

AGMAZINE

VOLUME XIV, NO. 2 OFFICIAL ORGAN OF THE AMERICAN GUILD OF MUSICAL ARTISTS, A.F.L.-C.I.O.

DEC., 1961—JAN., 1962

The Board of Governors, the National Officers and National Staff of AGMA extend to members everywhere warmest greetings and best wishes for a happy and prosperous 1962!

Congressional Hearings on Plight of Performing Artists

The Select Subcommittee on Education of the Committee on Education and Labor of the House of Representatives held hearings in New York City November 15, 16 and 17, 1961 to study economic conditions of performing artists. November 15th heard testimony on the plight and problems of opera artists; November 16th was "theatre" day; November 17th was devoted to the problems of the dancer and to problems of performers in other than opera and the theatre.

The Committee approved the following from AGMA as

The American musical artist finds himself in a position different from that of the European artist, a position that is forced upon him and from which, with painfully few exceptions, there is no escape. There are many reasons for this ironic twist in a land noted for fair play and opportunity unlimited.



George Shirley

What is the problem and why does it exist?

The real problem is the fact that, generally speaking, our way of life is not geared to the perpetuation of a civilization in which high cultural aims are really important. Indeed, in the eyes of many supposedly intelligent Americans, the fine arts are of less than tertiary importance. In many of our public schools, art and music, which are expressions so basically a part of human nature, are painfully and pointedly de-emphasized to a point just short of non-existence so that more stress may be placed upon science and correlated subjects.

Also, it seems that the effect of our much envied and widely copied ability to mass produce (i.e., a standard of lesser quality) has found its way into our cultural thinking, resulting in acceptance of the simplest forms of entertainment as being all sufficient and the expression of attitudes such as: "Music is entertainment; entertainment must pay its

own way. If certain forms of entertainment price themselves out of the public reach, then we will have to do without them."

Opinions such as the above have appeared recently in newspapers and periodicals, in letters written by responsible, intelligent citizens in relation to the financial dilemma surrounding the Metropolitan Opera. To these people, the opera, with ticket prices ranging from \$10.00 to \$1.75, and with a deficit of about \$800,000 last year, has "priced itself out of the public reach." I just wonder though if some of these same people are the very ones who happily spend the same amounts, or more, to see a Broadway musical; I wonder if they are those whose first-run movie tickets help pay the six-figure salaries of our top movie stars; whose credit cards help pay the five and six figure salaries of our top night-club entertainers; whose "public reach" well encompasses the six-figure salaries of Elvis Presley and Johnny Mathis—and whose loud protests prevent an international operatic personality from earning, for ten or fifteen performances, \$2,000 per performance.

It is a source of great concern to me when I see how seemingly responsible citizens lump various forms of endeavor, artistic and otherwise, into one category—"entertainment." Entertainment, as defined by most dictionaries, is something that affords the mind rest, relaxation, diversion, amusement, and agreeable experience. An artistic experience, however, transcends these bounds; it offers the mind a challenge, an opportunity for growth, it

spokesmen in their particular fields and extended invitations to these persons to appear before the Committee: John Brownlee, President of AGMA; Hy Faine, National Executive Secretary of AGMA; Agnes DeMille, choreographer; Melissa Hayden, dancer; Herbert Kummel, dancer; George London and George Shirley, solo singers; Abba Bogin, pianist; choristers Tom Pyle and "Duke" Giddens.

The text of the testimony so given will be carried in this and future issues of AGMAZINE.

uplifts as well as soothes and does not have to be agreeable to be worth its weight in gold.

Here then is the root of the problem. We seem to be losing the thing which European civilization, through the ravages of war, has held on to for dear life: the knowledge that cultivation and preservation of the fine or "classical" arts insures the continued growth of the mind and the spirit; in this way, hand in hand with scientific development, civilization is reborn and continues to live.

European governments do everything in their power in order to insure a growing healthy cultural climate for their citizenry. In this environment the young European accepts the challenge of Dostoevsky while the young American is too often content with Spillane; the European grasps for knowledge which will enable him to appreciate Klee, Michelangelo, Picasso while the young American can afford (so he thinks) to go no further than Rockwell; the European seeks knowledge of man's ability to create from within in the works of Beethoven, Mozart, Stravinsky while the American all too often accepts with alacrity the work of Paul Anka, Bing Crosby and Chubby Checker.

The young American who is fortunate enough to see through the scrim of commerciality and strike out for something of quality in life is faced by mountainous problems from the outset. From this point I will concentrate solely upon the field of serious vocal music, in which I have recently become active.

(continued on page 3)

REMARKS OF HY FAINE Before the Select Subcommittee on Education
of the Committee on Education and Labor of The House of Representatives.

I appreciate the opportunity you are giving me and the members of the American Guild of Musical Artists (AGMA), AFL-CIO, which I have represented as National Executive Secretary for the past 15 years, to lay before you some of the facts and problems which confront the performing arts and artists in the United States.

AGMA deems it most significant that the Congress has at long last turned its attention to the problems in the performing arts and that it is determined to obtain the facts, the figures, the conditions and the causes of the present highly critical state of affairs. There is no need for me to elaborate on how serious this state is. All of you, I'm sure, are aware of the recent difficulties confronting the Metropolitan Opera, the New York Philharmonic Orchestra, the Philadelphia Orchestra, all within the space of a few months. Last spring a similar situation developed between AGMA and the San Francisco Opera Association. These conflicts exhibited, as Secretary of Labor Goldberg so aptly stated, the classic dilemma of balancing the equities of two sides. On the one hand, the musical association is confronted with a continuing deficit which may very well be augmented by any improvement in the conditions of the performing artist; on the other hand, the artist and his union are faced by a rising cost of living, low scales of pay, insufficient artistic and social recognition, and above all an insufficient number of weeks of engagements.

This is not a new problem. Over 13 years ago, Howard Taubman, then the distinguished music critic of the New York Times, in a comprehensive article, wrote: "A survey made by the New York Times of the financial status of leading musical organizations showed yesterday that in nearly every case an operating deficit was as certain as death and taxes." In the intervening years, while it is true that the number of musical organizations has increased and the number of performances given by them have been on the rise, no one can deny that there has not been a similarly corresponding improvement in either the financial picture for the employer or in the economic and social status of the performer.

