

AGMAZINE

VOLUME XI, NO. 4

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

FEBRUARY, 1959

Members to Elect New Officers, Board Members

Once again, AGMA members throughout the nation are called upon to exercise their franchise to elect national officers and members of the Board of Governors of the Guild.

Active members (that is, members in good standing) total 1540.

Following is a breakdown of membership, by category, in each area:

All eight AGMA Areas in the United States will make nominations for Board membership this year, since terms of certain Board members from each Area expire at this time.

Area	Active Solo Singers	Active Instrumentalists	Active Stage Directors	Active Choristers	Active Dancers
New York and vicinity	357	30	39	336	150
Philadelphia and vicinity	23	1	1	40	11
Chicago and Mid-West	33	2	1	62	22
New Orleans and South	23	1	0	22	13
San Francisco and vicinity	23	1	3	62	25
Los Angeles and vicinity	87	6	6	62	29
Boston and vicinity	17	2	1	1	2
Pittsburgh and vicinity	6	0	0	40	0
Totals	569	43	51	625	252

Officers' Terms Expiring

In accordance with the Constitution, under which the terms of Officers of the Guild are two years in length, the following Officers will go out of office and nominations for such positions will be made at the same time as those for regular members of the Board:

President, John Brownlee; *First Vice-President*, Jascha Heifetz; *Second Vice-President*, Leopold Sachse; *Third Vice-President*, Betty Stone; *Fourth Vice-President*, Regina Resnik; *Fifth Vice-President*, Tilda Morse; *Recording Secretary*, Elisabeth Hoepfel.

Board Members' Terms Expiring

The terms of the following members of the Board of Governors expire this year:

New York Area

Two Solo Singers: Carlton Gauld and Polyna Stoska.

Three Choristers: Maria Avellis, Arthur Backgren and Charles Kuestner.

Five Dancers: Frank Hobi, Arthur Mitchell, Darrell Notara, Howard Sayette and Edward Villella.

Philadelphia Area

One Chorister: Wynema McKinley Fox.

Chicago and Mid-West Area

One Chorister: William Wolski.

New Orleans Area

Because of a gain in entitlement, New Orleans will nominate and elect an additional dance representative to the Board of Governors.

San Francisco Area

A gain in entitlement in the chorister category gives San Francisco members an additional representative on the Board of Governors.

Los Angeles Area

One Solo Singer: Henry Reese.

Boston Area

One Solo Singer: Margo Willauer Stagliano.

Pittsburgh Area

Two vacancies in the chorister category: Anne Kubiak's term is expiring, and a gain in entitlement of 1.

Nominations in Order

Areas have been advised of the vacancies, and sample petitions, one for the nomination of Officers and one for the nomination of Board members have been sent to all active members.

Eligibility for Voting

Only active members can vote. Only members in good standing as of February 1, 1959 are active members. Be sure to keep your membership in good standing, so that you will be eligible to vote for your representatives on the Board, and for Officers of the Guild.



At the New York Area membership meeting, called for November 28, 1958, I am sorry to report that the absence of a quorum made it necessary for the meeting to be postponed until mid-January. This is a most regrettable occurrence;

it puts the Guild to the expense of arranging such a meeting and hiring a meeting room all to no avail and it works an undue hardship on those interested members who devote their precious time to attend the meeting, only to find that a full meeting cannot be conducted because other Guild members were not interested enough to attend.

For the interest of those who did make the effort and attended the November meeting, we held an informal meeting. A member rose to complain that the area of her immediate work was not discussed, when I read to the membership a report of benefits and gains for our members, and therefore she was bored by the proceedings.

Abba Bogin, AGMA's Treasurer, answered this member so rightly and so all-embracingly, that I have asked him to write out what he had extemporized at the meeting, so that all members might be able to read what I think is one of the most explicit, sound arguments ever offered:

Remarks by Abba Bogin, AGMA Treasurer, at New York Area Membership Meeting, November 28, 1958.

"At the New York Area General Membership Meeting of November 28, I was distressed by the remarks of one of my fellow AGMA members when she rose to complain that she had sat through a lengthy report made by the National Executive Secretary, a report of benefits and gains for many of our members in fields other than the area of her immediate work, and she was therefore quite bored and disinterested. In response, Hy Faine explained that gains cannot always be made in every field. Gains are made with each new basic contract and, for example, if certain gains were achieved for the City Center Chorus at the time of signing the last Basic Agreement, those choristers cannot expect to hear of newer gains until a new contract comes up for signature.

"However, this is not the only answer,

nor, I think, the crux of the matter. I believe that every legitimate, healthy and honest gain made by organized labor helps me. I believe each time the standard of living and working conditions for any auto-worker or steel-worker goes up because his union helped him achieve such benefits, that worker's faith in unionism goes up. Thereby the strength of organized labor goes up. The odds that such workers will vote for public officials who are pro-labor go up. The odds that 'right-to-work' laws will be defeated go up.

