravinsky. Currently soloist and in 6th season with Metropolitan Opera Ballet.

Marina Svetlova



Prima ballerina of Metropolitan Opera, 7 years; 2 years, premier danseur with New York City Ballet. Ballet director, Dallas Civic Opera. Choreographer, Houston Opera, Seattle Opera. Choreographer for Dame Margot Fonteyn's appearances with Kansas City Performing Arts Foundation. For 20 years director of own concert group. Has appeared with Ballet Russe and American Ballet Theatre. Directs Svetlova Dance Center in Dorset, Vermont during summer.

WASHINGTON-BALTIMORE AREA

Choristers (1 Vacancy)

• Winifred Waldo



Member of AGMA 9 years. Past and current service on Committee to Consider Changes in Contract with Opera Society of Washington, D.C. Past and current member, Board of Governors. Chorister with Opera Society of Washington, D.C. since its beginning; chorister with Continental Opera Company (now in litigation with AGMA). *"If elected, I shall continue to work for the best interests of our Washington Area members as I have done for the past 3 years."*

Dancers (1 Vacancy) Karen Brown



Member of AGMA 3 years. Has been with National Ballet Company 3 years. Has performed in summer stock and in supper clubs in the mid-west.

Kathleen Ann Shipp



Professional debut with St. Louis Municipal Opera, where for 9 years has appeared both as soloist and chorus member. Conducted own Children's TV program. Danced with Ballet Russe Concert Company under direction of Mme. Maria Swoboda. Has appeared on the Dupont Show of the Month as well as on numerous TV programs in Washington, D. C. Currently member of Frederic Franklin's National Ballet Company. Was AGMA Delegate with National Ballet Company and has served on local Executive Committee.

Your Board of Governors Candidates

NEW ENGLAND AREA

Choristers (1 Vacancy)

• Geraldine Barretto



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). 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."*

PHILADELPHIA AREA

Choristers (1 Vacancy)

• Irene Jacoby



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. Past and current service on AGMA Board of Directors.

CHICAGO AREA

Choristers (3 Vacancies)

Cora E. Alter



Member of AGMA 6 years. AGMA Delegate, Opera Society of Washington, 1964, 1965. B.A. in music from Queens College. Opera Society of Washington, 1960-1965; Little Chorus of Washington, 1963-64. Chicago Symphony Orchestra chorus, 1965—present. Church and temple soloist. *"I am confident I can well serve my fellow choristers. I did it in Washington."*

Lorraine Erdman



Member of AGMA 18 years. Has served on Negotiating Committee, Nominating Committee. Three terms of service on Committee which negotiates contracts with Lyric Opera of Chicago. Currently Delegate of Apollo Opera of Chicago, American Opera. *"I have had a great many years of experience as an opera chorister with various small companies in Chicago, 5 years with the New York City Opera when they toured to Chicago and other mid-western cities. Am a member of the Lyric Opera Chorus for 12 years. I am well acquainted from experience with the problems of business management and feel qualified to represent the opera choristers from Chicago. Will appreciate your support for my candidacy."*

Dolores Gundersen



Member of AGMA 9 years. Member of Negotiating Committee, and of Nominating Committee. Member of Lyric Opera of Chicago chorus for 9 years.

• Helen Paschke



Member of AGMA 13 years. Has served on Negotiating Committee and Nominating Committee. Serves as AGMA Delegate with Lyric Opera of Chicago. Member, Lyric Opera since 1954.

Arthur Silhan



Youngest chorister ever hired by major opera company; when 18 years old, Chicago Opera Company, Fausto Cleva, conductor, engaged him. He later became soloist with that company. Soloist and comprimario with San Carlo Opera and currently engaged in his 13th season with them. Founder and present director of Chicago's "Singin' Center", Musichorale, which comprises 3 choruses from Cherubs, age 2½ years through adult years, and now completing 20th season. Soloist with Lou Breeze's "Musical Images" Show for 5 years.

George Zacharias



Active as vocalist with various singing groups in Chicago area. Has been Chairman, Local Executive Committee, and chorus Delegate, Chicago Lyric Opera Company.

Casimir Zielinski



Chairman, Local Executive Committee, 5 years; member of same Committee 8 years; past service as member, Board of Governors. Delegate of choristers several terms. Served on several negotiating committees with contract negotiations with Lyric Opera of Chicago. Chorister with Chicago Lyric Opera 12 years; has sung with New York City Opera and local opera companies. Participated in more than 63 different operas. Presently chorister and soloist, Holy Name Cathedral, Chicago.