May I place before this distinguished Committee a few facts: AGMA has a system of dues graduated to the income which the member earns in the fields covered by AGMA's jurisdiction. These fields are opera, concerts, the dance, including both ballet and modern, the concert choral field, and oratorios. We have as members all solo operatic singers, solo concert artists (both instrumentalists and singers), and the dancers, choreographers, stage directors, stage managers and choristers in all those fields. Our dues brackets divide themselves into categories: from zero to

\$1,000 of earnings per year, \$1,000 to \$2,000, \$2,000 to \$3,500, \$3,500 to \$5,000, \$5,000 to \$7,500 and so on up to \$25,000. Each year a member's dues category is reviewed and he may rise or fall in the dues he pays depending upon his previous year's earnings. As of November 1961, 60% of our members paid dues on an income of up to \$1,000; 17% paid on an income up to \$2,000; 8% on an income up to \$3,500; and 5½% on an income of \$5,000. Assuming that \$5,000 is the very minimum that any man should earn in the U. S. in any field of endeavor, we find that 90% of the AGMA membership earns less than \$5,000.

You will hear, from the individual AGMA members testifying before you, of many costs which faced them or their parents in gaining the many artistic skills and training necessary for their professions. You will hear from them of the highly special costs which they continue to incur as performers and which are not incurred by individuals earning a livelihood in other fields.

It is obvious from these figures that the vast majority of AGMA members are not making a living in their field. What else do they do and why do they continue to perform? I think the second question will best be answered by the artists themselves as to how their motivation, their drive, their love of music, all continue to keep them going even

though they are underpaid, or insufficiently employed.

However, to stay in the field, they must either work in fields other than music, or perform in the other phases of the entertainment world. For example, in cities like Chicago, San Francisco, Dallas, Pittsburgh and others where opera is now given, the opera companies engage local choruses, and local artists to sing small parts, which are essential to the performance of opera. These are residents of the city willing to give of their skill, time, energy, evenings, Sundays and vacations to perform, in return for a small compensation averaging a few hundred dollars per year. To be able to do this, they must have other jobs in the daytime and rehearse and perform at night and on weekends. Similarly, dancers in those cities and elsewhere, unless members of the few existing professional companies, must become dance teachers or work in fields outside of their profession. I'm sure it is obvious that they would prefer it otherwise; that they would prefer to work wholly and only in the performing field of their choice.

The insufficient compensation of the performer comes about through two causes: (1) A low level of pay, in no ways commensurate with the skills artists possess and the long period of training which these artists must

(continued on page 6)

AGMA ZINE

SANDRA MUNSELL, Editor

VOLUME XIV. NO. 2

DECEMBER, 1961—JANUARY, 1962

JOHN BROWNLEE
President

WALTER CASSELL
1st Vice-President

GEORGE LONDON
2nd Vice-President

FRANK D'ELIA
3rd Vice-President

ELISABETH HOEPEL
4th Vice-President

ROBERT ACKART
5th Vice-President

LAWRENCE DAVIDSON
Treasurer

ANN AYARS
Recording Secretary

HYMAN R. FAINE
Executive Secretary

HOWARD M. LARAMY
Asst. Exec. Secy.

DELLOYD TIBBS
Asst. Exec. Secy.

ANNE E. MENYUK
Financial Secretary

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

BECKER & LONDON
Counsel

Chicago
SANFORD WOLFF
PENNISH & STEEL
100 South Wacker Drive
Chicago 6, Ill.

New Orleans
EARL VON HOVEN
621 La Barre Road
Jefferson Parish, Louisiana

Philadelphia
EDWARD DAVIS
215 S. Broad Street
Kingsley 5-4310

San Francisco
DIANA FIVEY
436 O'Farrell Street
PRospect 5-3070

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

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

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

Congressional Hearings — George Shirley's Remarks

(continued from page 1)

Despite the odds, thousands of young Americans decide to become professional singers, with hopes of reaching the very top of their field. The first problem to be faced is a financial one. The singer of opera and concert material is always a student of his art. Most of the greatest singers throughout history have spent every year of their professional lives studying the abstruse art of singing, not to mention the early years of preparation.

Today I would say that the average student of singing begins serious study between the ages of 16 and 17 years. His lessons may range in price from \$6.00 to \$20.00 per hour, depending upon the reputation of the teacher and the advancement of the pupil; some teachers require of students at least two lessons a week.

Once in college, the financial burden may be eased if there are voice teachers who are faculty members. The university which I attended enlisted the services of a "cooperating" faculty of vocal instructors who were not on the payroll, therefore the responsibility for payment remained in my hands.

During these early years the young singer begins the never-ending process of buying music, a constant drain financially but of the utmost necessity.

Before entering college, the music student is faced with another problem: should he work for a B.A. degree in his field or should he work for a degree in another area so that he will be able to make a living no matter what happens. He who works for the B.A. in music is further ahead professionally because he can spend all of his time concentrating on perfecting his technique and building his repertoire. Upon graduating, he is ready for any opportunities that may come along; but suppose it takes a year or two for the big break to come his way.

The student who seeks security by earning a degree in another field has to make up for lost time by working on technique and repertoire in his spare time; many an opportunity for which he is not prepared will inevitably pass him by, but at least it will be on a full stomach. Such has been my case, more or less.

I taught music in the Detroit Public Schools for a year and a half before being drafted into the service. I made my decision to tackle professional music while still in the Army, heartened by the fact that I could teach and feed my family while preparing myself for a career in music. There were quite a few lean months between my discharge and the day my substitute teaching license was issued; during this time I took whatever singing jobs were available (church, temple, professional

choruses) as well as temporary office and sales work. The combination of jobs kept us from starving but, at the same time, ran me ragged!

Within the past year I have become the exception rather than the rule. I have been fortunate enough to win a number of competitions and my work has been approved by those who are in a position to employ my services. It is important to note that I, an American Negro, have been accepted by my colleagues solely on the basis of what I have to offer to the art of music; another door, in a field in which the participation of the Negro has been limited, has now been opened, not by me, but by those on the inside.

Most young artists are not as fortunate as I have been. America has more talent than opportunity, the lack of which is due, I feel, to the attitudes discussed before. After years of preparation, the artist finds he has no place to perform.

Opera houses are at a premium in our country. As a rule the largest houses—the Metropolitan, Chicago, and San Francisco—hire international artists whose names attract the public; some of the "stars" are Americans who found it necessary, because of the lack of opportunity here, to go to Europe and make a career. This brings me to another point.