"All of this puts my union, and the other theatrical unions in stronger legal and bargaining positions.

"I think that, as the standard of living goes up, people in all walks of life have a little more in their budget for things other than bread and rent, and they may be able to attend an extra concert or opera, or buy a recording that will increase their love for the art we try to make, and this raises our 'marketability.'

"This is even more true, when gains are made in our own field even if they don't concern me directly. If the ballet dancer finds himself working in better surroundings, if he earns a little more

than he did last year, if his hours are shorter and his contract more secure, I think his gains are also felt by every soloist, chorister, stage director and for that matter, every actor, musician or any one else in the performing arts.

"If his union secures gains for him, his respect and support of the union should and will rise. Also, as he earns more, he will be contributing more, financially, to the union and such extra funds will help strengthen the union to make newer gains for him.

"But as much as the union needs his money, it needs even more his respect and support, for if the rank-and-file member will not support demands for gains in his favor, such gains cannot be achieved.

"Furthermore, if gains are made for the ballet, precedents may be set with employers that can only help when the time comes for chorus negotiations. Many of our members point out that Actors' Equity achieved hospitalization protection paid by the employer. Why can't we, they ask? Well, maybe we can and at least, when we go in and ask for it, we have their precedent to hold forth

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AGMAZINE

SANDRA MUNSELL, Editor

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FEBRUARY, 1959

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AGMAzine Visits Newbold Morris

When Newbold Morris was President of the City Council of New York, as a member of the City Board of Estimate, he was made Chairman of the Board's Committee on the disposal of City-owned real estate. Mecca Temple, on New York's West 55th Street, had been foreclosed because of three years' non-payment of city taxes.

His first step was to make an inspection of the building, which was considered a "white elephant" by his colleagues. There were no lights and, consequently, there were also no elevators operating.

With the aid of a flashlight, he poked around the mosque-shaped building from cellar to dome and returned to City Hall to announce dramatically to Mayor LaGuardia, "Fiorello—here is the temple of the arts!" The Mayor's reply was short and direct: "You're crazy!"

But an outline of the facilities of the building . . . its auditorium seating 3,000 people, a good-sized stage, large rooms, some forty feet square, for rehearsals, and other features . . . convinced the late Mayor, who had long nurtured the idea of a popular-priced center for the performing arts.

The New York City Center of Music and Drama passed its fifteenth anniversary last December, and Newbold Morris, Chairman of the Board which guides its affairs, recalled that the Center had been dedicated by Mayor LaGuardia with a concert by the New York Philharmonic Symphony on December 11, 1943, with AGMA's Honorary President, Lawrence Tibbett, as guest artist.

The Center remains today what Billy Rose called "the poor man's opera house"—and no tribute is more treasured by those associated with it. At a "top" which has never gone beyond \$3.80, the Center has given 1,115 performances of opera in the fifteen years of its existence, and, since 1947, 890 performances of ballet. In these years, 2,187,573 people have attended opera performances whose receipts totaled \$4,765,406 . . . an average of \$2.00 per ticket.

In the early days of its establishment, the Center's agreement with the City of New York provided that the City would collect from the corporation a rental equal to the yearly taxes. At one time, this sum ran to \$30,000 a year but in 1953, the City was persuaded by the persuasive Mr. Morris and his colleagues to rent the building on the basis of



Newbold Morris
Chairman,
Board of the
New York City Center
of Music Drama

\$1.00 per year. (The City, until that time, had no power to make grants and it took some 18 months of maneuvers and pressures and pleas to alter the law).

The financial road of the City Center has never been smoothly paved. As recently as 1956, with the opera season in full swing, Wednesday evening of a red-letter week found no money in the box-office, with a \$35,000 payroll due two days later. Newbold Morris, the Center's Chairman of the Board since its birth, says, "I could have raised that amount in a week but not in twenty-four hours." But he sat himself down at his desk, with a telephone in one hand and a long list of names in the other. "With time what it was, I didn't even call people who couldn't give at least \$1,000!" John D. Rockefeller, III responded with \$15,000; other patrons of music on the list answered the Morris' rallying cry in assorted amounts (beginning at \$1,000!) and the day was saved.

Says Mr. Morris, "In the first eight or ten years of the Center's life, we could meet an \$8,000 or \$10,000 deficit by passing the hat. But with the fact that wages and production costs continued to rise through the years, while our ticket prices remained the same, we are now budgeted for a \$100,000 deficit.

"Without public or private subsidy, or endowments or sinking funds of any kind, the City Center has managed to keep alive and to expand its program. Thus far it has met deficits of \$1,000,000 which have been incurred by the

Opera and Ballet companies. This money has been raised through rentals, from 'bookings' in the theatre, from profits of the Drama and Light Opera seasons, and from public-spirited citizens.

