

# AGM AZINE

VOLUME XII, NO. 5

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

JUNE, 1960

## 32 BOARD MEMBERS ELECTED



Addison



Avellis



Barnes



Barretto



Bayle



Busch



Calder



Cassell



Clarke



Conley



Curtin



Foldi



Gibson



Giddens



Hall



Hobart



Hoepfel



Kelley



Kopleff



LaBedz



Michaels



Powell



Pyle



Renan



Savage



Sayette



Tozzi



Uppman



Vellucci



Yauger



Yeend



Zielinski

# Hy Notes



A number of weeks ago, there appeared in the *New York Times* and *New York Herald-Tribune* a story on the establishment of a "united front" by the Metropolitan, Lyric and San Francisco Opera Companies to deal

with a number of problems of common interest to all of them. This matter greatly disturbed the AGMA Board of Governors as well as many AGMA members, and resulted in the following letter, sent by me to the three companies, giving AGMA's position on this "united front." I quote in part from my letter so that AGMA members will be aware of the problem as well as AGMA's position and response:

"... This matter has been discussed by the AGMA Board of Governors at two of its meetings as well as at a meeting which I recently held of the AGMA membership affected most by this contemplated joint action. . . . We heartily endorse any cooperative steps taken by you to share travel expenses of artists who appear with more than one company, to exchange or rent sets and costumes of new productions, to inform one another about the planned repertory, and to meet periodically to discuss matters of common interest to you. We also agree that it is most desirable if national publicity and national legislation would be encouraged by you, which would aid you as well as the field of opera in the United States.

"Nevertheless, there are a number of elements and aspects of this proposed 'united front' which cause great concern to all of us. . . . We were somewhat shocked to learn that you propose to reveal to each other the fees of artists engaged by you. As you know in each of our contracts with you, there are strict limitations placed upon AGMA, designed to prohibit such information being available to anyone except the artist, the management which engages him and, if necessary, a Board of Arbitration. AGMA cannot help but conclude that the purpose of such sharing of information is to prevent artists from obtaining the best possible terms from either or any one of you. In essence, this amounts to the creation of a 'monopoly' and a control of the artist's fees which

is definitely contrary to the American principle of free enterprise and it may very well have illegal aspects. It has been traditional in the United States that performers should have freedom of bargaining with employers in order to obtain such fees as are consistent with their abilities and their standing with the opera public, as is customary in all other business fields in a country of free enterprise. The combination of three of the leading opera companies in the United States to share and thus, in all probability, to control fees, as well as, possibly, to create 'package' arrangements between one or all of you has a 'take it or leave it' aspect; certainly one which AGMA must and will watch carefully. If necessary, AGMA will, on behalf of its members, take whatever steps are open to it as a union, or otherwise, to oppose such price controlling efforts.

"AGMA also notes . . . that a major reason for this 'united front' is to share information with one another as to breaches or claims of contract with one opera house by any one artist and that this could be considered a breach of faith with the others, thus barring singers from engagements with the three

by Hyman R. Faine  
National Executive Secretary

leading American companies. This possibility AGMA considers with the gravest concern since it, in effect, would present a closed door to employment of an artist merely because something had happened at any one of your three institutions, without his having an opportunity to defend, explain or even to point out that it was not he but management which was at fault. Such a state of affairs clearly is unfair and contrary to any sense or system of justice.

"... As you know, each of you can arbitrate any actual or anticipatory breach and obtain redress for any damages suffered. To our knowledge, this method has been used only once and, ironically enough, proved that the management could not show damages that resulted from the action of one of its artists. Whether the Metropolitan Opera liked or did not like the decision, this is the proper and just way of determining breaches of contract.

"In addition, AGMA, as you know, has always stood ready to hear and try an artist on charges of breaches of contract or breaches of discipline under the proper conditions of fairness both to the management and to the artist.

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## AGMA ZINE

SANDRA MUNSELL, *Editor*

VOLUME XII, NO. 5

JUNE, 1960

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# Complete Report of Election Results

Presented with the largest slate in any "non-officer election" year in AGMA's history, members have elected 32 representatives on the Board of Directors in a nation-wide secret ballot. 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 Board members appear in larger letters. Following is a complete report of the election returns:

## New York Area

(Solo Singers—11)

WALTER CASSELL	349
GIORGIO TOZZI	337
ADELE ADDISON	312
THEODOR UPPMAN	303
PHYLLIS CURTIN	288
EUGENE CONLEY	287
NORMAN KELLEY	264
EMILE RENAN	235
FRANCES YEEND	234
LUIGI VELLUCCI	226
ELISABETH HOEPEL*	206
Ruth Kobart*	206
Gertrude Ribla	202
Muriel Rahn	184
Joshua Hecht	178
Craig Timberlake	140
Marshall Stone	96
Frances Archer	70
Beverly Gile	58
Write-ins	6

\*The tie between Elisabeth Hoeppe and Ruth Kobart was broken by the Board of Directors, as provided in AGMA's Constitution.