American singers are further dismayed when they encounter a great deal of foreign talent on the rosters of our leading houses (with the notable exception of City Center). True, there is an attempt made to maintain a proper ratio between the American and foreign artists employed, but it does seem, quite frequently, that inferior foreign talent gets the nod for major roles and that capable Americans must be content with the leavings.

The reasons for this are fairly obvious. Opera house managements, operating in the red every year, must think box-office; the opera-going public, for antiquated reasons, will buy an inferior foreign singer over a more than capable American. Europe has the tradition, they reason, so they must have the goods. This may have been true at one time, but it is not true today.

The young American, finding no outlet at home, struggles to acquire financial means which will enable him to join the exodus of talent to Europe, the steady flow of our youth to Germany and Italy, seeking experience in the many opera houses of these countries.

What happens upon his arrival? In Germany his chances are best; the war has left its toll, and if his German is fluent he may find year-round employment in a small house in a small town. But even now the Germans are beginning to think more about taking care of their own. What will be the case two years from now?

In Italy, the government does take care of its own. The American seeking work in Italy's seasonal houses usually spends all of his time doing just that. Most Americans cannot sing the Italian language perfectly enough to suit the people; even after a great deal of time and hard-earned scholarship money is spent studying the language, the American is liable to find that the Italians still prefer hearing an Italian sing it. In short, it's almost impossible for an American to have a career singing in Italy. You can count on the fingers of one hand those of our best artists who have met with real success there, and most of them are women.

Quite a number of fingers and a few toes would be needed to enumerate the Italians who have been successful in America; they owe a lot to tradition!

The young artist who prefers to remain "stateside" finds his opportunities for operatic work heightened during the Spring and Summer seasons. Young companies like the Santa Fe Opera, Spring Opera of San Francisco, and the Turnau Opera Players of Woodstock, N.Y. hire a great deal of "up and coming" talent as well as unknowns. The seasoned "Cincinnati Zoo Opera" gives young Americans a chance to be heard during its summer run. The City Center Opera has, up until recently, been the only outstanding refuge for native talent.

In the past few years there has been a rash of small opera companies and workshops erupting all over the country; of this number there are few that really have something to offer the serious student of the art because of the fact that they face the same problem encountered by the Metropolitan and other large houses—money, money, money.

What must be done?

I think the answers are obvious; the means, less so. America as a whole must re-align its cultural sights; it must decide that the higher forms of cultural endeavor are more than necessary and begin to do everything within its power to preserve and perpetuate them.

Congressmen are in a position to open the eyes of the people of their districts to the urgency of our cultural situation, to the strength that can and indeed must be ours, if we are both culturally and scientifically equipped. The man who builds only his physical muscles and neglects to develop his brain power is a sorry specimen; the opposite is also true.

Total strength and health come only when both components are developed to their fullest capacity; circumstance dictates which of the two must receive the edge.

Congressional Hearings — Melissa Hayden's Remarks



Melissa Hayden

I am most honored to be called upon by this select Sub-committee on Education to testify concerning conditions affecting performing artists in America. One of these conditions is that we repeatedly turn our back on our talented youth. Instead of treating talent as a God-given gift, to be sought out and encouraged, we stand idly by until it has developed and matured by itself; not even then do we greet it with open arms. I think this accounts for our repeated failure to produce enough dancers of true artistic stature, while smaller nations, in terms of population, such as Great Britain and Denmark, are continually producing truly matured artists. From a child's earliest beginning, Great Britain and Denmark take an active interest in developing and cultivating their talents.

My own experience will illustrate this point.

I first wanted to study ballet at the age of 9, but my family could not afford the cost of the lessons. Not until I was 12 years of age was there a change in our economic status which enabled me to attend a school; at that it barely gave me an adequate basic background of training. I received no inspiration, no guidance and no exposure to any of the other performing arts.

After graduating High School and saving \$200, through a stenographic position held by me for two years, I was able to leave for New York City to continue my studies. I left without any security of ever knowing that I would, or could, have a place in the dance world.

Today, conditions are no different for the average youngster. Ballet lessons are very expensive besides the additional expense of shoes, practice clothes and carfare. A family, with even an above average income of \$5,000.00 per year, can ill afford the cost of these lessons. The result is that we are, in a sense, limiting the field of ballet to a select group based not on talent alone but on a combination of talent and income. Of course, that is no one's intention, but unfortunately those are the results. The unfortunate results are, that we are thus arbitrarily excluding over 50% of our population, talented or otherwise, from ever becoming dancers. For those children whose parents' income does allow them to continue, there is no place to evaluate them, and help them early in their career, to make the right decisions and gain the right experiences in the classroom. Of course, some children do manage to get by these initial hurdles, and I was one of the lucky few.

After 5 months of studying in New York

I obtained a job with the Radio City Music Hall, performing 4 shows a day and running off between performances for two classes a day, when time allowed. For four years after that, I was involved in touring companies, and my studies came to a virtual stand still. I developed a stage personality with a strong dance technique, but I was a long way from becoming a performing artist.

There are two essentials in order to mature as an artist—simultaneous study and directed performances. In my day, there was no place in the United States where both could be had simultaneously, and few places where either one or the other could be obtained. It was not the fault of the existing ballet companies. There is just no way a touring company, playing one night stands and travelling 200-400 miles a day, can provide a concurrent program of study and performance. And the economics of ballet companies are such, that there cannot be a permanent company with its own school without substantial financial support from sources other than tuition.

I would still be a stage personality, and not an artist, but for the fact that the New York City Ballet Company had just been formed and I was fortunate enough to become part of it. The New York City Ballet Company was formed with these problems in mind. It was structured so that it was a permanent company situated in New York with a theatre as a home base and its own ballet school which is an integral part of the company. Students are given scholarships to study. In its school, the New York City Ballet Company trains dancers through apprenticeship with the performing company. Special children's ballets such as Nutcracker Suite and Midsummer's Night Dream utilize 30-40 children from the school. They believe that only through study, performance and guidance can an artist mature. And the results have borne them out. Almost all the leading dance artists in the U.S. today are products of the American School of Ballet. Their graduates make up a large part of all the other ballet companies in the United States. But let me make clear that while this is particularly due to the genius of Mr. George Balanchine and Lincoln Kirstein, who head the company and school, it is primarily due to the unique structure of the organization itself. San Francisco has recently started such a program with an entirely different personnel and the results are remarkably similar even at this early stage.

