

AGMAZINE

VOLUME XI, NO. 6

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

JUNE, 1959

Record Vote Elects Officers, Board Members



Brownlee
President



Heifetz
1st Vice-President



London
2nd Vice-President



Stone
3rd Vice-President



Resnik
4th Vice-President



Harris
5th Vice-President



Davidson
Treasurer



Ayars
Recording Secretary



Ames



Backgren



Gaud



Hobi



Jordan



Karian



Lewis



Mitchell



Tetley



Reese



Fox



Avery



Kaschai



Nizik



Maxwell

In a nation-wide secret ballot, AGMA members have elected a full slate of officers, and 18 members of the Board of Governors. All AGMA members who had been classified to active membership and who were up to date in dues payments were eligible to vote.

Names of elected officers and Board members appear in larger letters.

Following is a complete report of the election returns:

OFFICERS

President

JOHN BROWNLEE 668
Write-Ins 6

First Vice-President

JASCHA HEIFETZ 665
Write-Ins 4

Second Vice-President

GEORGE LONDON 470
Leopold Sachse 213
Write-Ins 2

Third Vice-President

BETTY STONE 356
Luigi Vellucci 320
Write-Ins 3

Fourth Vice-President

REGINA RESNIK 402
Ralph Herbert 285
Write-Ins 1

Fifth Vice-President

LLOYD HARRIS 452
Tilda Morse 219
Write-Ins 2

Treasurer

LAWRENCE DAVIDSON 365
Abba Bogin 306

Recording Secretary

ANN AYARS 457
Elisabeth Hoeppe 210

AGMAzine regrets that pictures were not available of elected Board Members Notara, Solarz and Joyce.

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"THE LINCOLN CENTER"



On Thursday, May 14th, in a vacant lot in the city of New York, one of the most historic moments in the development of the performing arts in the United States took place. At 11 o'clock in the morning there began a ceremony, participated in by the President of the United States, John D. Rockefeller, III, many other dignitaries, as well as thousands of citizens vitally interested in the performing arts. Ground was broken for the Philharmonic Hall, which is to be the first unit of the Lincoln Center for the Performing Arts. The hall is scheduled for completion in June, 1961, to be followed by a new home for the Metropolitan Opera Company, a theatre for the dance, a dramatic repertory theatre, and a new home for the Juilliard School. All of these, plus a Library-Museum of the Performing Arts and a city park with a special band shell, will comprise the Center and together will be a unique blend of education, history, and living performances of works in the field of drama, opera, music, recitals and dance.

Never in the history of the United States has such a unified and interwoven plan for a cultural center been conceived and created. Here students, as well as performers, will be able to study and work in surroundings and in theatres which will enable them to present to the American public the best of the culture of the past, the living creations of our artists, composers, choreographers and playwrights of today, and themselves become the sources of inspiration and nurture for the future art and culture of America.

In addition to its own intrinsic worth, the Lincoln Center for the Performing Arts, as President Eisenhower stated in his address, "symbolizes an increasing interest in America in cultural matters." In this lies a tremendous hope for the future growth of the performing arts in our country as well as the ever-increasing interest in this field by all Americans.

President Eisenhower also alluded to another extremely important aspect of the Center which, I believe, will become the pattern for the creation of similar centers in the other major cities of this

country. The President characterized this as "a cooperative venture in which Federal and local governments, artistic groups, large foundations and private citizens are joining forces." This type of "cooperative venture" may very well be America's unique solution for a method of assistance and support to our cultural organizations. Rather than each . . . citizen or foundation or government . . . doing the job exclusively, as they have historically at one time or another in different countries, there is in the process of creation in the United States a happy and successful amalgam of all three sources of support. Where neither of the three alone has thus far been able successfully to give the Arts the necessary financial basis, the joining of all three will achieve the result.

The Lincoln Center for the Performing Arts has a meaning greater than the performers and the creators who will work in it, or the citizens of the City of New York and the visitors to this city who will be its primary beneficiaries. As an example to the world at large of what American genius and

drive can achieve, it is destined to become a mark and a magnet for other nations and peoples. President Eisenhower put it very well in the following words:

"The beneficial influence of this great cultural adventure will not be limited to our borders. Here will occur a true interchange of the fruits of national cultures. From this will develop a growth that will spread to the corners of the earth, bringing with it the kind of human message that only individuals, not governments, can transmit.

"Here will develop a mighty influence for peace and understanding throughout the world. And the attainment through universal understanding of peace with justice is today, as always, the noblest and most shining ideal toward which a man can strive and climb."