(Stage Directors and Stage Managers—1)

HANS BUSCH	203
J. Edgar Joseph	95
Victor Andoga	88
Write-ins	4

(Choristers—7)

MAY SAVAGE	266
THOMAS POWELL	245
MARIA AVELLIS	221
THOMAS PYLE	214
FLORENCE KOPLEFF	211
MARIA YAUGER	179
MARION (DUKE) GIDDENS	168
Roland Miles	163
David Kennedy	159
Edson Hoel	150
Pearle R. Goldsmith	146
Irving Lavitz	146
Jules Sassani	126
Helen J. McIlhenny	124
Write-ins	9

(Dancers—1)

HOWARD SAYETTE	135
Diana Coon	124
Rochelle Zide	75
Write-ins	3

## Los Angeles Area

(Solo Singers—2)

FRANCIS BARNES	92
MARIE GIBSON	86
Write-ins	5

(Chorister—1)

THOMAS S. CLARKE	93
Write-ins	4

(Dancers—1)

EVE MICHAELS	86
Write-ins	6

## Chicago Area

(Solo Singers—2)

ILMA BAYLE	43
ANDREW FOLDI (write-in)	5
Write-ins	18

(Choristers—2)

GLADYS LABEDZ	44
CASIMIR ZIELINSKI	40
Write-ins	11

## New Orleans Area

(Choristers—1)

RODNEY P. HALL	22
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## Philadelphia Area

(Choristers—1)

ROBERT CALDER	33
Write-ins	1

## San Francisco

Dancers—1)

JEFFREYS HOBART	39
Write-ins	2

## Boston Area

(Choristers—1)

GERALDINE BARRETTO	1
(By write-in)	

## RESUME OF VOTING

A total of 740 ballots was received, 44 of them void. Voting by area reveals the following:

New York Area	442
Los Angeles Area	101

Chicago Area	55
San Francisco Area	41
Philadelphia Area	34
New Orleans Area	22
Boston Area	1
Total Valid Ballots	696
Invalid Ballots:	
Blank Ballots	2
Arrived too late	1
Arrears in Dues	11
Unsigned Envelopes	19
No Ballot in Envelopes	10
Name Unknown	1
Total Invalid Ballots	44
Total Ballots Received	740

## Bori Passes

The music world was saddened to learn of the passing of one of its great personages on May 14, 1960, when news came of the death of Lucrezia Bori at the age of 71.

Miss Bori was one of the Metropolitan Opera Company's most beloved singers and her retirement several years ago left her multitude of admirers with a deep sense of loss. She was active in many undertakings in America whose aim was the furtherance of the careers of young artists. She was President of the Board of Trustees of the Bagby Music Lovers Foundation, a member of the Board of Directors of the Metropolitan Opera Guild and its Chairman for two years, and a member of the Advisory Council of the Third Street Music School Settlement, among others.

In publicly mourning the death of its distinguished member, the American Guild of Musical Artists said, "Her devotion to great music and her tireless concern for the welfare of her fellow artists will be sadly missed."

Among those attending the funeral mass at St. Patrick's Cathedral in New York City, at which Cardinal Francis Spellman officiated, were patrons of music, members of the diplomatic corps, and artists of the opera stages and con-Opera is on tour, it was impossible for cert halls. Because the Metropolitan all but a few of its members to attend.

# Notice to All Members Regarding National Opera Company . . . Formerly Grass Roots Opera

The National Opera Company, which was formerly known as the Grass Roots Opera Company, began its operation in North Carolina around 1948 as a local amateur group whose purpose was to bring opera to local school children. It gradually expanded its performances beyond the state of North Carolina into a number of cities and states in the South East and South West, as well as other parts of the country. AGMA attempted in 1957 and 1958 to work out a Basic Agreement with this organization but was unable to do so largely through the refusal of the Company to agree to AGMA minimum conditions.

Since 1958, in view of the somewhat limited operations of this Company, AGMA did not press its proposals. Now the Company has announced that it is available for bookings for the 1960-61 season throughout the United States. It is available to Community and Civic

Concerts as well as to orchestras and other concert series, and its bookings are made through commercial concert services, including that of an established concert manager in New York City.

In addition, AGMA has received complaints from other opera companies who are in the professional ranks and who tour under Basic Agreements with AGMA, that the performances of the National Opera Company, which continues to operate under non-union conditions, create unfair competition to them in that the scales are lower than AGMA's.

In the past two months, I have written twice to Mr. A. J. Fletcher, who is the President and chief backer of the Foundation which sponsors the opera company, proposing that discussions be held between AGMA and him for a Basic Agreement such as we have with other opera companies. My requests in

March and April this year went unheeded.

*In view of the refusal of the Company to negotiate with AGMA, and in view of its expanding activities within the field, the AGMA Board of Governors, on May 23, 1960, adopted a resolution instructing all AGMA members that they may not accept any engagements with this opera company until and unless this company negotiates an agreement with AGMA. I do not think it is necessary for me to point out that failure to obey the rule of the Board may involve members of AGMA in disciplinary proceedings. Involved in this is a matter of fairness by all AGMA members to their fellow-members in other companies who are performing under union conditions and compensation.*

If you have any questions, please get in touch with me.

Hy Faine  
National Executive Secy.