Dancers (1 Vacancy)

• Dolores Lipinski



Soloist, Chicago Opera Ballet; TV appearances (Repertory Workshop, Ed Sullivan, etc.), stock; clubs (Liberace), New International Ballet Company as ballerina; Chicago Lyric Opera. Member, AFTRA, AE. Present and past service on Board of Governors.

NEW ORLEANS AREA

Solo Singers (1 Vacancy)

Audrey Schuh



Member of AGMA about 15 years. Has served on Executive Committee, New Orleans Area. Sang first minor operatic role at age of 16; at age of 18, first major role with Jussi Bjorling. Graduated college at age 18, with a B.S. Won experimental Opera Theatre of America auditions, and Southern Regional Metropolitan Auditions of the Air. Has performed with leading opera companies of the United States. Replaced Anna Moffo, on 48 hours' notice, in "La Traviata" at New Orleans Opera House, receiving 17 curtain calls. Has appeared in concerts and on TV. Honorary member of Phi-Beta.

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Your Board of Governors Candidates

CHORISTERS

(2 Vacancies)

Harry Howard



Member of AGMA more than 5 years. Has served on Local Executive Committee; currently legal advisor to Local Executive Committee. Past member of Board of Directors of New Orleans Opera House Association. Has sung with New Orleans Opera 11 years; 4 seasons with San Antonio Opera; appearances with New Orleans Symphony and Crescent City Pops Concerts.

Karen Kalin

Member of AGMA since 1956. Is a member of the chorus of the New Orleans Opera House Association. (*AGMAzine regrets that no photograph of the candidate is available at press time.*)

• Mary Schwark

Member, New Orleans Opera House Association; has sung as soloist with Crescent City Pops concerts; church soloist; Delegate, AGMA National Convention, December, 1962. (*AGMAzine regrets that no picture is available.*)

Dancers

(1 Vacancy)

Eivie L. McGehee



Member of AGMA 5 years. Currently member of Executive Committee, New Orleans Area. Past and current service as AGMA Delegate with New Orleans Opera Association. Member of AE. 5 seasons with Dallas summer musicals (3 as Equity representative); Dallas Symphony; choreographer, Dallas Theatre Center and New Orleans Summer Pops, Teresa y su Compania Espanola.

LOS ANGELES AREA

Solo Singers

(2 Vacancies)

Raymond Gagan



Member of AGMA 10 years. Past and present service on Opera and Insurance Committees. Has served as AGMA Delegate with Los Angeles Opera, Laguna Opera Festival, Melodyland. Has sung with Los Angeles Opera, Laguna Opera Festival, Seattle Opera, Riverside Opera, Redlands Bowl, Los Angeles Guild Opera, South Redondo Madrigal Singers. Concert tours, Central and South America.

Marilyn Horne



Appearances with Los Angeles Philharmonic Orchestra, Los Angeles Guild Opera; special programs with Igor Stravinsky; "the voice" behind Dorothy Dandridge in "Carmen Jones." 3 years, Gelsenkirchen Opera, Germany; appearances in Venice, Vienna, Rome and other European capitals. 1960, operatic debut with San Francisco Opera; many appearances with that company since then. Chicago Lyric Opera in 1961 in world premiere of Gianini's "The Harvest." America Opera Society appearances; 1963 tour of Europe sponsored by State Department. "Semiramide" in Carnegie Hall, 1964; New York recital debut, April 1964. Debut at Covent Garden 1964/65; appearances with Vancouver and Boston Opera Companies.

• Henry Reese



Member of AGMA 24 years. Life member. Currently Chairman, Los Angeles Executive Committee. Member, Board of Governors for 13 years. Member, AE, AFTRA, 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

(1 Vacancy)

• Thomas S. Clarke



Member of AGMA 15 years. Has served on Los Angeles Executive Committee, Showcase, Welfare Committees; Chairman, Executive Committee 3 years, Vice-Chairman 2 years. Delegate, AGMA Convention, 1962, 4-A's Delegate. Currently serving on Welfare, Blood Bank and other Committees. Past service as Delegate with Guild Opera, Greek Theatre, Los Angeles Opera, Redlands Bowl. Currently Chorus Contractor, Guild Opera. Current and past service on Board of Governors. Member AFTRA, AE, AGVA, SAG. 30 years professional experience in all phases of performing arts. "I believe we should eventually have a one-card union for the benefit and strength of all entertainers."