"There is a chance that the Ballet company will come out as self-sustaining this year and if it does, it will be the first time in history!"

Discussion of the budget led Newbold Morris to recall the time Leopold Stokowski, always a leader in music undertakings in America, offered to organize a beautiful pageant of the Christmas story, featuring Bach's "Christmas Oratorio." The budget-minded Chairman of the Board made some careful calculations on an envelope, and told "Stokie," "I'm sorry but we can't afford to lose \$10,000 on it." Said the conductor, "Is that what you need?" and promptly wrote out a check for the entire amount!

Stokowski formed the New York City Symphony, for the City Center, and conducted it for two years without fee; Leonard Bernstein followed him for two years, and, like Stokowski, contributed his energies and talents toward the development of the orchestra. Regrettably, lack of funds and the realization that New York City was not yet in a position to support two major orchestras brought an end to the project, with the hope that it might one day be revived.

"Two things have built the City Center," says Newbold Morris. "The interest, cooperation and hard work of public-minded citizens who believe that *all the people* should have access to artistic performances. And the spirit of the people who perform at the Center . . . the spirit which prompted them to say to me, when the Center almost went under a few years ago, 'Don't worry. We're passing up other contracts so that we'll be available to perform here. You'll save the Center.'"

The City Center is an outstanding example to those who shake their heads and mutter "Politics and the arts don't mix" whenever the question of aid from a city, state, or federal government is proposed. New York City has given the City Center a ten-year lease on the property, at the \$1.00-a-year rental, and a New York State Enabling Act permits the City to execute a lease of 100 years. Yet, according to Newbold Morris, "I've never had any interference from the City in either the artistic or administrative decisions made for the Center.

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State Arts Council Fund Proposed

Bills introduced in Albany by Senator MacNeil Mitchell (Int. 816) and by Assemblyman Bentley Kassal (Ins. 1123) are of special interest to AGMA members. The bills recommend the establishment of a "State Arts Council Fund" of one million dollars, to be appropriated by New York State but to be made available only as matching dollars are contributed by private donors, corporations, foundations, or other agencies.

The major purpose of this fund would be to encourage creative work in and study and enjoyment of the performing and fine arts and allied crafts throughout the state. Direct grants or other financial assistance would be given to professional, educational and other groups, all of non-profit structure, to provide performances throughout the state of the performing arts, exhibits of fine arts, and such other aid as might be found reasonable to supplement existing facilities.

Hy Faine attended a meeting, mid-December of 1958, of the National Council on the Arts and Government where these bills were thoroughly discussed and enthusiastically supported.

The bills provide for the formation of a commission, to be known as the New York State Arts Council, to administer this fund, the body to be comprised of persons recognized for their experience in creative and educational fields. Surveys would be made by the Council of existing facilities and plans devised to channel such assistance as may be made available in the arts, in those areas in the state where most needed.

Additional gifts or any profits derived from any phases of cultural assistance would be used to further the purposes of this legislation, although not necessarily through subsidy assistance. Wherever practicable, the Council would develop the system of matching funds with interested agencies, either public or private.

It is to the self-interest of AGMA members to express their support of this legislation to their Senators and Assemblymen at Albany. The role of the arts in international relations is clearly recognized by the Federal Government, which appropriates large sums to send abroad solo singers, instrumentalists, dance companies, choral groups, symphony orchestras, dramatic companies, art exhibits and other evidences of America's creativity.

With Senator Mitchell and Assemblyman Kassal spear-heading the establish-

AGMA Brochure on Panel Discussions Has Wide Distribution

Copies of the AGMA publication summarizing the three panel discussions on "The Coming of Age of the American Artist" have been widely distributed to leaders in the music and dance world, to United States Senators, to Congressmen, to Mayors of large cities, and to others who are community leaders.

With the brochure, Hy Faine sent a letter, calling on these influential people to stimulate interest in musical culture and to help increase the demand for concert, opera, and dance performances. To Mayors of large cities, Hy Faine urged the formation of a "Citizens' Committee on Music" to "search ways and means of increasing the appreciation of music and providing the opportunity for local appearances of musical artists."