## Los Angeles News

For the first time, a contract has been effected between AGMA and the field of Women's Clubs, Luncheon Clubs and Salons. The contract applies in the Los Angeles area and was developed and negotiated by Henry Reese, Chairman of the Local Executive Committee, and Lee Harris, AGMA's representative in the Los Angeles area. This "club" field is an important source of revenue for concert singers in southern California and Messrs. Reese and Harris, over the last several months, were able to make the managers of this type of engagement realize the necessity and the equity for some regulatory arrangement in this chaotic field. The contract establishes minimum net fees for the artists. Agents' fees, transportation and per diem for overnight engagements, plus the cost of any assistant, are in addition to the minimum fees stated in the contract. The contract is in force for one year commencing February 15, 1960.

AGMA salutes its Local Executive Committee, its representative and its Los Angeles members for this important "first." The Board of Governors, which has approved this contract, is interested to know from members in other areas whether this "club" field presents problems to AGMA members. Write to AGMA's National Office about any need for regulatory arrangement in this field.

## AGMA SUPPORTS SAG STRIKE

On March 11, 1960, the Four A's held a meeting to discuss the strike of motion picture actors . . . the Screen Actors Guild. AGMA's National Executive Secretary Hy Faine, who is Fourth Vice-President of the Four A's, attended the meeting, at which the International Board of the Four A's voted unanimous approval of the action taken by SAG members in its struggle with the association of motion picture producers, and pledged the full support of the International and its branch members. John Brownlee and Hy Faine wired Ronald Reagan, President of the Screen Actors Guild, as follows, at the conclusion of the March 11th meeting: "The membership of the American Guild of Musical Artists pledges its wholehearted support to the officers and to the members of the Screen Actors Guild in your legitimate and difficult strike you are now conducting for welfare benefits and

for payments to the actors of their fair share of the income from post-1948 movies made available to television. We know your cause is just and that you will win in the end." Ronald Reagan wired in reply, "Many thanks for your encouraging wire of support in our strike against major motion picture producers. We know that we can count on your cooperation." John L. Dales, Executive Secretary of SAG, wrote to AGMA and to John Brownlee on March 16th an official expression of SAG's appreciation of AGMA's action: "The Guild Board of Directors and the Guild membership owe to you and your organization a large debt of gratitude for your immediate and unswerving support in our present struggle with the major producers. Your expression of unity among all actors in our fight is of inestimable value and we are sincerely grateful."

## Actors' Equity

Discussions with Actors' Equity on the subject of the advantages of a merger between AGMA and AE have been suspended at the request of Equity which, at this writing, is in negotiation with the League of New York Theatres. Discussions will resume once the matter of Equity's new contract is settled.

## Ballet

*Negotiations are now in process with the New York City Opera Company and with all ballet companies, in an effort to effect gains for AGMA members in concluding a new Minimum Basic Agreement. Future issues of AGMAzine will keep members informed of new developments.*

## Report on Gilbert Bill

Over the strongly voiced objections of AGMA, AGVA, AFTRA, Local 802, AFM, Actors' Equity and the Screen Actors' Guild, a bill amending sections of the General Business Law dealing with commissions of managers and agents was approved by Governor Rockefeller this spring. Known as the "Gilbert bill," whose sponsor is State Senator Jacob H. Gilbert of the Bronx, this legislation permits a raising of the ceilings on commissions presently being paid by artists to agents in the fields of opera, some types of concerts, ballet and burlesque.

Mortimer Becker, counsel for AGMA and AFTRA and empowered to act, in this matter, for the other entertainment unions, wired Robert MacCrate, at the State Capitol: "The bill now before the Governor . . . violates the ceiling on commissions presently being paid by artists to agents in these fields and will result in thousands of performers paying 20% commission rather than a substantially lesser rate of commission, since the unions' collective bargaining agreements in these fields provide for a sliding scale of commissions for specific types of employment."

The telegram went on to refer to the fact that last year, in vetoing a similar measure introduced by Senator Gilbert, Governor Rockefeller had stated that he believed "a bill providing for reasonable fees in this field and reflecting current facts can be drawn in a manner satisfactory to both the artists and the artists' agents for introduction at the next legislative session."

Becker's wire closed with a request that the affected unions be given an opportunity to appear before Governor Rockefeller to urge that the bill be vetoed.

The State AFL-CIO sent a strong letter of protest to Mr. MacCrate, stating "The labor organizations affected by this bill continue in their willingness to support legislation providing for fees not to exceed the fees set forth in the present collective bargaining agreements. We urge that this bill be vetoed and a mutually agreed upon piece of legislation be drafted for introduction at the 1961 Session of the Legislature."

Despite these efforts, Governor Rockefeller approved the measure on April 30, 1960. "The bill raises the present maximum of 5% of the wages received to a maximum of 10% of the compensation payable to the artist and a maximum of 20% for orchestra, opera and



Hugh Ross works with four of the singers of the Schola Cantorum at a dress rehearsal for the 50th Anniversary Concert which was given by the famous choral group at Carnegie Hall on April 27th. Left to right are Arcenia Moser, Benita James, Dr. Ross, Barbara Lockard and Sharlie Shull. The Anniversary concert introduced the New York premiere of a unique form of staged choral drama.

## Schola Cantorum has 50th Anniversary

concert engagements," wrote the Governor in approving the bill.