I was privileged to be present at the ceremony and to hear the magnificent New York Philharmonic Orchestra, led by Leonard Bernstein, and AGMA's

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AGMAZINE

SANDRA MUNSELL, *Editor*

VOLUME XI, NO. 6

JUNE, 1959

	LAWRENCE TIBBETT <i>Honorary President</i>	
JOHN BROWNLEE <i>President</i>	REGINA RESNIK <i>4th Vice-President</i>	HYMAN R. FAINE <i>Executive Secretary</i>
JASCHA HEIFETZ <i>1st Vice-President</i>	LLOYD HARRIS <i>5th Vice-President</i>	HOWARD M. LARAMY <i>Asst. Exec. Secy.</i>
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BETTY STONE <i>3rd Vice-President</i>	ANN AYARS <i>Recording Secretary</i>	ANNE E. MENYUK <i>Financial Secretary</i>

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HUGE LABOR RALLY PRODS LEGISLATORS

Some 7,000 members of labor unions, the great majority of them jobless, set off a "Get America Back to Work" drive April 8th at the National Guard Armory in Washington, D. C., at the AFL-CIO Unemployment Conference. Lloyd Tibbs, Assistant Executive Secretary of AGMA, attended as representative of your Guild.

Conference delegates were especially critical of Congress for its failure to produce legislation to put America on the road to full employment and production. They pledged to work vigilantly to alert the nation to the dangers of chronic, high unemployment by presenting the facts of joblessness to community leaders and to members of Congress.

The Conference dramatized the plight of the nation's 5,000,000 unemployed of whom it was said at the meeting, "Too often the bitter personal tragedy of unemployment is just a statistic—

5,000,000, 6%, up 400,000 and so on. Your Congressman and your community need to realize that unemployment means people—people in trouble through no fault of their own."

The Conference called upon Congress to enact legislation that would (1) undertake construction programs, such as badly-needed roads, schools and housing projects; (2) improve and standardize state unemployment insurance laws; (3) enable surplus foods to be more widely distributed to the needy; (4) increase the Federal minimum wage; (5) create a shorter work week to combat unemployment resulting from automation.

The 7,000 delegates heard a proposal from Senate Majority Leader Lyndon B. Johnson (D.-Texas)—promptly introduced in the Senate with bipartisan support—to create immediately a special commission to study the true facts of unemployment. Senator Johnson, Senator Paul H. Douglas (D.-Illinois)

and Representative Richard Bolling (D.-Missouri) attacked the do-nothing policy line of the Administration. Secretary of Labor James P. Mitchell defended the Administration's policies, predicting that by October of this year there would be 3,000,000 or less unemployed. AFL-CIO President George Meany praised the Labor Secretary as a man with a "sense of social responsibility" but added that "Administration policies are not formulated by Mitchell. . ."

The meeting attracted wide press coverage and despite the fierce determination of the delegates to get action, the gathering was conducted on an orderly, formal basis, which had an effect on the legislators far more potent than a "knockdown march" on Washington. Labor's position has been greatly strengthened, but much more remains to be done . . . by you.

(Continued on Page 8)

Record Vote Elects Officers, Board Members

(Continued from Page 1)

MEMBERS OF BOARD OF GOVERNORS

New York

(Solo Singers—2)

BRENDA LEWIS	241
CARLTON GAULD	192
Polyna Stoska	182
Ernest McChesney	181

(Choristers—3)

ARTHUR BACKGREN	211
LYNDA JORDAN	179
FRANK KARIAN	163
Joan Caplan	159
Robert Yeager	135
Edson Hoel	121
Irving Lavitz	120
Write-Ins	7

(Dancers—5)

SUZANNE AMES	294
ARTHUR MITCHELL	278
FRANK HOBI	258
GLEN TETLEY	246
DARRELL NOTARA	227
Howard Sayette	199
Fronda Sobel	188
Write-Ins	3

Los Angeles

(Solo Singers—1)

HENRY REESE	61
Write-Ins	7

Chicago

(Chorister—1)

MILDRED SOLARZ	30
Casimir Zielinski	28
Write-Ins	1

Philadelphia

(Chorister—1)

WYNEMA McKINLEY FOX	37
Write-Ins	4

San Francisco

(Chorister—1)

ELEANOR AVERY	34
Write-Ins	1

Pittsburgh

(Choristers—2)

JOSEPH KASCHAI	19
ROMAN R. NIZIK	12
Louise Winegar	11
Stella Dobrovolsky	6
Write-Ins	1

New Orleans

(Dancer—1)

JEANNE MAXWELL	30
Write-Ins	1

Boston

(Solo Singer—1)

Write-Ins	
JAMES JOYCE	4
Robert Mesrobian	1
Leonard Warren	1

Chicago	62
Pittsburgh	25
New Orleans	34
Boston	10
Total Valid Ballots	710

Invalid Ballots

Arrived too late	2
Ballots voided	1
Unsigned envelopes	32
Arrears in dues	11
Total Invalid Ballots	46
Total Ballots Received	756

Voting Ratio Improves

An analysis of returns in AGMA's elections for the past several years shows a gratifying improvement in the voting ratio. Some of this can be attributed to a growing membership, but there is also evidence of the fact that members increasingly take their responsibilities and rights seriously and participate in growing numbers in Guild elections.

Here is the comparative analysis of AGMA's elections since 1953:

1953—1139 ballots were mailed to active members; 557 ballots were returned, or 48%.