Let us now look at Great Britain, Denmark and Russia to accent this point. Each of these countries has a National permanent company or companies, with its own school where the children are, not only trained in the ballet, but in music, opera, and in some cases an entire programme of liberal arts education.

Talent is taken from all income levels and educated and trained from the beginning as apprentices to the finished artist. And when they come to the end of their performing years, they teach in these schools and thus carry on the tradition of the national form of their art and are giving their experience to those who are allowed to follow. There is thus a continuity which is never lost by a company folding because of financial bankruptcy.

There is also future security for the dancer in the benefits forthcoming to him from a pension plan and the knowledge that physical injuries are cared for by a substantial and workable insurance plan to cover the injured performer. There is also an interchange of artists and choreographers of different companies within the countries themselves. The peoples of these countries are allowed to benefit culturally and educationally because the prices of the tickets to performances are kept to a minimum. The performances of these companies in the United States and elsewhere in the world are a living testimony to the results which can be obtained. Do we dare contrast our dance exports abroad to the Bolshoi, Kirov, Danish and Royal Ballets?

Gentlemen, there are many other unfavorable conditions affecting the performing artist in America. I have stressed the aspect of the development of the young artist, because for me—in my youth—I would have traded anything to be taught and encouraged and guided. The signposts are there. The pioneer work has been done by the New York City Ballet Company and the San Francisco Ballet Company. If we wish to develop our own artists, if we wish to create a distinctly American art form, we can do so by encouraging and supporting the development of permanent companies throughout our nation, such as these two and, of course, with permanent attached schools.

Now, what about the artist, such as myself, who has arrived. What are the financial conditions which affect her. I am considered at the top of my profession, yet in the past three years I have not earned over \$10,000.00 per year from my performances with the New York City Ballet Company which can only perform and rehearse approximately 26 weeks a year. If I am to provide for my future financial security, I must seek outside employment. In the other countries I have mentioned, there are pension plans for artists who are unable to dance any longer and insurance against injury is available. This leaves the artist, such as myself, free during the off-season to teach and give of herself, and her knowledge, to encourage the younger students and performers.

Congressional Hearings—Robert Ackart's Remarks

Since this does not exist in the United States, my teaching is very limited (although I make it a point to teach at the American School at regular intervals). Instead I do concert work, throughout the country, and appear on television. The money I receive is greater than what I receive from the New York City Ballet Company (between 2 to 5 times the amount—performance against performance). Wherever I go with my small group, sometimes only myself, a partner and pianist, we are enthusiastically received. The public in America welcomes any dance artist who will travel to them. But what they receive is only a portion of what they are entitled to. If there were permanent companies throughout the country, there could be short tours, such as the tour of the New York City Ballet Company sponsored by the State of New York. These would bring real ballet companies, and performances, to the population, instead of an isolated artist or two and a pianist. This in itself would encourage more people to enter the arts and would in itself create an even stronger art form. And it would give artists, such as myself, additional employment in an artistic environment. It would allow us to develop further in our art and give more of ourselves to our art and to those who follow us.

Gentlemen, thank you again for inviting me. I hope I have been of service to you.

The following is, in substance, the remarks made by Mr. Ackart before the Committee.

The following remarks will recall those of Mr. London earlier in today's hearing. The substance of what he so brilliantly stated in connection with the American singer, I will attempt to direct in some measure toward the position of the American operatic stage director. The plights of both artists are indeed similar.

Unless one has been born in a trunk, to quote the old vaudeville phrase, and therefore born also to considerable theatrical know-how, the person pursuing stage direction . . . any stage direction . . . as his life's work, must train for that specialty. He must know considerably more than the techniques of assembling attractively arranged groups of people on a stage. He must know stage design, stage lighting, the technical and mechanical aspects of stage production; he must learn to work with people who, despite steel-wire nerves enabling them to appear before the public, are both sensitive and insecure. He is teacher, counselor, technician, and au-

thority . . . all in one.

Even to approach these demanding qualifications, a specialized training is required—in my case, a period of three years' study, nine months per year, at a cost of from \$175.00 to \$200.00 per month, with summer recesses spent in theatre work, one as stage manager of the "Tanglewood" Opera Theatre and the second as technical director of that Theatre. Such training gives the novice a *vocabulary* upon which he can build his craft and, through accumulative *experience*, learn those methods of working with people which will make his efforts successful. So much for general training in stage direction.

Operatic stage direction is a far more complicated art, for in addition to possessing mastery of these techniques, one must, in opera, also master the language of the music and the language of the libretto—in this country, unfortunately, usually foreign.

To turn from training to employment opportunities, it can be said at once that, unless one is engaged by the Metropolitan or the New York City Operas, the operatic stage director in America faces a career of only seasonal work. Chicago, San Francisco and New Orleans operate on a short season basis. One cannot hope for an adequate annual living wage to derive from such engagements . . . such are the conditions under which opera is produced in this country. Other, smaller groups—they are not really companies in the sense of having a continuum of artists and events—offer limited work at such times as they are producing, work for which the stage director is paid a set fee for preparing a particular opera.

What does the stage director do when "at liberty"? Well, I have written articles on music and the dance; I have taught English composition; I have worked as a salesman in a shop.

There was a time when Americans could go to Europe to find work and experience. The re-opening of the German opera houses following the War gave many fine opportunities to stage directors—and even more to singers. Now, however, this picture has changed. The labor ministries of England, Germany, Italy and Switzerland have placed quotas on stage personnel and singers. The quota on singers is not so stringent, but that on stage directors is virtually inflexible unless one is engaged *en representation* . . . that is, unless one is hired because of one's fame or one's known ability for a certain kind of staging required by a single production. And then one comes home again! The important issue, nevertheless, is the employment of the American artist in America; even if the European houses still welcomed him, the problem here in the United States remains unsolved.

In America we have no laws whereby our

nationals are protected against foreign influx. One American union concerned with theatrical production is at present fighting this condition because an operatic producer stated that he had to have foreign artists for a particular job (it was not singing) in view of the fact that Americans knew nothing of the techniques or traditions of the operatic art. I do not believe that this is true, in the first place; but if it were true, there is indeed a healthy challenge in permitting the American artist to practice his trade.