Ann McAdams



Member of AGMA 5 years. Has served as AGMA Delegate with Metropolitan Opera National Company. Member, AFTRA. Professional chorister - dancer, "Met" National Company, Roger Wagner Chorale for 2 U. S. tours and Central American-State Department tour; initial tour of Norman Luboff Choir. TV with Roger Wagner Chorale. Appearances in Hollywood Bowl, Greek Theatre. "Experience in touring management with Roger Wagner Chorale; formerly UCLA student of political science; experience and interest in public relations and publicity; former legal secretary; student of G. Wade Ferguson, Northridge, California; UCLA Opera Workshop."

DANCERS

(1 Vacancy)

• Marilyn Stevens



Member of AGMA 8 years. Has served on AGMA-West Showcase Committee; past and current service on Local Executive Committee, and on Board of Governors. Member, AE. Soloist, Radio City Music Hall, Casino Russe (New York City), Greek Theatre, Hollywood Bowl, Phoenix Civic Light Opera, California Story, Oregon Story, etc. Studied with Leon Fokine, Mme. Fedorova, Nana Gollner, Paul Petroff, Carmelita Maracci. Career temporarily interrupted by injury; turned to costume design, credits including Hollywood Bowl, Robin Hood Bowl, Ballet La Jeunesse, etc.

Twenty Years of Service to AGMA

Surprise Greet Top Executive

The Board of Governors meeting on February 14th of this year started routinely enough but it soon turned into a Valentine to Hy Faine. Business of the meeting nearly completed, AGMA President John Brownlee entered the room and took over the chair from First Vice-President George London, to announce "You can see I have been shopping." He then asked Hy Faine to take the shopping bag and its contents. The bag contained a handsome Le Coultre brass clock, its face a wafer-thin circle of transparent glass with gold stars and delicate sketches of Zodiac signs. The inscription on the base reads: *Hy Faine, Executive Secretary of AGMA. For 20 years of exceptional leadership. February 14, 1966.*

The Board members rose and faced Messrs. Brownlee and Faine, and soon Mrs. Faine, family members, Ed Schlesinger and members of the AGMA staff slipped into the room, as Mr. Brownlee said "This is a gift from all of us and with it goes a great deal of affection for untold things you have done for AGMA . . . not only as our brilliant Executive Secretary but for many, many things which all of you will never know about that were far beyond the call of duty . . . for AGMA members in trouble or in distress . . . personal things that he has done himself." Mr. Brownlee said the Board of Governors wanted to pay tribute to Hy Faine "for the wonderful heart this man has . . . a heart of gold." Mr. Brownlee embraced Hy, who turned to everyone and, much moved, said, "I hug all of you." Mr. Brownlee then called for the champagne and soon toasts were being drunk and "For He's a Jolly Good Fellow" sung by the wealth of talent present.

Credit for the magnificent party must be shared by many people. By Elisabeth Hoeppel, who, at a previous meeting, had suggested that Hy Faine's 20th anniversary as AGMA's National Executive Secretary should be commemorated in some fashion by the Board. By Emile Renan, Socrates Birsky and AGMA Treasurer Lawrence Davidson who served on the Gift Committee and on the "Final Arrangements" Committee. By John Brownlee who authored a "Special Notice" announcing the surprise party and somehow persuaded all who received it to maintain the "surprise" aspect (no mean feat). By the AGMA staff who worked with the Committee, Miss Hoeppel, Mr. Brownlee and others to make the event the rousing success that it was. Highly prized by those present but quickly consumed was a chocolate cake baked by Florence Koppleff, Board member who resigned recently be-



President Brownlee enjoys Hy Faine's admiration of gift clock



Faine, Hoeppel, Hancock, Mrs. Faine, Stone, Backgren

cause of change in category, who was on hand to witness the relish with which her confection was devoured!