As an indication of the cross-section of people in high places in government reached with AGMA's appeal for action, here is a random sampling of those who have acknowledged receipt of the brochure and have assured AGMA of a keen interest in preserving our cultural assets:

Mayor Charles C. Dail of San Diego; Abe S. Rosen, Deputy City Representative, Philadelphia; Governor James T. Blair, Jr. of Missouri; Governor Foster Furcolo of Massachusetts; Mayor Bruce Hoblitzell of Louisville, Kentucky; United States Senator Frank J. Lausche of Ohio; Congresswoman Martha W. Griffiths, 17th District, Michigan; United States Senator George Smathers of Florida; Congressman Edwin B. Dooley, 26th District, New York; Congressman Eugene J. Keogh, 9th District, New York; Governor Albert B. Chandler of Kentucky; Governor Steve McNichols of Colorado; United States

Wedding Bells

AGMAzine was pleased to learn of the wedding of Vinetta Boyce and Gerold Finerman, both operatic choristers, who were married in Chicago on December 28th. The happy couple have made their home in New York City. AGMA's warmest good wishes for a long and happy life together are heartily extended to the new Mr. and Mrs.

ment of a New York State Arts Council, AGMA members are urged to "back the attack" with letters to their Senators and Assemblymen. *Write—when this legislature is up for consideration!*

Senator J. W. Fulbright of Arkansas; Mayor Charles S. Witkowski of Jersey City; Mayor George Christopher of San Francisco; Governor William G. Stratton of Illinois; United States Senator Herman E. Talmadge of Georgia; United States Senator Joseph S. Clark of Pennsylvania; Mayor Frank P. Zeidler of Milwaukee; Mayor Thomas D'Alesandro of Baltimore; United States Senator Strom Thurmond of South Carolina.

In acknowledging receipt of the brochure, Edward F. D'Arms, Program Associate of the Ford Foundation's Program in Humanities and the Arts wrote: "We are very glad to have this and it will be particularly interesting in connection with the study which we are engaged in, on the economic and social position of the artist and his institutions."

The Detroit Institute of Arts has brought the brochure to the attention of a cooperative group in Detroit which is coordinating various cultural institutions in presenting a four-month long cultural program this coming Spring, called "The Detroit Adventure."

There is no doubt that AGMA's Panel Discussions, while valuable for all who participated and all who attended, have a potential for constructive action to stimulate concert, opera and dance performances which is truly limitless.

Hy Notes

(Continued from Page 2)

as an argument. Each gain becomes another step for all of us, even if we cannot enjoy such gains immediately.

"There is yet another gain for me when my fellow member achieves an improvement in his working conditions. If he works under better conditions, the results of his art are better. If people who are just learning to appreciate concerts, opera, ballet see better performances, they will attend more and more events. If I play well, I hope I am building an audience for musical events, not just for myself. This is a service we do each other as we perform, and with better conditions for all of us, we can only help each other.

"Therefore I am far from bored or disinterested to hear of the strides made by unions anywhere, and especially by the theatrical unions. I hope every AGMA member will think about his own welfare in this light the next time he gets notice of a membership meeting, and let's hope that we will all turn out for the next one!"

AGMA Endorses Manuti Proposal For Permanent New York State Arts Agency

In a telegram to Al Manuti, President of Local 802, American Federation of Musicians, Hy Faine pledged AGMA's full cooperation in Mr. Manuti's proposal to the then (December 5) Governor-elect Nelson Rockefeller that a permanent state agency be established to foster music and the performing arts. Here is the full text:

"HEARTILY ENDORSE YOUR PROPOSAL TO GOVERNOR-ELECT ROCKEFELLER TO CONSIDER THE ESTABLISHMENT OF A PERMANENT STATE AGENCY TO FOSTER MUSIC AND THE PERFORMING ARTS. PLEDGE AGMA'S FULL COOPERATION IN THE DRAWING UP OF ANY REPORT FOR PRESENTATION TO MR. ROCKEFELLER. HAVE WIRED GOVERNOR ROCKEFELLER TO THAT EFFECT AND URGE THE CALLING OF A CONFERENCE SHORTLY AFTER HIS INAUGURATION TO CONSIDER THIS WHOLE PROBLEM."

In a telegram that same day to Nelson Rockefeller, Hy Faine said:

"ON BEHALF OF THE AMERICAN GUILD OF MUSICAL ARTISTS, REPRESENTING SEVERAL THOUSAND PERFORMERS IN THE STATE OF NEW YORK IN THE FIELD OF OPERA, CONCERT AND BALLET, I HEARTILY ENDORSE MR. MANUTI'S PROPOSAL FOR NEW YORK STATE TO CONSIDER THE ESTABLISHMENT OF A PERMANENT STAGE AGENCY

TO FOSTER MUSIC AND THE PERFORMING ARTS. WE URGE THE CONVENING OF A CONFERENCE UNDER YOUR AUSPICES SOON AFTER YOUR INAUGURATION, TO WHICH ALL ORGANIZATIONS, PRIVATE AND GOVERNMENTAL, ASSOCIATED WITH THE PERFORMING ARTS FIELD IN THIS STATE SHOULD BE INVITED TO CONSIDER THIS MOST PRESSING PROBLEM. WITH BEST WISHES FOR YOUR FUTURE AND YOUR WORK AS GOVERNOR."