1955—1294 ballots were mailed, with 574 or 44% returned.

1957—1436 ballots were mailed and 629 returned, or 49%.

1959—1540 ballots were mailed, with 756 or 50.3% returned.

RESUME OF VOTING

A total of 756 ballots was received, with 46 of them void. Voting by areas reveals the following:

New York City	427
Los Angeles	75
San Francisco	35
Philadelphia	41

Theatre Authority, Inc.

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Telephone MUrray Hill 2-4215

OFFICERS

BEVERLY ROBERTS
Executive Secretary

President
PAUL DULLZELL
Associated Actors and Artists
of America

1st Vice President
HAROLD M. HOFFMAN
Screen Actors Guild

2nd Vice President
DONALD F. CONAWAY
American Federation of Television
and Radio Artists

3rd Vice President
ANGUS DUNCAN
Actors Equity Association

4th Vice President
MARGIE COATE
American Guild of Variety Artists

Recording Secretary
JAMES F. REILLY
League of New York Theatres

Treasurer
HYMAN R. FAINE
American Guild of Musical Artists

Dear Members:

A number of instances involving appearances of performers at uncleared benefits have come to our attention recently. Such appearances are a direct violation of Rules pertaining to Benefits adopted in 1954 by Actors Equity Association, American Federation of Television and Radio Artists, American Guild of Musical Artists, American Guild of Variety Artists and the Screen Actors Guild respectively, and by the Theatre Authority Board (which includes the above mentioned unions), as well. Aside from the fact that any artist making such an uncleared appearance is subject to disciplinary action by his union, there are other factors of immense importance to the individual member and to all artists as a whole.

JACOB I. GOODSTEIN
Counsel

ADVISORY COMMITTEE

JOEY ADAMS
RALPH BELLAMY
JACK BENNY
ABBA BOGIN
RUTHANNA BORIS
JOHN BROWNLIE
EDDIE CANTOR
MYRON COHEN
EUGENE CONLEY
KATHARINE CORNELL
CHARLES DALE
JIMMY DURANTE
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MARY MARTIN
ALAN MOWBRAY
CONRAD NAGEL
LLOYD NOLAN
GEORGIE PRICE
MURIEL RAHN
CLAUDE RAINS
BASIL RATHBONE
REGINA RESNIK
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DINAH SHORE
FRANK SINATRA
CORNELIUS OTIS SKINNER
JOE SMITH
KATE SMITH
ELEANOR STEBER
ED SULLIVAN
DANNY THOMAS
FRANCHOT TONE
GUS VAN
ASTRID VARNAY

- 1 - Some of Theatre Authority's most important work is preventive. For example, in order to avoid exploitation of performers by unworthy organizations and promoters, it is necessary to check the bonafides of an organization before granting clearance.
- 2 - Since contributions are made to Theatre Authority by the sponsoring organizations of properly cleared shows, and in turn allocated to the Welfare Funds of the Entertainment Unions and Charitable Guilds comprising Theatre Authority, the sick and needy of our profession obviously lose much needed help when an artist appears at an uncleared benefit, which makes no such contributions.
- 3 - Theatre Authority tries wherever possible to eliminate or reduce unfair pressures on an artist by eliminating the number of free appearances he may make.
- 4 - A short time ago a performer was injured when appearing at a Benefit. Because the event had been properly cleared by Theatre Authority his hospital and Doctor's bill have been paid in accordance with the provisions of the Theatre Authority insurance policy which is in effect East of Omaha, Nebraska.

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Member Organizations:—ACTORS EQUITY ASSOCIATION • AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS • AMERICAN GUILD OF MUSICAL ARTISTS • AMERICAN GUILD OF VARIETY ARTISTS • SCREEN ACTORS GUILD • LEAGUE OF NEW YORK THEATRES • ACTORS FUND OF AMERICA
AUTHORS LEAGUE FUND • EPISCOPAL ACTORS GUILD • JEWISH THEATRICAL GUILD • NEGRO ACTORS GUILD • CATHOLIC ACTORS GUILD

Theatre Authority Letter

These services are, of course, impossible without the performers full cooperation.

For all of these reasons it is obviously to your own advantage as well as to that of your fellow artists to CHECK WITH THEATRE AUTHORITY, OR YOUR UNION IMMEDIATELY A REQUEST IS MADE FOR YOU TO APPEAR AT A BENEFIT, AT ANY TIME.

Fraternally yours,

THEATRE AUTHORITY
EXECUTIVE BOARD

ANGUS DUNCAN
ACTORS EQUITY ASSN.

DONALD CONAWAY
AMERICAN FEDERATION
OF TELEVISION
AND RADIO ARTISTS

HYMAN R. FAINE
AMERICAN GUILD OF
MUSICAL ARTISTS

MARGY COATE
AMERICAN GUILD OF
VARIETY ARTISTS

HAROLD HOFFMAN
SCREEN ACTORS GUILD

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BORN

. . . to Mr. and Mrs. George London (the new father is a leading baritone with the Metropolitan Opera Company) a son, on April 5th. New family member has been named Mark.