As a corollary to this situation, I would mention the number of directors from "legitimate" theatre used in operatic work. It would be discouraging enough for the operatic stage director who has trained toward the more complex field to accept this use of the so-called legitimate director from Broadway or TV. If he were American, however, we would at least keep employment "within the family." But for the most part even this fact is not true. The foreigner is very frequently engaged in preference to the American where stage direction is concerned.

Please, Members of the Committee, do not think that I advocate closing to Europeans the operatic doors of America! Culturally, we would be far poorer if the Schwarzkopfs, Nilssons, Gobbis (to name but three at random) were not available to us. The same applies to conductors. It applies, indeed, to every facet of operatic production when it is treated with reason. It is not reasonable, however, that many young American stage directors who are well prepared and who are eager to create something vital in opera are unable to find employment in the operatic field.

The attitude on the part of producers and promoters is usually and understandably one of expediency. Operatic production is so costly that what works well and fast is what is sought after. I have seen a first-of-season "Traviata" put on with no more rehearsal given it than the time required to play through the score without stopping except for act intermissions. One can hardly call this art, but the method saves the management money.

The question immediately arises: are we creating an artistic product or merely throwing something on-stage to serve the Wednesday night subscriber? This, I feel strongly, is a signal question, one germane to the overall problem of opera in this country; I would not attempt even a partial answer here, save perhaps to suggest that one solution may lie in educating the public to what it should expect and what demand . . . but at the moment the chief "educators" are those producers offering "Traviata" after three-hour rehearsals. The wheel, I am afraid, comes easily full circle!

(continued on next page)



Robert Ackart

Congressional Hearings: Robert Ackart, Hy Faine

The principal problems facing the American operatic stage director may therefore be summarized as follows:

1) His craft is one which makes strong demands in terms of theatrical techniques, in terms of cultural, musical, and linguistic background, and in terms of his learning to fuse his work with that of other artists; it required of him a period of *specialized training* at considerable *expense*, followed by a period of apprenticeship which is difficult to come by and which may well incur further expense on his part.

2) The American operatic stage director, once he has coped successfully with these preliminary professional problems, is faced—in by far the majority of cases—with a career of *seasonal employment* punctuated by finding other work to support himself and his family—a fact which may well affect adversely his morale and which in the eyes of certain producers undoubtedly affects adversely his desirability.

3) Because of a pro-foreign feeling extant in producing groups, the American operatic stage director has to compete with an influx of *non-American directors*. The expense of operatic production leads the producer to seek out an expedient way of getting routine presentations onto the stage. No one finds fault that he tries to avoid additional expense; one does, however, object that able Americans are seldom given opportunity to meet this artistic-economic challenge, and are even more rarely given opportunity to create new productions.

What is the answer to these dilemmas? A first answer, most obvious, and of most enduring significance, lies in the hope of the establishment of more numerous resident opera companies which perform their seasons in repertory, be they of two-weeks duration with three operas, or of longer duration with several works. An important example of this trend is the admirable work of the Cincinnati and Santa Fe operas, each performing a summer season of six or eight weeks and engaging either a majority of American artists (in Cincinnati) or a 100% American roster (in Santa Fe).

A second answer, one of the brightest hopes for the American operatic stage director, comes from the rise in operatic interest fostered by those works presently being created through Ford Foundation Grants. Operas by American composers which for the most part have taken the American past as their scene cry out for native treatment—and so far, producers have heeded that cry, as witnessed by recent productions at the New York City, San Francisco, and Chicago Lyric operas.

A third answer might lie in requiring producers to give substantial evidence of why a particular foreign director should be engaged over an American national; this is a prerogative assumed by at least one theatrical

union for the protection of its members. In this connection, a strong hope lies, I feel, in the role which *all* unions can play. The American Guild of Musical Artists is my only affiliation; for this reason I speak specifically of it. In establishing minimum wages for the stage director's work, AGMA has ensured a just pay for a particular staging job. Occasionally producers come to AGMA for recommendation of a stage director; these producers may be rather new in the field and hence feel they need help, or they may honestly be of the opinion that opera for and by Americans is an idea worth taking a gamble on. Last, and you are already familiar with these, there are the benefits accruing to AGMA members through its life insurance plan and its welfare fund.

From what I have seen of operatic production in Europe and America, I feel that the American stage director is qualified—in terms of training, cultural background, and understanding of his art—to create productions of artistic worth and efficacy. Our duty lies in providing him with opportunity to practice his craft.

Hy Faine (continued from page 2)

have, and (2) the fact that very few companies perform for any considerable length of time. The Metropolitan Opera Company which has the longest season of any opera company in the U. S., has had at most 25 performance weeks in New York City, a tour of 7 weeks, and up to 7 weeks of rehearsals, (at considerably reduced pay), making a grand total of 39 weeks of work in a year. The San Francisco Opera Company has about 10 or 11 weeks of performances, (including a tour of 2 weeks); the Chicago Lyric Opera Company about 7 weeks of performances; New York City Opera, with a combined fall and spring season and tour, may have anywhere from 12 to 15 weeks of work.

In the field of ballet, the New York City Ballet Company, giving the longest period of employment of any company in this field, will probably not exceed 40 weeks of work, including 5 to 10 weeks of rehearsals.

When one turns to the field of professional choristers, such as the Shaw Chorale or the Roger Wagner Chorale, one finds an even gloomier picture. It is considered excellent if these choruses have tours of 10 to 15 weeks, which may be supplemented by single appearances, in between tours, with orchestras and in concerts. A survey which the distinguished choral director, Dr. Hugh Ross of the Schola Cantorum of New York prepared, contains the following statement: "That a good choral singer in New York and Los Angeles (two organized areas) including professional church and temple solo work, solo work in group concerts and so on, recordings, funeral parlors and weddings, and some opera chorus work as well as professional choral

touring, does not add up to more than \$4,000 a year."

The following are some samples of yearly earnings, which AGMA's records indicate, for some representative groups of performers:

Choristers—Robert Shaw Chorale: Top Salaries, \$1,590.00; Medium Salaries, \$1,440.00; Lowest Salaries, \$1,340.00.

Choristers—Schola Cantorum: Total Income, \$650.00-\$700.00 a year.

Choristers—Metropolitan Opera Company: Top Salaries, \$6,164.00; Medium Salaries, \$5,575.00; Lowest Salaries, \$5,192.00.