The efforts of AGMA and its sister unions, and of the State AFL-CIO, however, are evident in this statement of the Governor: "In no way does the bill override existing collective bargaining agreements. While some question remains with respect to the failure of the bill to include a more particular fee scale regarding certain types of theatrical engagements, in view of the desirable objectives of the measure, it should be approved. **At the same time, however, I recommend that the Joint Legislative Committee on Industrial and Labor Conditions, and the interested parties and officials review the fee scale established in this measure, as well as its other changes, in order to determine the desirability of preparing appropriate amendatory legislation to be submitted at the next session of the Legislature.**"

AGMA members, protected by their existing AGMA contracts, will therefore suffer no increase in their commissions.

Hy Faine has suggested to officials of AGMA's sister unions that they meet after Labor Day to formulate suggestions for amendments to the Gilbert bill which are indicated as being in the best interest of the members of the unions involved.

In celebration of its 50th Anniversary year, which is being marked in this 1959-1960 season, the Schola Cantorum of New York presented a gala concert in Carnegie Hall on April 27th. At this performance, the Schola Cantorum introduced, for the first time in New York, a unique and dynamic form of staged choral drama with orchestra, choreography, costumes and special lighting effects.

To honor the 50th Anniversary of America's oldest professional choral group, Mayor Robert F. Wagner declared the week of April 25th as "New York Schola Cantorum Week." In a ceremony on the steps of City Hall, Mayor Wagner issued a proclamation citing the Schola Cantorum for its 50 years of "contributing to the cultural life of New York City." The proclamation was issued, he said "as an expression of the affection in which this choral organization is held by the citizens of New York and of the esteem it has not only won among our citizens but with music lovers throughout America."

AGMA extends its congratulations to the Schola Cantorum and to Dr. Hugh Ross, its distinguished Director for many years, on the occasion of its 50th Anniversary, and AGMA's best wishes for continued success.

## Taubman Times Drama Critic

Howard Taubman, music critic of the *New York Times* since 1955, will succeed Brooks Atkinson as the newspaper's drama critic at the beginning of the fall season. Harold C. Schonberg, a member of the *Times'* music department, will become music critic at that time. Hy Faine wrote Howard Taubman a note of warm congratulation, saying "I must resort to a trite expression by saying that music's loss will be the drama's gain."

# AGMA MEMBERS SHINE IN TALENT '60

AGMA members participated in the "Concert Revue," one of three presentations by the Broadway Show League in its "Talent '60" series on March 31st at the Majestic Theatre. AGMA's National office had distributed tickets to managers, producers, impresarios and others in the business of "buying" talent, and a large and enthusiastic audience was entertained by a program of wide variety. Ballets, scenes from operas, concert songs and instrumental solos provided a brilliant "showcase" for the talents of AGMA members. 1960 marked the first time that the Broadway Show League's offering was extended to the concert, opera and ballet fields, and it is expected that this will now become an annual event.



Eleanor Knapp sang an aria from Menotti's "The Medium." As "Madame Flora" she runs through the dramatic action with Lloyd Harris, who staged this scene in the Concert Revue . . . the showcase for AGMA talents.



"Talent '60" was enlivened by a scene from Menotti's "The Old Maid and the Thief," in which Frances Wyatt sang Letitia's aria. Here she discusses a piece of "business" with Robert Ackart who staged the scene.

## Hy Notes (Continued from page 2)

This, in fact, has been done twice, involving two of the artists mentioned in the newspaper stories. Again, whether the result was approved by management, it does not take away from the fact that there is a means and that this was the fair way of invoking discipline against an artist, which discipline might very well jeopardize his livelihood in the operatic field.

"AGMA is also aware that managements generally and some of you, specifically, have re-engaged artists after you have claimed breaches by these very artists of their contracts of engagement. In other words, when these artists were necessary and needed by you, you were perfectly willing to forgive and forget any claims or any charges that you might have against them. If that was a step that you could take, as in the case of Miss Simionato and others very shortly after the original charges and hearings by AGMA, why is it not right for another company to do the same? . . .

". . . There may be other elements which were not made public and, therefore, we cannot comment upon them. AGMA wishes to advise you that it is prepared to help you in any of the objectives which you have stated which we feel are proper and helpful both to yourself, the field of opera, and to the artists which AGMA represents. But we must also advise you that both we and the members will be watching very carefully and with concern any actions of any Company, whether individually or of the three companies jointly, which

will impair the bargaining position of any artist or which will lead to discriminatory practice by any or all of you against any single artist or group of artists. We will oppose strongly any course of action or practices which will deprive an artist of the opportunity to bargain for fees and conditions commensurate with his individual bargaining power, as well as any "blacklisting" by any Company of any artist.

"We have worked and lived honorably with each of you and hope to do so for many years to come and our relationship, as embodied in our collective agreements, represents this very principle. If these principles are violated, then when AGMA has the opportunity, either individually or in collective bargaining, we will do all in our power to remedy any injustices to ourselves and to our artist members which result from such joint association . . ."

## July 18th — Blood Bank Day

You have an opportunity to help save a life on Monday, July 18th. The Blood Bank needs more depositors or it faces bankruptcy. As of May 5th, there were 16 pints left in the Blood Bank. AGMA members have made withdrawals from this bank which, in some instances, could have made a life-and-death difference.

Local 802 of the American Federation of Musicians has donated the grand ballroom of its building at 261 West 52nd Street on July 18th. Go there anytime from 11:00 A.M. to 4:00 P.M. and help replenish the lifeline!