. . . to Mr. and Mrs. Luis M. Algarro, a son who has been named Jesus Daniel. Father is a chorister AMGAn. Jesus Daniel was born in Havana, Cuba.

Rockefeller Vetoes Bill to Raise Agents' Commissions

In the last days of the session of the New York State Legislature, a bill was passed which amended sections of the General Business Law dealing with commissions of managers and agents.

The bill was introduced by State Senator Jacob H. Gilbert of the Bronx and had the sponsorship of the Artists Representatives Association. The old law provided that a commission of 5% could be charged for a period of the first ten weeks employment. Under the new law, there would be no limitations on commissions. The new law proposed that theatrical employment agencies and artists' managers would file a schedule of fees with the Commissioner of Licenses in the appropriate city and that such schedule of fees could be amended at any time by unilateral action of the agency or manager. In substance, this would mean that the theatrical employment agencies and the artists' managers would have the unlimited right to require a performer to pay any percentage of his wages or salary up to 100% for any length of time.

Further, it would make it possible for a man to collect a commission as an agent and a second commission as a personal representative.

When the Four A's (from which AGMA received its charter originally and with which AGMA is affiliated) learned of this, their officials telegraphed Governor Nelson Rockefeller urging him to withhold his approval until the member unions of the Four A's could present arguments against passage of the legislation.

Representatives of the Four A's member-unions met with Roswell B. Perkins, counsel to the Governor, on the morning of April 14th in Albany. Hy Faine represented AGMA at this meeting. Mortimer Becker, AGMA's and AFTRA's general counsel, submitted a brief at the meeting with Roswell Perkins, which pointed out, among other things, that the entertainment unions are prepared to support fair and equitable legislation governing the relationship between performers and their agents, including a schedule of agents' commissions not to exceed the fees provided in the present collective bargaining agreements which each union now has with the agents.

(Prior to this meeting, each of the Four A's unions had sent a telegram to Governor Rockefeller, urging him to veto the bill or to table the measure and hold public hearings on the issue. Also, some 200 performers signed a

telegram to Governor Rockefeller urging veto of the bill.)

On Friday, April 24th, Governor Rockefeller vetoed the measure. His veto message stated, in part, "The theatrical employment agency groups argue that their agreements with the artists' unions provide the artists with full protection, that these union agreements and even unilateral promulgations by the unions, are adhered to by the agencies. Nevertheless, I believe that the concept of statutory ceilings should be preserved. The fee presently allowed (5%—10 weeks) has not reflected for many years the actual fees being paid to theatrical employment agencies, pursuant to open agreements made with the unions of performing artists. This situation clearly must be corrected. In this connection, four of the artists' unions have expressed to me their willingness to support legislation providing for fees not to exceed the fees provided in the present collective bargaining agreements.

"I believe that a Bill providing for reasonable fees in this field, and reflecting current facts, can be drawn in a manner satisfactory both to the artists and the artists' agents for introduction at the next legislative session."

Donald F. Conaway, National Executive Secretary of AFTRA, wrote Hy Faine, following the news of the veto, "On behalf of the American Federation of Television and Radio Artists, I wish to thank you for your time and efforts which helped bring about the Governor's veto, and I am sure that in the days to come, performers, regardless of their union affiliation, will likewise express their appreciation for the efforts you exerted in their behalf.

"Our combined success in this matter once again points up the burning need for the Four A's to engage legislative representation both in Albany and Washington, because the next time we may not be so fortunate in obtaining a last-minute veto of a bill which had not theretofore been brought to our attention."

Hy Faine wrote a letter of appreciation, on behalf of AGMA, to Governor Rockefeller, praising the Governor's action in vetoing the bill and also expressing gratitude for the time and patience, as well as understanding, shown by Roswell B. Perkins in the April 14th conference. The Governor's secretary replied, "Governor Rockefeller has asked me to convey his thanks for expressing

(Continued on page 8)

Giorgio Tozzi Finds Hardship Has Its Value To Artists

"No Competitors, Only Colleagues" headlined a sparkling interview in HI-FI REVIEW with Giorgio Tozzi, some months ago. The magazine has graciously given permission to AGMAZINE to quote liberally from the article, which was written by Harriett Johnson.

The Metropolitan Opera Company's baritone reports that he was born and raised in Chicago, attended DePauw University where he majored in philosophy. "Did I always want to be a singer? Well, let's say I wanted it badly enough to slant my life toward that end, to work hard for it."

Mr. Tozzi recounts his student days in Milan where finances were on the very thin side. "My pride prevented me from disclosing the lamentable state of my finances to my teacher and I just wouldn't consider asking him for credit. I used to fill up on water—the fountains in Milan are plentiful. . . . I sold my luggage, my clothes and books to get some cash. The rolls and coffee of the Continental breakfast helped.

"Never in my career have I been given a scholarship or been financed by a wealthy patron. And I believe strongly that, having to earn my own way, I developed a certain strength of character that might not have been if things had been easier.