Dancers—New York City Ballet: Top Salaries, \$7,718.30; Medium Salaries, \$5,045.93; Lowest Salaries, \$3,728.28.

Dancers—Robert Joffrey Company: Top Salaries, \$2,620.00; Medium Salaries, \$1,960.00; Lowest Salaries, \$1,740.00.

When one turns to the concert soloists, either instrumental or vocal, the picture is just as dark. In a survey prepared for AGMA by Marks Levine, a man long associated with the concert management field, and former president of one of the leading concert managements in the U. S., the National Concert and Artists Corp., Mr. Levine pointed out that there were a few years ago 1,200 organized audience towns, plus an additional 100 or so large centers of population which have their own locally managed series, plus probably another 100 concert series at colleges and universities. Assuming that the average number of concerts given by each of these sponsors is five, he arrived at a figure of approximately 7,000 paying concerts available annually to the concert artist. Mr. Levine estimated that there were about 500 concert artists qualified to give artistic and entertaining performances.

If one averaged all the potentially available engagements amongst all the concert artists, one would obtain an average of 14 concerts per artist and, if one assumed that the average fee per concert was about \$300, we would arrive at an average total annual earnings for the concert artist in the concert field of \$4,200 a year. From this sum, the artist must pay his transportation, and living expenses while on tour, for an accompanist, commissions to a manager, cost of printing and publicity and many other necessary items of expense. How little is left must be readily apparent to all.

It's unnecessary to point out that these figures apply to the concert artists as a group. But it is obvious that all artists compete against each other for the available dates and that, therefore, some artists get more and others fewer engagements. It is also clear that in the concert, operatic and ballet field, the United States public hears and sees artists from abroad, many of whom are of outstanding ability (although many are not). The American artist, therefore, must share with the artists from abroad the already limited opportunities I have described.

First AGMA Showcase — A Hit!



Stars of "Falstaff", the first AGMA "Showcase": first row (left to right, seated) John King, Allen Gildersleeve. Second row (standing) Ernest Murphy, Rhys Ritter, Virginia Bitar, Naomi Farr. Third row (on the piano) Eleanore Knapp, William MacCully, Judith Keller. Seated at the piano is Robert Ackart who staged the opera.

Four productions a season is the goal set by the AGMA Showcase. One quarter of the goal for the 1961-62 season was achieved on December 10, 1961 when the first AGMA Showcase production, Verdi's opera, "Falstaff" was given at The Hunter College Playhouse in New York City.

Following the first AGMA Showcase production, there will be a concert at Judson Hall in New York City, on January 31, 1962. In the spring of 1962, AGMA plans to present a dance presentation and a second opera pro-

duction.

The Executive Planning Committee's 59 weeks of work have been full. In addition to planning the productions, the committee held auditions for the December 10, 1961 "Falstaff" and the January 31, 1962 concert; selected the music director, conductor and stage director of the opera and the overall supervisor of the concert. Seymour Lipkin was music director-conductor of the opera; Robert Ackart, the opera's stage director; Adele Addison, overall supervisor of the concert.



AGMA artists who were not seen but who were an important part of the first "Show-



case" production are stage manager, Thomas Bates, and understudies (clockwise starting at the top) Blanche Lewis, Gene Boucher, Curt Allen, Arden Anderson and Lou Rodgers. Seated, holding the score, is Robert Ackart, stage director. (Left) Executive Planning Committee members Regina Resnik (left) Frank Karian and Ann Ayars work on promotion of December 10th event.

Rahn Bequest to Tibbett Fund

Dick Campbell, husband of the late Muriel Rahn, has written Hy Faine as follows, under date of November 21st:

Dear Hy:

First, I want to thank Sandra Munsell and the Editorial Department of AGMA for the excellent obituary note, which was much more than an obituary, which appeared in the current issue of AGMAZINE on Muriel Rahn. She would have been pleased indeed at the way her fellow members in AGMA have honored her memory. The wonderful tribute by Howard Laramy in the memorial Program over Radio Station WLIB (for which I now have the tape). The generous contribution by the Union to the Cancer Fund, the flowers, the cards, the letters. For these I am deeply grateful.

Second, jolly seven weeks before she passed, she wrote me a letter which turned out to be something of a will. She named several organizations and people which she wanted me to make contributions to in her name. At the top of the list is The Lawrence Tibbett Memorial Fund. She was very fond of him and he liked her very much. He frequently came up to our apartment to see us and they kept in close touch since the days of "The Barrier" which was produced in 1951 on Broadway, and in which they co-starred.

How ironic and strange it seemed to me when I read the current issue of AGMAZINE, and there on the same page was TIBBETT and RAHN again. TIBBETT because an appeal for funds for the Book Fund was necessary, and RAHN because she was no longer here.

I am enclosing a check for \$25.00 to The Lawrence Tibbett Book Fund in the name of MURIEL RAHN.

Very sincerely,
Dick Campbell

The thoughtfulness of the late, beloved artist in providing funds, in her will, for The Lawrence Tibbett Memorial Fund should stir all members to redouble their efforts to make a personal contribution to the Fund and to ask for donations to it from their friends and professional colleagues. Contributions are urgently needed to make this Fund a true memorial to Lawrence Tibbett. Remember that the benefits you now enjoy through your AGMA membership came about because Lawrence Tibbett helped to found the Guild and served untiringly as its President through its stormy beginnings. Every AGMA member is in his debt. The debt can never be discharged with money. But your contribution to the Memorial Fund is the one way we all have of honoring the memory of Lawrence Tibbett not only as an artist but as a pioneer and a fighter for your rights as a performing artist.

Panel Discussions Highlight Membership Meeting

The 1961 Fall New York Membership Meeting, held at the Hotel Wellington in New York City Friday, November 10th, was sparked by a panel discussion in which AGMA members participated. The subject was "Performing Abroad for our Country" and participating were George London, Florence Kopleff, Seymour Lipkin and Jerome Robbins.



George London

The talk that I have more or less prepared for you today consists, in a way, of two elements, my experiences abroad and, if I may burden you, also the ideas which have developed as a result of these experiences.

I first went to Europe in 1949. I did so in order to avoid auditioning at the Metropolitan. I felt ready to do it, but felt that it would result in a terrible uphill struggle, as for most native artists who had to start at the bottom of the ladder. I received a contract for the Vienna State Opera that season, and in 1949 started there, Vienna in 1949 was a fascinating place. It was about the first year people had enough food since the extremely difficult post-war period, and it was also still at the time of the Four-Power occupation, so one could see how the different occupation teams behaved, and I was particularly interested in the Russian occupation.