## Welfare Fund

AGMA's Welfare Fund has, until recently, been deposited in banks and, in part, invested in government bonds. In an effort to develop more income-producing investment of this Fund, the Board of Governors, in a meeting held March 14th, established a Committee of nine, to be called "The Trustees of the AGMA Relief Fund." The initial Trustees are the incumbent members of the AGMA Relief Committee, consisting of Elisabeth Hoepfel, Joseph Hancock, Charles Smith, Emile Renan and May Savage. The Board Resolution provides that the National President, National Treasurer and National Executive Secretary shall at all times be members of the Board of Trustees. Abba Bogin was appointed to the new Board by the Board of Governors.

The Board of Trustees will administer the Fund and is authorized to invest the Fund to acquire additional funds. At its initial meeting, the Board of Trustees determined that professional financial advice was essential to the successful investment of the Relief Fund and AGMA accordingly engaged the services of Smith, Barney and Company, for this purpose. John G. Heimann, of that firm's Pension Fund Investment Department, has been assigned to the AGMA account.

The Board of Trustees is authorized to pass on all applications for aid and is required to maintain records consistent with normal accounting practice and to render an annual report.

# AGMA Makes 24 New Student Awards

Stuart G. Dunsmore, a dance student at Butler University, has by this time received his AGMA Prize-Winning Award Certificate.

Schools of music throughout the country have nominated outstanding music students for AGMA's 1960 awards. As AGMAzine goes to press, a total of 24 schools is participating in these awards, which grant union membership to winning students when they begin their professional careers in the fields of AGMA's jurisdiction.

Among the students thus far selected by their schools are the following: David Ford, singer (*Baylor University*); Sharon Bliss, (*University of Southern California*); Geraldine McIlroy, singer (*Salem Academy and College*); Laure Helen Jones, soprano (*University of Georgia*); Ronald Evans Highley, baritone (*University of Kansas*); Alice Montague Jones, soprano (*Queens College*); John Thomas Covelli, pianist (*Columbia University*); Janice Winkler, instrumentalist and singer (*Michigan State University*); Virko Baley, pianist (*Los Angeles Conservatory of Music and Art*); James Gilleran, baritone (*Catholic University of America*); Robert Arthur Murphy, singer (*Central College*); Bruce Frederick Perryman, baritone (*DePaul University*); Marylynn Orcutt, singer (*Drake University*); Rodney Derefinko, pianist (*Ithaca College*); Cornelia Korney (*Ohio State University*); John Wilkinson, tenor (*Southern Illinois University*); Luise Hoffman, contralto (*State University College of Education*); Leo Francis Goeke, tenor (*Louisiana State University*); Norman Riggins, baritone-bass (*University of Nebraska*); Carol Chrisenberry, singer (*University of Oklahoma*); Timothy Masten, tenor (*Wittenberg University*); Richard Godfrey, tenor (*University of Wyoming*); Cameron Johnson (*Yankton College*).

In nominating their students and writing AGMA of their choices, the school officials express their interest and enthusiasm in AGMA's award program. Typical of the comments received are these:

*DePaul University*: "I know it will prove of invaluable benefit to Mr. Perryman and I wish to assure you how happy we are at DePaul to be able to participate in this very worthwhile effort to assist worthy artists in launching their careers."

*Ohio State University*: "We appreciate the interest your organization is tak-



ing in the encouragement of young artists. We hope that we may be able to include this award in future years. I am pleased to know that we may offer the award here at Ohio State University."

*Louisiana State University*: "I greatly appreciate the generosity of AGMA in the interest it takes in encouraging young people to enter the profession with an understanding of the economic aspects concerned."

*University of Nebraska*: "I know he will be very thrilled at the prospect of joining your superb organization, and all of us in the Department of Music hope for his future success."

*Wittenberg University*: "Thank you very kindly for your courtesy and for making this award to one of our most talented students who is looking toward a professional career in music."

*Michigan State University*: "This is one of the most coveted honors which we award at our Honors Convocation and the recipient is always one of our finest and most talented young people."

Basic to the plan of AGMA's awards 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.

In assisting young people to make the transition from the student level to the professional level via these awards, AGMA offers the students an opportunity to become acquainted with the hazards, as well as the happy prospects, of their professional careers.

Sending AGMA notices, announcements, AGMAzine and other Guild documents to wrong addresses is costly and wasteful. Please be certain that AGMA has your correct address in its files. If you have moved recently and have not notified AGMA of your new address, won't you use this form?

Fill it out, cut it out and mail it to AGMA at 1841 Broadway, New York City.

Name.....  
NEW ADDRESS.....  
CITY..... ZONE..... STATE.....  
Old Address.....  
City..... Zone..... State.....

## NEWS FROM SAN FRANCISCO

Edward Reith, who had been representing AGMA, AFTRA and SAG in San Francisco, has resigned that post to accept a position with COPE. In his letter announcing this step, he wrote Hy Faine, "It has been a pleasure to work with you in our organization and I would like to thank you for all your help and co-operation in the problems that have come up in this office. I am sure that the local situation is completely in hand and that the office staff will handle any problems that come up in the interim before a successor is appointed."

Susan B. Murray, of the San Francisco office staff, will handle AGMA's affairs until a replacement is found for Edward Reith. Her address is 421 Phelan Building, 760 Market Street; telephone: EXbrook 2-6990.