"I have often observed scholarship students lulled into a false sense of security. As a result, they can't resist succumbing to distractions which, while not bad in themselves, keep them from working.

"Don't think I'm against scholarships. They're invaluable but I do think it's important for young people lucky enough to get them to realize their responsibilities. One of our general ills in this country is lack of responsibility, no matter what field, and easy money brings with it the danger of dissipation of energies. Concentration is what counts in this business.

"Nobody wants hardship, but there's no doubt in my mind that it teaches you something easy success never can—to evaluate what is important and what is not. Tough experiences develop the philosophical in the individual, sharpen his reasoning powers and help to mold his ability to discriminate.

"Some of my experiences during those early years were far from heart-warming. There were false promises, some double-crossing, low fees, and a general feeling that I was bucking more than I could ever overcome. I was fast becom-

ing bitter and disillusioned.

"On a somber morning in 1950, when I had been particularly upset and disappointed at what I chose to call the vileness of people, I stopped in front of a camera shop. Looking up, I caught my own reflection in the window. Hate and disillusionment were in my face. I had been brooding and had built up antagonisms that, for the first time, I could see were poisons. They were only destroying me. It was then that I went home determined to make my mind healthy, no matter what happened to my career.

"I had myself a goal now and I was determined to reach it. That goal was only to sing as well as possible and thus fulfill my highest powers. I made up my mind the rest would take care of itself.

"I devised myself a slogan: no competitors, only colleagues. It is my conviction that a proper honest ambition can't deprive anyone else, who is ready for a job, of his basic rights.

Mr. Tozzi has words of advice for young American artists. He says, "Although I am among those singers who have gained a large measure of experience in Europe before reaching the Met, I feel that, for various reasons, the picture is changing. The young American artist can and must rely more on opportunities in his own country.

"Italy is tending more and more toward engaging native talent first. If you have plenty of time and money to spend, go ahead. But the situation in Italy as it stands today for foreign artists doesn't, in itself, mean a sure way to get operatic experience. And there is just as good vocal training in this country as there. Look at such successes as Roberta Peters, Robert Merrill, Walter Cassel and Blanche Thebom, to name only a few who have built stellar operatic careers without benefit of European experience.

"I deplore the general apathy, however, toward support of opera in this country. It's so ironic that business men and politicians are quick to realize the power of music in their offices and banks, that the city official or the politician would never turn down a band for a parade, but when it comes to financing the medium for a deeper, let's say, 'spiritual' expression, like an opera, well, then they balk. I personally attach the greatest importance to the overwhelming potential of music as a spiritual force.

"Great art is much more than entertainment. Mere entertainment limits itself to a sensuous level, a superficial sensation, while art goes far deeper than

this.

"Great art suggests a love of order—order which is also implicit in society itself—and teaches us to evaluate things in terms of beauty, inspires us to search for the mysteries which are inherent in life itself.

"To me, art is not a luxury but a vital necessity. When our society realizes that extensive exposure to music, properly directed, can help people to move in a more positive direction, than we will be making social progress of which we can be more proud."

Mr. Tozzi closes the article with this thought: "Artists must dream for many reasons—and partly because, like scientists, their most preposterous schemes have ended up making both sense and history."

Married

Jules Sassani and his bride were the surprised recipients of a congratulatory card signed by most of the New York members of AGMA who went to Hartford for a performance of "Lucia." The card also held the signatures of the management of the Connecticut Opera Company. Mr. Sassani has asked that the following message be published in AGMAZINE:

"Mr. and Mrs. Jules Sassani wish to thank, with warm appreciation, all AGMA members and management of the Connecticut Opera for their expressions of best wishes on our recent marriage."

We speak for all AGMA members in extending best wishes to the happy couple for good health, good luck, and good fortune.

Engaged

The engagement of Sarah Jane Fleming, an active concert and operatic artist with Columbia Artists, and a member of AGMA, to John Leo Schickling was announced by Mr. and Mrs. Arthur William Fleming of Winston-Salem late in April. Miss Fleming has appeared with major orchestras of the nation, as well as with the American Opera Society and the New York City Center Opera Company. Her debut, at Carnegie Hall in March, was well received. The groom-to-be is associated with Columbia Artists Management.

AGMA's Naumburg Winner

Sophia Steffan, mezzo-soprano, who joined AGMA on August 1, 1957 was among the three winners of the 35th annual debut award competition conducted by the Walter W. Naumburg Musical Foundation. Chosen from a field of fifty applicants, the winners will be presented in debut recitals at Town Hall next season. Judges for the final awards were Chalmers Clifton (chairman), John Kirkpatrick, Philip James, Harrison Keller and George Schick.

The other winners were Ralph James Votapek, pianist, of Northwestern University, and Howard Aibel, pianist, of the Juilliard School.

Nation's Music Schools Nominate 22 AGMA Awardees

Twenty-two schools of music throughout the nation have nominated outstanding music students for AGMA's 1959 awards, which grant union membership to winning students when they begin their professional careers in the fields of AGMA's jurisdiction.