The Manuti proposal met with enthusiastic and wide support among other unions in the performing arts field. Under the plan, the state would create a new department or a special commission to provide aid to the performing arts. Mr. Manuti pointed out, in an interview with the press, that three years ago Mayor Wagner had won approval by the Board of Estimate for an annual city appropriation of \$50,000 for free concerts in parks, schools and municipal institutions. The union provides a matching sum out of its own music performance trust fund.

In addressing the Fourth Annual Meeting of the National Opera Association in New York City the morning of December 31, 1958, Hy Faine repeated the statement he had released to news-

papers, of AGMA's support of the Manuti proposal. Hy Faine said further, "New York State, and particularly New York City, which has such a lead in the field of performing arts in the United States, must continue to maintain this lead by direct assistance to the many musical organizations which are struggling to maintain their existence in this state.

"The coming into being of the Lincoln Square Performing Arts Center in New York City indicates the tremendous interest of the citizens of New York City to provide proper facilities and a most modern and beautiful center for the performance of the musical arts. The creation of Lincoln Square, which is being built in large part by contributions from private citizens and organizations, must be matched on a broad state-wide scale by help from the New York State Government."

With the Manuti proposal before Governor Rockefeller and the bills before the New York State Legislature for the establishment of a "State Arts Council Fund," this could be the year for the performing arts to take giant strides toward the long-sought goal of government assistance. This could be the year.

Off-Broadway Appearances Must Be Under AGMA Agreement

Dance and choreographer members of AGMA have been reminded, in a letter addressed to them January 9, 1959 by Hy Faine, National Executive Secretary, that AGMA's jurisdiction in the field of dance covers performances of dance, whether ballet or modern, and whether such performances are given by commercial organizations (such as opera companies, dance companies or concert managers) and whether such performances are given in theatres, colleges, music festivals or under any auspices, whether profit or non-profit making.

Need for this reminder came about as the result of the appearance of three AGMA members in the dance category, in "off-Broadway" performances with organizations not in contractual relations with AGMA. The dancers—Pearl Primus, Helen Tinsley and Mary Waithe—appeared, either in person or through counsel, at a hearing held December 15, 1958 before the Board of Governors.

No waiver had been requested of AGMA's Board when the dancers agreed to appear in these performances. Accordingly, disciplinary action in the form of suspensions was imposed on the three named dancers.

AGMA emphasizes that it is aware of the potential benefit of the "off-Broadway" for the dramatic arts field and desires to encourage a similar development for the field of dance. It has worked out special arrangements for "off-Broadway" performances, as have Actors' Equity and other unions. It is AGMA's position that in the long run both the dancer and the art of dance will benefit much more if "off-Broadway" performances are covered by an AGMA contract.

Please remember that no member of AGMA may appear in "off-Broadway" dance groups unless there are Basic Agreements and individual contracts, or unless special waivers have been granted by the Board of Governors.

New Orleans News

The New Orleans Area membership has unanimously elected the following members as its Executive Committee, on December 1, 1958:

Earl Van Hoven, Chairman and Chorus Representative; Euphemie Blanc, Secretary; Beryle Kalin, Rodney Hall and Tom Carter, Chorus Representatives; Audrey Schuh Redmann, Soloist Representative; Jeanne Maxwell, Ballet Representative.

At this meeting, by special acclamation, Arthur Winteler was elected Honorary Life Member of the Executive Committee. As most AGMans know, Arthur Winteler was for many years the stalwart representative of AGMA in the New Orleans Area, and gave unsparingly of his time and energy to the problems of AGMA members in his city. It was to express their deep appreciation for all that Arthur Winteler has done for AGMA members in New Orleans that the unusual distinction of Honorary Life Membership was bestowed upon him.

Membership Invited to Board Meetings

To enable members to learn and understand the work of AGMA's Board of Governors, the problems it faces and the solutions it arrives at in the best interest of all AGMA members, a new policy has been instituted. Five members of AGMA, who will be taken in alphabetical order, will be invited to attend Board meetings as observers. Invitations are sent to members in turn, sufficiently in advance so that members can plan to attend.

Opportunity is also given members who cannot attend on the indicated date to select another Monday (the regular meeting day of the Board).

It is expected that members' attendance at these meetings will develop a more intimate sense of the nature of AGMA, its work, and how the governing body functions.

Important Information About Income Tax

Under a recent ruling of the U. S. Bureau of Internal Revenue, AGMA must advise its members that those who, for the year 1958, paid their dues in full, the amount of \$7.35, which was the amount paid to the Equitable Life Assurance Society of U. S. per member, is not deductible for Federal Income Tax purposes. Those who paid dues for only part of the year 1958, a pro rata portion of the \$7.35 is not deductible. The balance of the dues, as previously, however, are deductible.