AGMA's San Francisco Area has instituted a new system for the convenience of members in that Area. Members there may now pay their dues to the San Francisco office. Bills for dues will continue to come to members from the National office in New York but a return envelope will be included, addressed to the San Francisco office. It is expected that, in addition to the convenience for members in San Francisco, this new procedure will afford an opportunity for San Francisco members to come to know their representative and their local office in a closer relationship.

Credit Galliano Daneluz, member of AGMA's Board representing the San Francisco Area, and Susan B. Murray, AGMA's new representative there, for prompt and successful action in the

matter of Jean Evans' re-employment by the San Francisco Opera Association. Miss Evans had been employed by the opera company, under an AGMA contract for the 1959 season, and was not re-engaged when the company began its rehearsal season in April for the 1960 season. Mr. Daneluz and Miss Murray notified the Association that, in accordance with the Basic Agreement, in the event that any chorister shall claim unfair treatment or discrimination, the Employer (*i.e. the San Francisco Opera Association*) shall submit the question of the chorister's artistic ability to an audition committee of three, one of whom shall be appointed by the Association, one by AGMA and the third by the two so appointed. Accordingly, on May 2nd, a panel of three judges, consisting of Kurt Herbert Adler, representing the Opera Association; Joe Tissier, representing the AGMA Local Executive Committee, and William Gavin, the third party mutually agreed to by the Opera Association and AGMA, auditioned Jean Evans and agreed, (with Dr. Adler voting "No"), that she was artistically qualified for employment in the opera company chorus. Miss Evans was re-engaged by the Association as of April 1, 1960.

Jean Evans wrote Hy Faine shortly after this proceeding, "I wish it were possible to adequately express my appreciation of your help and the efficient manner in which your San Francisco representative, Susan Murray, handled the business of my re-instatement in the San Francisco Opera chorus. I am truly amazed and thankful."

## DECEASED

AGMA reports with deepest regret the passing of Roy Halee, chorister, in New York City on May 31, 1960 and extends its sympathies to the family and friends of our late member.

Alexander Kaylin, AGMA chorister, passed away in New York City on April 3rd of this year. AGMA extends its most sincere sympathies to the family and friends of our late member.

Herbert Bliss, until two years ago a principal dancer of the New York City ballet, was killed in an automobile accident April 18th near San Mateo, California. The former dancer was 37 years old. AGMA's warm condolences go to the family and friends of our former member.

## WED

Wedding bells rang out in Chicago on May 1st, when AGMA members Mija Novich and Ercole Bertolino said "We do!" AGMA extends its heartiest good wishes to the newly marrieds.

AGMA member Lolita San Miguel was married in Detroit on May 26th to Raymond Gniewek in the first real-life on-stage wedding in the 77-year history of the Metropolitan Opera Company. The bride is a solo dancer with the company and the groom is the orchestra's concertmaster. Vows were exchanged before the scenery of "Andrea Chenier." They had what must have been the highest-priced musical accompaniment for any wedding . . . the 66-piece opera orchestra, the chorus and six of the Met's leading singers. AGMA's warm wishes for a lifetime of harmony go to the Gnieweks.

## 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.

**New Agreements, contracted within the past six months, are indicated by a single \*.**

**Expired Agreements, which have been renewed with improvements, within the past six months, are indicated by \*\*.**

### OPERA

- \*Actors' Opera  
324 West 77th St., New York City
- After Dinner Opera Company  
550 Fifth Ave., New York City
- Amato Opera Theatre  
126 West 23rd St., New York City
- American Opera Society, Inc.  
171 West 57th St., New York City 19
- Baltimore Civic Opera Co.  
510 Tower Bldg, Baltimore, Md.
- \*Bermuda Festival Theatre Guild  
61 Front Street, Bermuda
- Brooklyn Opera Company  
1860 Broadway, New York City
- Cafarelli Opera Company  
2836 Corydon Road, Cleveland, Ohio
- Central City Opera Assn.  
1440 Court Place, Denver, Colo.
- Chattanooga Opera Assn.  
305 Jackson Bldg., Chattanooga, Tenn.
- Chautauqua Institution  
Chautauqua, New York
- Cherry Blossom Opera Company
- Cincinnati Summer Opera Assn.  
Union Central Bldg., Cincinnati 2, Ohio
- City Center of Music and Drama  
130 West 56th Street, New York City 19
- \*Civic Opera Association of St. Louis  
6506 Delmar Blvd., St. Louis, Mo.
- Connecticut Opera Assn.  
Bushnell Mem. Auditorium, Hartford, Conn.
- Cosmopolitan Opera Co., San Francisco  
675 California St., San Francisco, Calif.
- Clarence E. Cramer — Opera Festival  
306 South Wabash, Chicago, Ill.
- Dallas Civic Opera Association  
309 Browder, Dallas, Texas
- \*Denver Lyric Theatre  
2840 S. Gaylord, Denver 10, Colo.
- Doolittle, James-Greek Theatre Assn.  
2700 No. Vermont Ave., Los Angeles, Calif.
- Educational Opera Company  
1001 East Amherst Drive, Burbank, Calif.
- Empire State Music Festival, Inc.  
501 Fifth Ave., New York City
- Experimental Opera Theatre of America  
420 St. Charles Ave., New Orleans 12, La.
- Florentine Opera Co. of Milwaukee  
3522 N. Fratney St., Milwaukee, Wisc.