While the response from schools was somewhat smaller this year, this is obviously due to the fact that last year, the first year of the awards, many of the schools were under the impression that a cash award was involved. It was made clear to all schools this year that the award was designed for students who would pursue a performing career; last year's award nominees were outstanding music students but many of them were not interested in a performing career.

Among the students already selected by their schools are the following: Levina Boehl, flautist, *New York State University Teachers College*; Jack Davison, bass-baritone, *Kansas University*; Erena Chillingarian, singer, *University of Southern California*; Albert Desiderio, violinist, *Michigan State University*; James Franklin, dancer, *Butler University*; Clyde Holloway, organist, *University of Oklahoma*; Richard Hughes, tenor, *Drake University*; Carl Matthes, pianist, *Los Angeles Conservatory of Music*; Jane B. Laughlin, dancer, *Juilliard School of Music*; Persis Parshall, pianist, *Ithaca College*; Mary Jo Payne, pianist, *College of William and Mary*; Lillian Frances Powell, soprano, *North Texas State College*; Elbert Ransom, singer, *Xavier University*; William

Settle, singer, *St. Louis Institute of Music*; Barbara L. Smith, soprano, *Texas University*; Geraldine Weber, singer, *Southern Illinois University*; Diane Wegner, soprano, *College of Washington*.

Among other educational institutions cooperating with AGMA in this plan are the *Louisiana State University*, *Butler University*, the *University of Wyoming* and *Western Michigan University*.

Typical of comments from school directors are these excerpts from a few of the many letters:

Los Angeles Conservatory of Music and Arts: "We want to extend our feelings of deep appreciation for this wonderful thing that AGMA is doing for young artists."

Southern Illinois University: "We appreciate what you are doing to encourage excellence of performance."

Michigan State University: "Thank you for encouraging our artists."

St. Louis Institute of Music: "I believe AGMA can do much to improve the status of the professional musical artist in this area, in particular, and am glad to do all I can to support your efforts."

New York State University Teachers College: "We are grateful to you and your organization for offering this award to our college again this year."

Texas Technological College: "We are pleased to know that AGMA is

again carrying out the program initiated last year."

University of Kansas: "We are happy to participate in this fine recognition to a student who has a potential for a musical performing career."

University of Southern California: "Thank you so much for your interest in the young performing artist, and I can assure you of our appreciation of what AGMA is doing to make their lot an easier one."

In making these awards to assist young people to make the transition from the student level to the professional level, AGMA will be able to acquaint students with the opportunities as well as the hazards of their professional careers.

Basic to the plan is the waiving of initiation fees for the winning students. When they become active in the fields under the jurisdiction of AGMA, the winners will begin paying dues on a regular basis and receive their membership cards in AGMA.

Lee Harris Reports From Los Angeles

"Dear Hy:

"Last night AGMA participated in the Fourth Annual Honors Convocation of the University of Southern California School of Music.

"As you can see, from the enclosed program, I made the presentation of the AGMA certificate to Miss Erena Chillingarian.

"I was seated on the platform with many dignitaries and I think you would have been pleased with the introduction that Dean Raymond Kendall made when presenting me to the audience. He stressed the six-year friendship that has existed between AGMA and U.S.C.

"I think that this idea of giving AGMA awards is a good one and should be continued at least where we have a representative. Really, it is equally valuable where we don't have representation where it is certainly a sure fire way of getting AGMA public notice in the music world."

AGMA Suggestion Sparks Bolshoi Working Rehearsal for New York Dancers

When the Bolshoi Ballet scored its tremendous success in its appearances at the Metropolitan Opera House last April, it occurred to AGMA officials that dancers performing in New York City would have no opportunity to see the noted Russian company. At the suggestion of AGMA, impresario Sol Hurok therefore invited the companies of "West Side Story" and "My Fair Lady" to a regular working rehearsal, held Friday afternoon, May 8th. Also invited were companies and schools of the New York City Ballet, the American Ballet Theatre, Martha Graham Company and others. AGMA itself, also distributed 200 invitations to individual dancers.

Hy Faine sent the following note of thanks to Sol Hurok on May 11th: "May I express on behalf of the American Guild of Musical Artists and the professional dancers of this union our appreciation for your arranging a working rehearsal of the Bolshoi Ballet last Friday to enable the professional dancer to view the work and the art of the Bolshoi Company. Everyone to whom I have spoken has expressed appreciation of your efforts and pleasure at being able to watch their professional colleagues from Russia." A similar note of appreciation went from Hy Faine to Professor Georgi Orvid.

Brownlee Appointed to Advisory Committee Of the Arts by President Eisenhower

President Eisenhower announced on April 11th the appointment of a 34-member Advisory Committee on the Arts, for the projected \$25,000,000 National Cultural Center in the nation's capital. AGMA's President John Brownlee was named to the Committee by the President, who included in his appointments Marian Anderson and Martha Graham, as well as distinguished conductors, writers, university presidents and art museum directors.