It should be pointed out that the average cost per member for the Life Insurance varies from year to year. In past years, it has been considerably higher and that the figure above does not include general and administrative costs.

Thank You!

It's a nice feeling, among AGMA's staff, when weeks of work results in payment of claims for members. One of the nice things about it is a letter such as the following:

"I would like to express my gratitude to AGMA for having settled my claim with the New Orleans Opera. I appreciated your prompt attention to the matter."

Sincerely,
MARY MACKENZIE

Deceased

Gauthier

One of the original "Founding Fathers" of AGMA and a distinguished artist left a void in the musical life of America, when Eva Gauthier passed away in New York City at the age of 73, this past December.

Miss Gauthier was internationally known for her programs of contemporary music and gave many first performances in this country of works by Bartok, Schoenberg, Stravinsky, Hindemith and many other noted modern composers. Since the war years, she devoted her time to lecturing, teaching and coaching young singers.

Humphrey

Death claimed Doris Humphrey, American dancer and choreographer, late in December when the noted artist succumbed to complications caused by a recent illness. Her age was 63.

Miss Humphrey was forced by painful arthritis to retire as a dancer in 1945 but, to quote from the NEW YORK TIMES, "the works she choreographed while unable to demonstrate a single movement rank among the greatest in the modern dance repertory."

One of the founders of modern dance, Miss Humphrey's most recent undertaking, despite the handicap of constant pain, was a five months' tour of Europe in her capacity as Artistic Director for the Jose Limon Dance Company.

Libidins

It is with deep regret that AGMAzine reports the death of David Libidins, a concert manager and formerly company manager of the Ballet Russe de Monte Carlo. Mr. Libidins passed away in his home in New York on December 21st, at the age of 54. Deepest sympathies are extended to his family and host of friends and colleagues.

Board Changes

At a recent meeting of AGMA's Board of Governors, Darrell Notara was appointed to replace Hubert Farrington, who found it necessary to resign his membership in the Board of Governors. Mr. Notara will represent dancers, as did his predecessor.

AMATO Winners

Ten AGMA members were awarded scholarships with the Amato Opera Workshop as a result of auditions held the latter part of November. As announced in the November, 1958 issue of AGMAzine, AGMA members who wish to learn and stage operas from the popular repertoire may apply for scholarships, which enable singers to study one role in the ten-week semester of the Amato Opera Workshop.

Following are the winners of the November auditions and the roles which they will study: Anthony Balestrieri ('Don Jose' in "Carmen"); Carol Brice ('Maddalena' in "Rigoletto"); Russell Christopher ('Rigoletto'); Betty Frierisch ('Flora' and 'Annina' in "La Traviata"); Andrew Frierson ('Colline' in "La Boheme"); Paul Huddleston ('Duke' in "Rigoletto"); Betty Koster ('Flora' and 'Annina' in "La Traviata"); Joan Mey ('Musetta' in "La Boheme"); Burl Dean Smith ('Don Jose' in "Carmen"); Marshall Stone ('Don Ottavio' in "Don Giovanni").

The next audition will be held on Friday, February 27 from 12:00 to 2:00 P. M., at the Amato Opera Theatre, 159 Bleecker Street, New York City. An accompanist will be provided. Singers are asked to advise AGMA if they are interested in appearing at this audition.

Unemployment Insurance Benefits May Improve

Early in December of last year, Hy Faine attended an open meeting of the New York State Joint Legislative Committee on Industrial and Labor Conditions, held in New York City. The hearings were designed to give all interested persons and organizations an opportunity to present specific legislative proposals for the 1959 Session of the New York State Legislature.

Among legislative proposals by the Department of Labor was consideration of the decreasing of the minimum number of weeks required in order to be eligible for State Unemployment Insurance. At the present writing, nothing definitive on this matter has been established, but it is hoped that legislation to effect this improved benefit will be introduced in Albany this year.

Managements Under AGMA Agreements

AGMA artists may perform only with Producers or Associations listed in these columns. Any violations of this ruling will result in disciplinary action by the Board of Governors.