# Managements Under AGMA Agreements

- Fort Worth Opera Assn.  
1309 Montgomery, Fort Worth, Texas
- Goldovsky Grand Opera Theatre  
120 Amory St., Brookline, Mass.
- Guild Opera Company  
Suite 707, Los Angeles Philharmonic Bldg.,  
Los Angeles 13, Calif.
- Hollywood Bowl Association  
2301 No. Highland Ave., Hollywood 28, Cal.
- Houston Grand Opera Association  
3003 Louisiana, Houston, Texas
- Jackson Opera Guild  
P.O. Box 4567, Jackson, Miss.
- Kansas City (Mo.) Lyric Theatre  
4420 Warwick Blvd., Kansas City, Mo.
- ★Lincoln Concert Attractions  
205 West 57th Street, N. Y. C. 19
- Los Angeles Grand Opera Assn.  
3350 Wilshire Blvd., Suite 318,  
Los Angeles 5, Calif.
- Los Angeles Conservatory of Music and Arts  
8901 Sunset Blvd., Los Angeles 46, Calif.
- Los Angeles Lyric Opera Theatre  
4320 Los Feliz Blvd., Los Angeles
- Lyric Theatre of Chicago  
20 North Wacker Drive, Chicago, Ill.
- ★Metro Lyric Grand Opera  
Era Tognoli, 2109 Broadway, N. Y. C. 23
- Metropolitan Opera Assn.  
39th St. & Broadway, New York City
- Mobile Opera Guild  
6 Spring Bank Road, Mobile, Ala.
- New England Opera Theatre, Inc.  
120 Amory St., Brookline, Mass.
- New Jersey State Opera Company, Inc.  
5-16 Hopper Avenue, Fairlawn, N. J.
- New Orleans Opera House Assn.  
420 St. Charles Ave., New Orleans 12, La.
- New York Opera Festival, Inc.  
1860 Broadway, New York City
- Operas in Brief (Anthony Amato)  
126 West 23rd St., New York City
- Opera Group, Inc.  
209 Massachusetts Ave., Boston 15, Mass.
- Opera Guild of Greater Miami  
625 S.W. 29th Road, Miami, Fla.
- Opera Society of Washington, Inc.  
Rm. 44, 1745 K. St., N.W., Washington, D.C.
- Opera Theatre of Westchester  
10 Crest Lane, Scarsdale, N. Y.
- ★Fred Patrick  
33-53 Algar Place, Bronx 65, N. Y. C.
- Pavone, Father Leonard  
Our Lady of Fatima Church,  
Port Washington, N. Y.
- Philadelphia Grand Opera Co.  
1422 Chestnut St., Philadelphia, Pa.
- Philadelphia Lyric Opera Co.  
1704 Walnut St., Philadelphia, Pa.
- Pittsburgh Opera, Inc.  
1522 Farmers Bank Bldg., 5th Ave. at  
Wood Street, Pittsburgh 22, Pa.
- Popular Price Grand Opera Co.  
1 Quentin Road, Brooklyn, N. Y.
- Puerto Rico Opera Festival  
36 West 44th St., New York City
- ★Rhode Island Opera Guild  
78 Marshall Street, Providence, R. I.
- ★Alfred Rosinger  
167 Sheridan Ave, Paterson, N. J.
- Richmond (Staten Island) Opera Co.  
76 Bay St., Staten Island 1, N. Y.
- San Francisco Opera Association  
War Mem. Opera House, San Francisco, Cal.
- Santa Fe Opera Association  
P.O. Box 1654, Santa Fe, New Mexico
- Shreveport Civic Opera Association  
P.O. Box 1129, Shreveport, La.
- ★Sociedad de Opera de Caracas and  
Giorgio d'Andria,  
1005 Carnegie Hall, N. Y. C. 19
- Sombrero Playhouse  
4747 North Seventh St., Phoenix, Ariz.
- St. Paul Civic Opera Assn.  
305 Auditorium, St. Paul, Minn.
- Sun State Opera Federation, Tampa  
2201 Central Avenue, Tampa, Fla.
- Symphony Society of San Antonio  
916 Maverick Bldg., San Antonio, Tex.
- Toledo Opera Workshop  
611 Jefferson, Toledo 2, Ohio
- Tulsa Opera, Inc.  
1610 S. Boulder, Tulsa, Okla.
- Turnau Opera Players  
217 Second Ave., New York City
- University of Puerto Rico Opera Co. (Al Gins)  
36 West 44th St., New York City
- University of Utah Theatre  
University of Utah, Salt Lake City, Utah
- ★Valley Opera Company, Inc.  
P. O. Box 191, Ridgewood, N. J.
- Wagner Opera Company, Inc.  
1860 Broadway, New York City 23