Elisabeth Hoeppel struck a nostalgic note in recalling when Hy Faine appeared before the Board of Governors as an applicant for the

post he now holds. "I knew he was our man," said Miss Hoeppel. "When we availed ourselves of his services, he took over a young, weak and financially wobbly organization. It did not take him long before he had the reins

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Faine



Hy Faine, George London

well in his hands and AGMA was on its way to becoming a strong, recognized and financially stable Union. The going was rough at times, and many times he must have been disgusted and ready to quit. But his dedication and devotion were great and he stuck it out . . . AGMA without Hy Faine is unthinkable!"

George London mused on the fact that he had just added up the years he has been with AGMA and found they totalled 27. He must, he said, have started as a "boy wonder." He spoke briefly of his feelings about AGMA and his happiness at being a part of the organization and an AGMA officer; he too felt that AGMA is "fortunate in having a man like Hy Faine to represent us, because he is someone who cares . . . who cares about us."

John Brownlee read a telegram from AGMA's 'Bud' Wolff in Chicago and a letter from Regina Resnik, both expressing their congratulations. Hy Faine addressed everyone with a few words, expressing his sincere thanks and delight in being honored in this way by so many friends.

The warmth of the sentiments addressed to him by those present at the February 14th party are echoed by all AGMA members everywhere.

Congratulations

There's a new union in the Ballet Theatre. Bruce Marks and Toni Lander, both members of BT, were joined in wedlock January 27th in Easthill, Long Island. "Congratulations and warmest wishes for a long and happy life together" say all AGMans.

Opera Workshops

The Opera Workshops listed below have met the minimum standards of information for workshops as defined by AGMA's Board of Governors.

"Acceptance" does not involve *approval* of the workshop nor any judgment on AGMA's part of the quality of the workshops' performances.

Clark Center Opera Workshop

840 Eighth Avenue
New York, N. Y. 10019

Luigi Dell'Orefice Opera Society Workshop

2109 Broadway, Studio 4-18
New York, N. Y. 10023

Heights Opera Workshop

63 Cranberry Street
Brooklyn, New York

La Puma Opera Workshop

220 West 98 Street (7C)
New York, N. Y. 10025

Laurenti Opera Players Workshop

147-32 84th Drive
Jamaica, Long Island, N. Y. 11435

Messina Opera Workshop

P. O. Box 172
Jamaica, Long Island, N. Y. 11435

Music Drama Workshop

175 West 76 Street (12D)
New York City

Rossini Opera Workshop

50 Central Park West, N. Y. C. 10023

Ruffino Opera Theatre and Workshop

36 West 56 Street
New York, N. Y. 10019

The basis for qualifying on AGMA's Accepted List is outlined in detail in AGMAZine, issue of February, 1965.

Deceased

AGMA regrets the sad loss of Louis Oreskes, chorister, who passed away in Los Angeles on January 15th of this year. The late member joined AGMA in 1940, transferring from GOCA. AGMA's condolences are sincerely extended to the family and friends of the singer.

AGMA offers its deep sympathies to member Herman Dreeben whose wife, Kathryn, passed away on January 19th of this year in New York City.

Gertrude Tyven, a former ballerina of the Ballet Russe de Monte Carlo, passed away, a victim of cancer, at Memorial Hospital in New York City. The wife of Eugene Slavin, also a dancer, Miss Tyven danced with the Ballet Russe from 1942 until 1959 when she became a teacher at the company's School of Ballet, until 1963. AGMA's sympathies are most sincerely extended to Mr. Slavin, his daughters, and to other family members of its late member.

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.