Hy Faine wrote to the President on April 16th, "On behalf of the American Guild of Musical Artists, may I express our appreciation to you for the appointment of our President, John Brownlee, as a member of the Advisory Committee for the Washington, D. C.

Maurice Kostroff Room Sponsored at Saranac

AGMA has made several contributions to the Will Rogers Memorial Hospital, as has been reported in AGMAZine from time to time. Now, with its latest donation of \$1,000, contributed last September, your Guild has sponsored a room at the Saranac Lake Hospital, founded to treat free of charge any members of the entertainment profession who suffer from diseases of the chest.

A bronze plaque, 4" x 10" in size, has been placed at the door of the "AGMA Room"; the plaque reads: "THIS ROOM SPONSORED AND ENDOWED BY AMERICAN GUILD OF MUSICAL ARTISTS IN MEMORY OF MAURICE KOSTROFF."

Your Board of Governors voted to honor our well-beloved colleague, who died last August 13th at the Will Rogers Hospital of a lung ailment, following a long illness.

A certificate, reproducing the plaque in life size, will hang in AGMA's national office.

Rockefeller Veto

(Continued from page 5)

your approval of his action in vetoing the Gilbert Bill relating to employment agency fees. As you know, the Governor feels that it is essential to regulate the maximum fee which may be charged by employment agencies. The Governor appreciates also your commendatory remarks concerning your meeting with Mr. Perkins."

The defeat of this crippling legislation is another instance of the strength of unity.

National Cultural Center. We feel honored by this appointment and feel assured that the problems of the performing artists will find their proper expressions through Mr. Brownlee, as well as several others of the Advisory Committee members whom you have appointed."

Robert E. Hampton, Special Assistant in the White House Office, wrote in return, "The President has asked me to thank you for your April 16th letter in regard to Mr. John Brownlee's recent appointment to the Advisory Committee on the Arts. It is good to know of your high regard for Mr. Brownlee and we, too, are very confident that he will be an active and fine member of this Committee."

AGMA Aids National Music Week

AGMA was one of the Contributing Sponsors of the 36th annual observance of National Music Week, held May 3rd through 10th, under the auspices of the National Federation of Music Clubs. AGMA contributed \$50.00 to the nation-wide event, which centered around the theme, "There's Magic in Music—Use It!" Objectives of National Music Week, as announced by the National Federation of Music Clubs, are to demonstrate the pleasures and value of music, to inspire amateur participation in music, to increase musical knowledge through study and to develop more extensive understanding and appreciation of music.

President Eisenhower gave his encouragement to the undertaking by sending the following message to Mrs. Ronald A. Dougan, the Federation's President:

"The spirit and quality of music add much to the enjoyment of life. During National Music Week, extra attention can be given to strengthening the standards and creative sources of music among our people."

News from Canada

The Canadian Advisory Committee of Actors' Equity Association in Canada, working with the newly elected ballet and opera representatives, have drafted a proposed set of Basic Agreements for ballet and opera in Canada. AGMA executives have submitted to Larry McCance, AGMA representative in Canada, their comments and suggestions on these proposals.

Blood Bank Needs Continue

Donations to the Actors' Fund Blood Bank by members of the Metropolitan Opera Company totaled 41 pints of the vital fluid . . . an encouraging start, but only a start. The Actors' Fund is asking the help of members of the profession in Los Angeles, San Francisco, Chicago and Toronto to set up blood banks in their cities. Hy Faine has written to AGMA Area offices, urging that AGMA members help in implementing blood bank campaigns in the cities listed.

Betty Stone and Maria Avellis were cited as doing a wonderful job in helping to arrange the blood donations at the Met. The blood bank is now counting on finding the Stone-Avellis spirit of helpfulness (and hard work!) in other cities.

Word from Delegates

AGMA Delegates Charles and June Magruder of the Robert Shaw Chorale have written AGMA's Assistant Executive Secretary, Lloyd Tibbs, of their appreciation of his advice and guidance in their roles as delegates. Charles Magruder wrote, "My wife and I would like to thank you for your advice and aid concerning our first delegate assignment. It has been nice to know, too, that you stand ready to extend further aid in any eventuality."

All delegates are reminded that the executives of AGMA are ready at all times to render help, answer questions, or serve in any way on Guild problems.

Labor Rally

(Continued from Page 3)

How? The answer is so simple that it sounds as though it wouldn't have any effect. But it's been having effect for the many, many years Uncle Sam and Company has been in business. Your Congressman and your Senators don't know what you want unless you tell them. So tell them! Write them. Your opinion counts just as your vote counts on election day.

Go further, after you've written those letters. Get your friends, relatives, neighbors, colleagues, fellow club members to write to their elected representatives. Unemployment hurts everyone. And there's no excuse for unemployment in this, the richest nation in the world today.

Do *your* share and then get others to do *their* share.

Managements Under AGMA Agreements

AGMA artists may perform only with Producers or Associations listed in these columns.