OPERA

After Dinner Opera Company
Amato Opera Theatre
American Opera Society, Inc.
Associated Guild for Opera and Related Arts
Baltimore Civic Opera Co.
Cafarelli Opera Company
Central City Opera Assn.
Chattanooga Opera Assn.
Chautauqua Institution
Cincinnati Summer Opera Assn.
City Center of Music and Drama
Connecticut Opera Assn.
Cosmopolitan Opera Co., San Francisco
Clarence E. Cramer — Opera Festival
Delta Company ("Triad")
Doolittle, James-Greek Theatre Assn.
Educational Opera Company
Experimental Opera Theatre of America
Fine Arts, Inc.
Florentine Opera Co. of Milwaukee
Fort Worth Opera Assn.
Guild Opera Company
Hollywood Bowl Association
Houston Grand Opera Association
Jackson Opera Guild
Los Angeles Civic Grand Opera Assn.
Los Angeles Conservatory of Music and Arts
Lyric Theatre of Chicago
Metropolitan Opera Assn.
Mobile Opera Guild
Neapolitan Opera Association
New Brooklyn Opera Company*
New England Opera Theatre, Inc.
New Jersey State Opera Company, Inc.
New Orleans Opera House Assn.
Opera 59
Operas in Brief (Anthony Amato)
Opera Group, Inc.
Opera Guild of Greater Miami
Opera Society of Washington
Opera Theatre of Westchester
Pavone, Father Leonard
Philadelphia Grand Opera Co.
Philadelphia Lyric Opera Co.
Pittsburgh Opera, Inc.
Richmond (Staten Island) Opera Co.
San Francisco Opera Association
Santa Fe Opera Association
Shreveport Civic Opera Association
St. Paul Civic Opera Assn.
Sun State Opera Federation, Tampa
Symphony Society of San Antonio
Tulsa Opera, Inc.
Turnau Opera Players
University of Puerto Rico Opera Co. (Al Gins)
University of Utah Theatre
Wagner Opera Company, Inc.
*(Not to be confused with Brooklyn Opera Company, which is on AGMA's Unfair List)

BALLET

American Ballet Theatre
Ballet Russe de Monte Carlo
Beryozka—Russian Folk Ballet
Chicago Ballet (Ruth Page)
Dance Jubilee (Bambi Lynn-Rod Alexander)
Martha Graham Dance Company
Jose Greco
Leland Hayward (Jerry Robbins Company)
Hollywood Bowl Dancers (Stephen Papich)
Roberto Iglesias
Kovach-Rabovsky
Lola Montes

National Ballet Guild of Canada
New York City Ballet Company
San Francisco Ballet
Anna Sokolow
Maria Svetlova
Tihmar Dance Theatre

CHORUS

Harold Aks
Bach Aria Group
James Bolle
Cavalcade of Song
Choral Arts Society
Clarion Concerts
Concert Choir
Peter Dean Associates
De Paur Opera Gala
Master Singers
Men of Song Enterprises, Inc.
National Institute for Music
New York Pro Musica Antiqua
Schola Cantorum
Robert Shaw Chorale
Roger Wagner Chorale
Frederic Waldman
Rossin Walter Productions

SYMPHONY ASSOCIATIONS

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

CONCERT MANAGERMENTS

Kenneth Allen Associates, Inc.
113 West 57th Street
New York City 19
Laura Arnold
545 Fifth Avenue
New York City 36
Robertta Bailly Concert Management
345 Riverside Drive
New York City 25
Herbert Barrett
250 West 57th Street
New York City 19
Bel Canto Theatrical Agency
(Marie B. Sullam)
55 West 42nd Street
New York City 36
David J. Bethea Theatrical Enterprises
243 West 125th Street
New York City 27
Colbert-LaBerge Concert Management
105 West 55th Street
New York City 19
Columbia Artists Management Inc.
(including Community Concerts)
113 West 57th Street
New York City 19
Concert Associates
36 West 57th Street
New York City 19
Cosmetto Artists Management
119 West 57th Street
New York City 19
Giorgio D'Andria
National Opera Company
1005 Carnegie Hall
New York City 19
Elwood Emerick
342 Madison Avenue
New York City 17
Frank L. Esternaux Agency
(Central Artists Management, Inc.)
113 West 57th Street
New York City 19

The Friedberg Management
113 West 57th Street
New York City 19
Sylvia Hahlo Theatrical Agency
113 West 57th Street
New York City 19
Siegfried Hearst
344 West 72nd Street
New York City 23
Hans J. Hofmann
200 West 58th Street
New York City 19
Hurok Attractions, Inc.
730 Fifth Avenue
New York City 19
Inter-Allied Artists Corp.
119 West 57th Street
New York City 19
Lauren-Walden Associates, Inc.
16 West 55th Street
New York City 19
Richard Lewis Agency
55 East State Street
Columbus 15, Ohio
Ludwig Lustig
11 West 42nd Street
New York City 36
Matthews-Birkin Associates
522 Fifth Avenue
New York City 36
Meyer Management Corporation
335 West 49th Street
New York City 19
William Morris Agency
1740 Broadway
New York City 19
Musical Artists (Susan Pimsleur)
119 West 57th Street
New York City 19
National Artists Corp.
711 Fifth Avenue
New York City 22
Emmy Niclas
147 West 55th Street
New York City 19
Ralph A. Rogers Associates
6533 Hollywood Boulevard, #201
Los Angeles 28, California
David W. Rubin
Artists Management, Inc.
113 West 57th Street
New York City 19
James Sardos
633 Ninth Avenue
New York City 36
Felix W. Salmaggi Associates
511 Fifth Avenue
New York City 17
Seymour Sokoloff
605 Canal Street
New Orleans, Louisiana
Greta Strok
119 West 57th Street
New York City 19
William L. Stein, Inc.
113 West 57th Street
New York City 19
Olga Troughton
1270 Sixth Avenue
New York City 20
United Concerts, Inc.
157 West 57th Street
New York City 19
Vincent Attractions, Inc.
119 West 57th Street
New York City 19
WCB Artists and Concert Management
236 West 55th Street
New York City 19
Roland A. Wilford Associates, Inc.
119 West 57th Street
New York City 19
Carl Yost
344 West 72nd Street
New York City 23