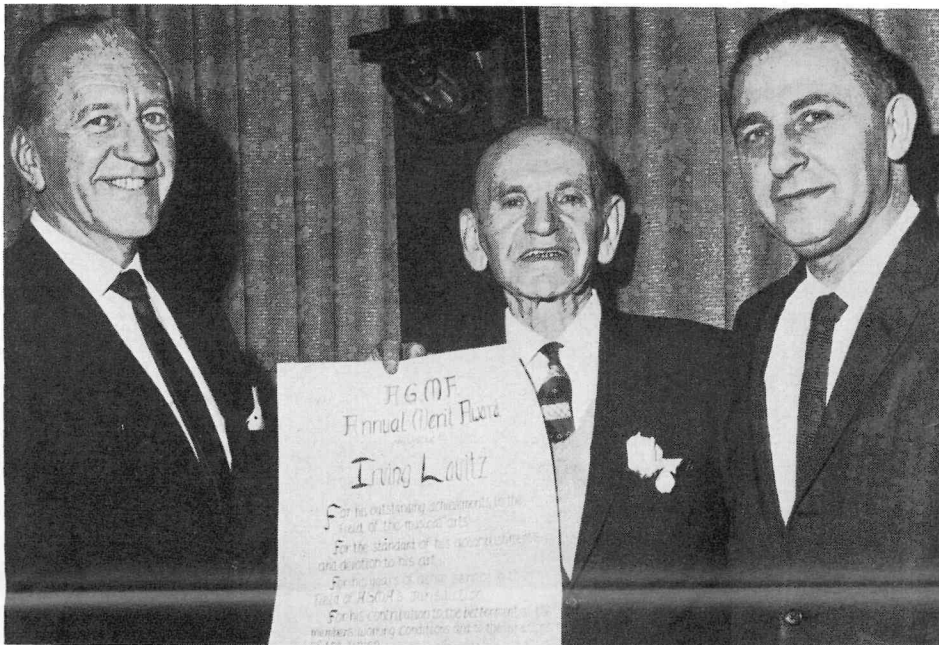
Those members who fail to return the schedule by May 31st and who perhaps have earned less than the next higher dues category, will be paying higher dues for less income. It is therefore to the advantage of the members to promptly execute the schedule and return it to the National Office as soon as possible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

Welfare Fund — At Your Service

Members who find themselves temporarily unable to meet primary obligations of daily living are reminded that AGMA's Welfare Fund can assist them. The Welfare Fund receives 95% of its money from Theatre Authority, the agency established by the 4A's performing unions to clear all benefit performances in which members of the 4A's will work.

A Committee of AGMA members passes on applications made by AGMA members, for assistance through the Welfare Fund.

The handling of Welfare Fund applications and all matters relating to assistance to members are kept in the highest confidence. Members who perhaps might need temporary aid for medical bills, prescriptions, basic living expenses and who perhaps have been reluctant to inquire about the Welfare Fund for fear of embarrassment, are assured that all such matters are kept completely confidential.



President Brownlee, with Merit Awardee Irving Lavitz, Hy Faine

AGMA Annual Merit Award to Lavitz

Following the New York Area membership meeting January 31, 1966, held in the Belasco Room of Sardi's, President John Brownlee called the meeting to attention around the dinner table, for a "special order of business." Seated on the dais were Mr. and Mrs. Irving Lavitz, President Brownlee, Third Vice-President Betty Stone, and National Executive Secretary Faine.

Mr. Brownlee remarked, "Since we inaugurated this special Annual Merit Award, we have entertained and honored some very famous artist members of the past . . . who have done yeoman service to AGMA throughout the years but tonight we have here someone who has done some very special work in AGMA." Reminiscing about the 'old days' in AGMA, Mr. Brownlee said, "The days I'm talking about are those when they organized the chorus from the old GOCA. A lot of those members from the old chorus were Europeans and their English wasn't always the best. I can remember when Frederic Jagel was Treasurer and he was going through a list of our expenditures, reading them aloud. At the end of the meeting, a member wanted to know who was that 'Missy Laneous' and why did she cost so much?"

Turning to Irving Lavitz, Mr. Brownlee said, "You took part in most of those fights." He then outlined Mr. Lavitz' career, stating that he was a chorus member of AGMA for 28 years; he was a member of the Choral Committee handling the rotation system for single performances; served as AGMA Delegate with Chicago and San Carlo Opera companies and is currently a member of the

Metropolitan and City Center Chorus Auditions Committee. Mr. Brownlee continued, "It is with great pleasure that I give this Award to you on behalf of the Board, officers and all the members of AGMA." The scroll cites Mr. Lavitz for "*his outstanding achievements in the field of musical arts; for the high standard of his accomplishments and devotion to his art; for his years of active service in the field of AGMA's jurisdiction and for his contribution to the betterment of the members' working conditions and to the status of the union.*"

Mr. Lavitz, in responding, moved his auditors alternately to laughter and to tears with his stories. "I'll probably bring you back one half of a century but there is something that you should all enjoy. Back in 1905, there was an opera chorus that existed in New York that was a small group in the Metropolitan Opera Company. They existed about a year and a half and they decided to go on strike. Their salary was \$15.00. They demanded more money and Heinrich Conreid said, "You won't get it!" All the people stayed out. Mr. Conreid decided to import choristers from abroad in 1906 so the choristers lost the strike and lost their jobs.