OPERA

After Dinner Opera Company
Amato Opera Theatre
American Opera Society, Inc.
Associated Guild for Opera and Related Arts
Baltimore Civic Opera Co.
Boston Arts Festival
Brooklyn Opera Company*
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
Dallas Lyric Theatre
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
Kansas City (Mo.) Lyric Theatre
Los Angeles Civic Grand Opera Assn.
Los Angeles Conservatory of Music and Arts
Lyric Theatre of Chicago
Maple Theatre Company
Metropolitan Opera Assn.
Mobile Opera Guild
New England Opera Theatre, Inc.
New Jersey State Opera Company, Inc.
New Orleans Opera House Assn.
New York Opera Festival, Inc.
Niagara Falls Symphony Society
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 New Brooklyn Opera Company, which is on AGMA's Unfair List)

BALLET

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

Les Ballets Africains
Lola Montes
National Ballet Guild of Canada
New York City Ballet Company
Royal Poinciana Playhouse
San Francisco Ballet
Seven Arts Center
Anna Sokolow
Spoleto Festival
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
Orchestral Society—Chicago
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
Roberta Bailey Concert Management
15 West End Avenue
Westboro, Massachusetts
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

To the Three B's Add A Fourth — Ball Team!

Looking for a way to exercise and mix some fun with it? Want to let off steam now and then? Then join AGMA's Soft Ball Team! The team played its first game at noon on May 26th in Central Park, New York City, and for lack of enough AGMA's to pitch, catch and hit the homers, it had to fill out the missing positions with members of the cast of "Rashomon." A small cheering squad, composed of the staff of the national office, made up in lung-power what it lacked in numbers. Since then, several AGMA members . . . stalwarts of the diamond . . . have joined the team.

AGMA members are urged to come out for the team, which was organized to participate in the series of games sponsored by the Broadway Show League. The team consists of Luther Saxon, Howard Fried, Robert Atherton, Robert Yeager, Elijah Hodges, Lawrence Davidson, Dean Michener, Earl Ringland and Sherman Sneed. Their snappy uniforms of black and gold have "AGMA" emblazoned across the chest.

But the team wants YOU! To play—primarily. And to cheer, if you can't play. Games will be held every Thursday at 12:45 P.M. in Central Park, on the West 63rd Street Diamonds. For more information, call Mildred Grant at the AGMA office—Columbus 5-3687.

Brownlee, Faine on Festival Committee

John Brownlee, AGMA's President, and National Executive Secretary Hy Faine were appointed by Mayor Robert F. Wagner to the New York City Handel Festival Committee.

In extending the Mayor's invitation, Richard C. Patterson, Jr., Chairman of the Department of Commerce and Public Events of New York City, wrote,

"New York City, as a foremost cultural center of the world, will observe the Bicentennial of the death of the great composer, George Frederic Handel, as will London and other musical capitals of the world. It will be commemorated this spring, under the auspices of this Department, starting March 1st and climaxing on May 15th with a large open-air concert. Leading musical groups have agreed to perform various Handel works during this period."

In the souvenir program of the Festival, AGMA is listed as one of the organizations supporting and cooperating in this observance.

Deceased

Edward Johnson

Edward Johnson, noted tenor and for many years General Manager of the Metropolitan Opera Company, passed away in his native city of Guelph, Ontario, Canada, in mid-April of 1959. The eminent singer and manager was responsible for staffing the Met roster with many young American singers, among them Leonard Warren, Richard Tucker, Jan Peerce, Rise Stevens, Eleanor Steber and Robert Merrill.

John Brownlee, AGMA's President, represented the membership of AGMA at the funeral held in Guelph, and an official expression of sympathy was sent to Edward Johnson's daughter, Mrs. Fiorenza Johnson Drew, by Hy Faine who attended the memorial service held in New York City on May 1st.

Philip Culcasi

AGMA regrets to report the death of member Philip G. Culcasi who passed away in New York City on April 8th. Mr. Culcasi was a stage director. Condolences are most sincerely extended to his family and many friends.

Hy Notes *(Continued from Page 2)*

own Rise Stevens and Leonard Warren give of their art and talents as examples of the future possibilities and the benefits of this performing center.

But in addition to all these very significant elements, there was a true and mighty symbol in the opening work played by the Orchestra: Aaron Cop-

land's "Fanfare for the Common Man." Beyond the dreams of the conceivers, beyond the art of the performers, beyond the clang of the builders, it is the common man all over the world who is both the inspiration and the ultimate gainer of the Lincoln Center for the Performing Arts.

Amato Auditions

The next audition to award Amato Opera Workshop scholarships will be held on Monday, September 21st, at 12 noon at the Amato Opera Theatre, 159 Bleecker Street, New York City. These auditions will select winners for the fall seminar.

An accompanist will be provided. Singers are asked to advise AGMA if they are interested in appearing at this audition.

AMERICAN GUILD OF MUSICAL ARTISTS

1841 Broadway New York 23, New York