OTHER

Ojai Festival

AGMazine Visits Newbold Morris

(Continued from Page 3)

"No City official has asked me to see that his cousin's niece sings a leading role; not once in all our fifteen years has there been any attempt by anyone in the municipal government to influence any part of the operation of the Center."

In fact, the pressure has gone the other way, as former Mayor Vincent Impellitteri found out. In its landlord role, the City is responsible for repairs. At one time in the Center's history, the high, domed roof leaked, the rain dripping on the 6th row center in the orchestra. The City was slow in taking action when the Center reported this over and over, so Newbold Morris invited Mayor Impellitteri to an evening of "Cavalleria" and "Pagliacci." (No need to guess where the Mayor was seated!)

Throughout the first opera, skies were clear and Impellitteri was comfortable. But in the middle of the second work, in answer to the fervent hopes of Newbold Morris, the skies opened, and rain began to drip steadily on the Mayor's program. In short order, the leak was repaired!

The accomplishments of the City Center are a brilliant tribute to the Center's "family" . . . the five production units in opera, ballet, drama, light opera and fine arts . . . and its influence continues to be active in New York, the nation and throughout the world. In the 1958-59 season alone, the Center will offer a season of 70 performances of Opera; 18 weeks of Ballet; classic and contemporary Drama; Light Operas, and a presentation each month of paintings by American artists.

The New York City Opera will tour the United States, visiting major cities; the New York City Ballet will appear in eastern and mid-western cities. Under the auspices of the State Department's International Exchange Program, the New York City Ballet has completed its 5th tour abroad. And at the Brussels World's Fair, presentations featured the New York City Opera's "Susannah" and the Light Opera Company's "Wonderful Town" and "Carousel." Jean Dalrymple of the City Center was in charge of the performing arts at the Fair.

And all of these activities are administered by a Board of Directors, whose members serve in a voluntary capacity, and by a most modest staff of paid employees. Ralph Falcone, the comptroller, with one assistant and one stenographer, accounts for \$2,500,000 each year. Edna Baumann is the Executive Secretary of the non-profit corporation, and George Glasten the Building Superintendent.

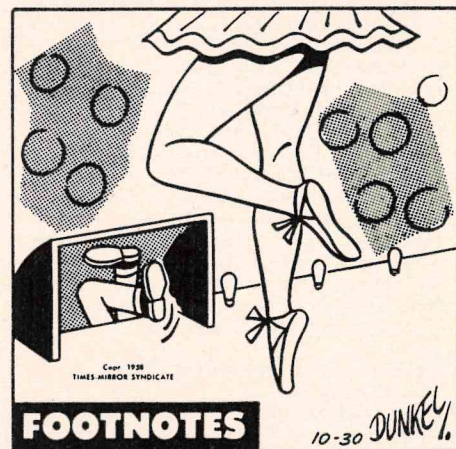
"Quite a far cry from the staff needed by almost any one company in the field of performing arts today," says Mr. Morris. "At one time, Robert Moses and John D. Rockefeller, Jr. approached us on the possibility of having the New York City Center do an opera season at Lincoln Square . . . one season before the Met opening and one after . . . and to have the Ballet company do the same. In discussing their plan, we began to get some idea of the staff needed to operate the Metropolitan Opera House.

"I don't feel that the Lincoln Square Project will make any change in the life of the City Center. Today there's an audience for the Metropolitan Opera, and there's an audience for opera at

\$3.80 a ticket. Thousands of people won't be able to afford to go to the Met at Lincoln Square any more than they can afford to go today to the Met. And as long as people want popular-priced opera, the City Center will give it to them. And popular-priced ballet . . . and theatre . . . and light opera."

At present, the Center's Board Chairman wants to work out a plan for admitting school-age children free to performances at the City Center. Presently, youngsters are entitled to 20% off the box-office price. The Stadium Concerts, Mr. Morris points out, get a sum from the Board of Higher Education to admit students free, and the Stadium operates for six weeks while the City Center presents a ten months' season.

He's working on the City fathers now for an appropriation of \$200,000 to admit school children free of charge. What do you bet he gets it!



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