"With the Chicago Civic Opera Company we got \$10.00 a week; our salary was normally \$20.00. People wanted pay for extra performances and couldn't get it. I told them to organize and went to work organizing the international chorus and made them join. We got better conditions slowly. Some of them said, 'I don't want to join.' We succeeded

in getting them to join and it was a healthy organization in Chicago. But the Metropolitan was one of the hardest fights to get the membership because of importation of choristers . . . We wanted to see that everyone gets his first naturalization papers. You see, we succeeded in Americanizing choristers in this country. Today, through AGMA, you have American choristers working in our opera houses from coast to coast."

Mr. Lavitz said that he was the first professional chorister in AGMA and from that point on, began working for AGMA and has kept on working ever since. He paid tribute to John Brownlee, Hy Faine, DeLloyd Tibbs "and all you gentlemen that I see attending the meetings that do help our fellow members to get what they want and to get their grievances aired." He credited AGMA's President and its national executives with getting employment for American artists in the United States.

Betty Stone rose to say, "I have seen Irving Lavitz over the years give untiring devotion which brought him neither fame nor credit but satisfaction in knowing that he was doing something in his own way to help the welfare of all of us. As a kid, I didn't understand much about unionism. Irving helped set me straight. He was a very strong influence, a very knowledgeable man in anything pertaining to this field. My progress was due to his example. This is a man who was truly a pioneer in the field of labor and deserved very truly all the honor and the Award that we give him tonight."

(Continued on next page)



Stone, Brownlee, Lavitz, Yavne, Sternberg

Lynda Jordan spoke of her association with Mr. Lavitz and said she had a very warm spot in her heart for both Irving Lavitz and his wife.

Mara Yavne spoke feelingly of her association through the years with Irving Lavitz and his wife. DeLloyd Tibbs remarked, "I'm associated with the AGMA Merit Award Committee and wish to say that the Committee didn't suddenly find Irving Lavitz this year. He has been discussed many years and this just happened to be his year. We've been blessed in AGMA by many people like this. Irving works in a very difficult area with his chorus Rotation Committee. He has devoted a tremendous amount of his life to this position and is a walking Encyclopaedia in this field. I'm delighted that we can sit together and publicly say what we have felt and known privately for many years."

Others who spoke of their respect and affection for Irving Lavitz were Messrs. Stern-

berg, Hancock, Harris, Boucher, Renan and Mmes. Hoeppe, Harper, Greenspon.

Mr. Brownlee concluded the evening's tribute by saying, "In honoring Irving Lavitz, AGMA has brought the scales into balance. It is always easy to recognize great artists . . . tonight what we have done is to honor one of our unsung heroes . . . I know we're on the threshold of wonderful development for this country. Ten years from now, it will be a very exciting story when all those temples of the arts have been built and people have to be brought into them to bring these edifices to life . . . and that is where AGMA is going to play a very important role. I'm interested in developing the young talent in this country and it gives me immense pleasure in knowing that so many young people are entering into the field of AGMA and will carry out the good will that AGMA stands for now."

Hy Notes

(Continued from Page 2)

AGMA and these institutions. The problems here are new and numerous because these are not employers in the classic sense yet they are the sources upon which the employers in AGMA's field will depend.

There is also the world at large. The constant shrinking of the globe and the mechanical devices thus far invented, and others surely to be invented, will produce a greater exchange of performing organizations and individuals throughout the world. This will require of AGMA a delicate balancing of its activities so that such a flow both to and from the United States is not dammed. I believe fully in such exchange, not only because it is inevitable, but because it is absolutely necessary for the life and growth of culture and cultural institutions.

We will, however, have to react to this flow so that we protect the standards we have achieved for our members, yet not set up those "high tariff" walls and extreme nationalism which are the first solution one thinks of when protecting "domestic" endeavors. Sometimes the only way to make sure that the American artists and institutions are protected and can grow is by making certain that throughout the world there are similar growth and similar standards of proper compensation and working conditions.

The past was challenging, the problems were many, and the solutions, in retrospect, were fairly devised . . . the problems fairly met. But ahead of us are more and challenging tasks. If they are approached in the same spirit, with the same determination, and with that "humanity" which characterizes both our art and our country, I have no doubt that twenty years from now someone else will write in his "Notes" much the same way as I write today.

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