I was one of the first artists who went to Europe in the post-war period. Now well over 100 American singers are permanently engaged in European opera houses, particularly in Germany, and conditions have changed since that time. I was exposed thereby to the Soviet policy in terms of their exporting their musical attractions such as Oistrakh, Gilels and the folk ensembles. They had been sending these people into their occupation zones such as Vienna since 1945. In 1949 it was a common thing. I remember attending a Folk Dance Ensemble, and being floored by the incredible talent, by the singing and the leaping dancers. I was sitting with Henry Pleasants, who was attached to the Embassy. He was not only a high Embassy employee, but formerly had been a critic for the Philadelphia Bulletin. We discussed the enormous propaganda impact made by these people, and felt that our government had to do something to match this effort. We felt that the impact was solid as we watched the public reaction.

It took quite some time for our government to understand this, but I was able to

witness in ensuing years in Vienna the success of the New York Philharmonic, the Philadelphia Orchestra, Isaac Stern, "Porgy & Bess" and the baritone William Warfield, whose program included "Lieder." The Viennese were bowled over by the Lieder, which were very effective. The attitude, before this, of the Viennese towards American artists tended to be most naive. America was represented as a huge country with Hollywood on one coast and New York on the other and cowboys and Indians and prairies in between. This kind of effort by the government, sending over top attraction has done a great deal to dispel that image. Europe thought of us as materialistic people, arts and culture being secondary.

I remember attending a showing at the university of a film by Chaliapin of "Don Quixote." I had been trying to catch up with the film for years. In the audience was the man who had produced the film. He had sat as a member of the audience and later was introduced to speak. He said he was again fascinated and deeply moved by the personality and the performance of Chaliapin. He then told an anecdote of the time he did the film.

"The film was completed and cut, and I was sitting in the projection room. Sitting next to me was a famous American producer, who shall remain unnamed. When the picture was over, the lights went on and the two of us sat in silence for several minutes. Slowly the American producer turned to me. 'Mr. Pabst,' he said, 'you have spent so much money on this film, couldn't you have got a better horse.'"

This gives an idea of the belief widely held in Europe that Americans and culture are very far apart. Through the efforts of the cultural exchange program, we have been able to change that belief to some extent. I think back a few years to the Brussels Fair. The purse strings were held by Congressman Rooney of Brooklyn, who believed all artists were lazy and culture not important. One had to pull teeth to get money to send artists and groups to the Brussels Fair. The Russians sent the Red Army Chorus while we were haggling for money.

With the thought that the remarks of the panelists will be of keen interest to members . . . both those present at the meeting, and those in AGMA Areas throughout the country, we report below the remarks of George London and Florence Kopleff. Space in this issue does not permit a reporting of the remarks of Messrs. Lipkin and Robbins but we hope to be able to bring their comments to you in subsequent issues.

We finally sent the Smith College Glee Club. This is the kind of thing that went on. I mean no disservice to the Glee Club, but one has to be conscious of the propaganda war being fought. Of course the Russians fortunately from time to time make mistakes, too. They had a very comprehensive art exhibit, including magnificent impressionist paintings no doubt appropriated after the Revolution, as well as contemporary examples of Soviet art, which can be best described as calendar art and very primitive. They came under the category of socialist realism. The contrast was pretty disastrous, which proves that not only the United States pulls boners of this type.

I am reminded of my trip to the Soviet Union a little over a year ago. It was an unbelievable experience to me. I had always wanted to sing "Boris Godunoff" in Russia. I can only say that my reception in the Soviet Union was warm and cordial and extremely satisfactory. On the other hand, the time I was there the Ballet Theatre was touring. I had memories of the Ballet Theatre from my early days as a performer, touring in a revue in Chicago before the war, and had memories of a very great company. I believe that it can be a great company again. It is just a matter of finances. I am not criticizing the group as such, but that particular company of the Ballet Theatre, despite some great soloists, was not the best effort of the Ballet Theatre. I was not able to see any of the performances because I was performing at the same time. Harry Belafonte was able to see some of the performances, and I spoke to the tour manager, and he felt the same way. Harry Belafonte was in Georgia (not the state in the U.S.) at that time, and he described the reception given to the Ballet Theatre by the Georgian Dance Group. They were met at the station by sturdy men with black mustaches, and the lovely girls of the company. They feted them at a dinner, and the Georgians danced and sang their songs. The Ballet Theatre people felt they had to do something too, and sang "Home on the Range"; however, nobody knew all the words—so you see, though this is amusing in a way, it needn't happen and shouldn't happen.

"Performing Abroad for Our Country" is Theme

I feel, meaning no false patriotism or chauvinism, but based on what I have observed during the years of my career, that the United States today is the greatest source of artistic raw material in the world, and that we must learn to utilize this particular fact more generously than we have been doing until now. Favorable winds are blowing from the White House. President Kennedy invites renowned artists such as Pablo Casals. He is very well aware what the situation is. The problem is not necessarily to persuade the Soviet people about this. Of course it is important to show the Soviets that we are a cultural people, too. But frankly, the top echelon of the Soviet Union government doesn't give a hang. The Soviet people could learn to love us like brothers, but it would make no difference to the government. It is far more important that for the uncommitted peoples we have to show not only the military strength and material wealth of America as exemplified by TV sets and refrigerators, but rather a strong image of America as a nation of culture. We have the talent and the will, but we need the government's cooperation, because funds are needed. Relatively the amounts needed are very small as compared to what we put out for armaments. We have to convince the uncommitted peoples that we are devoted to culture, to things of the spirit, to these ideas and ideals. In order to do this, we must use every available means for the development and support of our own culture. The Soviet Union is completely devoted and dedicated to this type of program. Therefore, everything we can do to agitate to make the government aware of this would be most effective in bringing the uncommitted peoples to our side.



Florence Kopleff

The overseas tour of the Robert Shaw Chorale took place over 5 years ago. Our tour was for 10 weeks, covering 21 countries in Europe and the Middle East. The longest time we spent in any country was in Israel where we stayed 10 days. The company consisted of 52 people, and we carried 80 to 90 individual pieces of luggage and instruments. The only countries we missed were Belgium and Lichtenstein. We also went behind the Iron Curtain to Yugoslavia.

It is very hard to separate all the good and bad points of the tour. We left the

United States traveling under a minimum budget; each member was paid the minimum salary. Most people left most of their salary in New York until the end of the tour, and it was agreed that each member would be paid \$7.50 each day in the currency of the country we were in, and the balance of the salary up to \$75.00 when we were in a country for 2 or 3 days. It turned out to be a horrendous bookkeeping job! As a matter of fact, our manager decided not to be a manager at our first stop and left us in Egypt. After that Tom Pyle took care of the transportation, Mrs. Shaw public relations, and I took care of the money. They trusted a union member with all the funds!

The language problem was not too great. Our first stop was Egypt, and it was impossible to translate the Arabic signs. It really was too fast a change from New York to Egypt and if we had gone to one of the European countries first, it would probably have been easier. It also turned out to be a big switch for some of our people. The government had told them, before leaving, among other things, not to eat raw vegetables, or drink the milk, and we lost six people with "Egyptian tummy" so the rest of us had to work harder. We felt that this was a lack of responsibility on the part of these people. When you are asked not to eat lettuce, etc., usually there is a good reason for it. Your stomach needs time to get acclimated and we stayed no place long enough.

Another big problem was the hotel reservation. These were usually made by the local management or a USIA official. The hotels in Europe are different from those in the United States. Most of them provide Continental breakfasts, which few people were interested in, and the rest offered the American plan, which interested no one at all. Most of them were too expensive. They would sign us into the hotel, and half the company would say "I don't want to stay here." This went on all the time. The worst was in Scheveningen, Holland, which is a summer resort. The auditorium was adjacent to the hotel, which had the American plan. It proved to cost more than \$7.50, and caused a riot in the lobby. Two-thirds of the company moved out and went to forage for themselves in boarding houses. Mr. Shaw and the impresario were very embarrassed, and Mr. Shaw personally paid the difference for those who stayed. Although we asked and sent out repeated letters to the impresarios and the USIA for more reasonable accom-

modations, we were told it behooved us to stay at better class hotels.

One major annoyance: We traveled so much that we usually gave only 1 or 2 concerts in a country and then moved on to the next one. The USIA wanted to make tapes of performances to show, for instance, the rest of Yugoslavia or Greece what we had to offer. However, our rule book says that we must check with AGMA before consenting, and in addition, the consent has to be unanimous. It is very hard for 52 people to all agree. This state of affairs caused considerable embarrassment with the government and the personnel involved. It also caused ill-will within the company against one person who abstained in everything. We even considered asking him not to perform to make things easier. I suggest that one person in the company from AGMA and 802 be empowered to check there and then (for if we sent a cable to AGMA on a Friday, and AGMA is closed by the time it arrives, we wouldn't get an answer until Monday and that would be too late). One person should check any legitimate request from the USIA and make the decision without all the red tape involved.

I remember some nice things and some funny things. We got shot at outside of En Gev, which was exciting. It is next to the Syrian border and is their "Tanglewood." It was also the coldest April Israel had had in years and we girls all looked fatter than ever, because we wore slacks and sweaters under our evening gowns. The reception was marvelous and the crowds were all exciting. At our final concert in Israel, the crowds broke through the gates at a circus arena and sat on the steps and in the aisles to hear our concert.

The Yugoslavian chorus was very nice to us — they're the ones we're having trouble with now. They met us at the train, took us out and sang for us. When we were leaving, they took us to the train and sang one of our encores in English.

On the way from Lebanon to Israel, we stopped at Cyprus. We were in bond and couldn't leave the airport. Some British soldiers came and picked up one of our boys to visit his grandmother, who lived in Nicocaea. She sent him back laden with fruit, cheese and wine.

In Venice the canals went dry while our luggage was being ferried to the train. We had to leave Tom and another member of the company behind, and they came on the

(continued on next page)

Florence Kopleff

(continued from page 9)

night train. It must have looked strange to the Customs people . . . two men with two first class tickets and 83 pieces of luggage!

We had several programs which were made up, in the first half, of Bach, Brahms and Mozart, and the second half of Debussy and Ravel, and American music — Copeland, Barber, Charles Ives and of course Gershwin and particularly "Porgy and Bess" which never wears out its welcome. The concerts were very successful. As a matter of fact, we could have done 3 concerts in the same place but our schedule did not allow it. We did not get to meet enough people. The Ballet companies always stay longer in one place. We spent most of our time on planes and trains. Some of us did get out to see the sights and meet people. They wanted to know all about us — what we think, how we live, etc. People in different places don't always look at things the same way. I found that girls wearing slacks, for instance, are frowned upon. In many places in Europe, they do not always approve of our customs and we should recognize this and not force the issue. I think

we need a pre-tour indoctrination course, and that each individual should look up where he is going and find out what people in the different countries are interested in, and their habits and their customs, to avoid embarrassing situations.

Presently I am looking forward to a projected tour of Europe and Russia during the 1962-63 season.

New Arrival

Mr. and Mrs. Jan J. Baca (mother is singer Eva Likova) report the arrival of Wendy Joan on Saturday, September 9th.

Deceased

ACMA regrets to report the death of chorister member John Laurence Taylor who passed away in Pittsburgh on October 12th of this year. On behalf of all its members, ACMA extends its deep sympathies to the family and friends of the late member.

By-Law Change Bars Dual-Post Nomination

At its meeting November 6, 1961, the Board of Governors approved the following By-Law, Amendment XVIII, to the ACMA Constitution:

"Nothing contained in this Constitution shall be deemed to permit any member being nominated as a candidate or elected to the Board and to any of the offices set forth in Section 7 of Article V of the Constitution in the same election or concurrently during the same period of office."

Therefore, no member may be nominated for two posts in the same election.

Blood Needed Urgently!

Norman Treigle, Jr., 14 year old son of ACMA member, Norman Treigle, a victim of hemophilia, has spent most of the past summer in the Ochsner Foundation Hospital in New Orleans. During this time, Norman Jr.'s condition has required a tremendous amount of blood for transfusions. As additional transfusions will be required, ACMA members are urged to donate blood for this cause. Please call or write to your nearest ACMA office to obtain the names of the hospitals in your area which are equipped to accept blood donations for credit to Mr. Treigle in New Orleans. All types of blood are acceptable.

AMERICAN GUILD OF MUSICAL ARTISTS
1841 Broadway New York 23, New York