## BALLET

- American Ballet Theatre  
1790 Broadway, New York City 19
- Ballet Espagnol Ximinez-Vargas  
c/o Alvin L. Sitomer, 551 5th Ave., N. Y.  
120 Madison Ave., New York City 26
- Ballet Russe de Monte Carlo  
120 Madison Avenue, New York City 26
- Bayanihan Philippine Dance Company  
Beryozka—Russian Folk Ballet  
Bolshoi Ballet  
Percival Borde-Pearl Primus  
17 West 24th St., New York
- Brooklyn Civic Ballet Company  
192 Washington Park, Bklyn. 5, N. Y.
- Chicago Ballet (Ruth Page)  
Rm. 2125, Field Bldg., 135 S. LaSalle St.,  
Chicago 3, Ill.
- Connecticut College School of Dance  
New London, Conn.
- Dance Jubilee (Rod Alexander)  
c/o Ashley-Steiner, 551 Fifth Ave., N. Y.
- ★Georgian State Dance Company
- ★Martha Graham Dance Company  
B. de Rothschild Foundation,  
316 East 63rd St., N. Y. C. 21
- ★Grand Kabuki Company
- Jose Greco  
224 West 49th St., New York City 19
- Hampton Arts Theatre, Inc.  
119 West 57th St., New York City 19
- Leland Hayward (Jerry Robbins Company)  
c/o Herman Bernstein, 655 Madison Ave.,  
New York City
- Hollywood Bowl Dancers (Stephen Papich)  
c/o Hollywood Starlight Productions,  
2301 No. Highland Ave., Hollywood, Calif.
- Hollywood Starlight Productions  
2301 No. Highland Ave., Hollywood, Calif.
- Roberto Iglesias  
Inbal Dance Theatre
- Robert Joffrey Theatre Ballet  
434 Sixth Avenue, New York City
- Les Ballets Africains  
Jose Limon Dance Company  
c/o Connecticut College, New London, Conn.
- Lola Montes  
1529 No. Commonwealth Ave., Los Angeles  
27, Calif.
- Los Angeles City Ballet Co.  
150 No. La Brea, Los Angeles 36, Calif.
- National Ballet Guild of Canada  
73 Adelaide St. West, Toronto, Canada
- New York City Ballet Company  
130 West 56th St., New York City 19
- Polish State Folk Ballet
- Royal Poinciana Playhouse  
Box 231, Palm Beach, Fla.
- Russian Festival of Music and Dance
- San Francisco Ballet  
378—18th Ave., San Francisco, Calif.
- Seven Arts Center  
120 Madison Ave., New York City 26
- ★SKO Company  
1545 Broadway, New York City 36
- Anna Sokolow  
225 West 86th St., New York City
- Festival Foundation (Spoleto)  
119 West 57th St., New York City 19
- Marina Svetlova  
116 East 88th St., New York City 28
- Takarazuka Dance Theatre
- Tihmar Dance Theatre  
c/o Century Artists Bureau, 3 E. 43rd St.,  
New York City 17
- Vienna on Parade

## CHORUS

- Harold Aks  
17 Hillview Drive, Scarsdale, N. Y.
- Bach Aria Group  
250 West 57th St., New York City 19
- Clarion Concerts  
730 Fifth Ave., New York City 19
- Concert Choir  
101 West 31st St., New York City
- Hunter Dramatic Chorus  
c/o Century Artists Bureau, 3 E. 43rd St.,  
New York City 17
- Lillian Libman Associates  
515 Madison Ave., New York City 22

## Managements Under AGMA Agreements

Men of Song Enterprises, Inc.  
c/o Edmund Karlsrud, 948 The Parkway,  
Mamaroneck, New York

New York Pro Musica Antiqua  
865 West End Ave., New York City 23

Schola Cantorum  
515 Madison Ave., New York City 22

Robert Shaw Chorale  
c/o Century Artists Bureau, 3 E. 43rd St.,  
New York City 17

Roger Wagner Chorale  
4695 Hollywood Blvd., Los Angeles 27, Cal.

Frederic Waldman  
610 West 110th St., New York City 25

### SYMPHONY ASSOCIATIONS

★Crescent City Concerts Association  
545 St. Charles Avenue, New Orleans, La.

★Duluth Symphony Orchestra  
704 Alworth Bldg., Duluth 2, Minn.

Little Orchestra Society  
35 West 53rd St., New York City 19

★New York Philharmonic Symphony  
111 West 57th St., New York City 19

Orchestral Society—Chicago  
650 Orchestra Hall, Chicago 4, Ill.

★Shreveport Symphony Society  
2603 Woodlawn Avenue, Shreveport, La.

Southern California Symphony Assn.  
(Los Angeles Philharmonic)  
427 West Fifth St., Los Angeles 13, Calif.

Stadium Concerts Inc.  
50 West 57th St., New York City 19

Symphony Society of San Antonio  
916 Maverick Bldg., San Antonio, Texas

Washington Square Association  
(Elsa Steiner)  
7 West 8th St., New York City

### CONCERT MANagements

Kenneth Allen Associates, Inc.  
113 West 57th St., New York City 19

Laura Arnold  
545 Fifth Ave., New York City 36

Herbert Barrett  
250 West 57th St., New York City 19

Bel Canto Theatrical Agency  
(Marie B. Sullam)  
55 West 42nd St., New York City 36

David J. Bethea Theatrical Enterprises  
243 West 125th St., New York City 27

Colbert-LaBerge Concert Management  
105 West 55th St., New York City 19

Columbia Artists Management Inc.  
(including Community Concerts)  
113 West 57th St., New York City 19

Concert Associates  
36 West 57th St., New York City 19

Cosmetto Artists Management  
119 West 57th St., New York City 19

Giorgio D'Andria  
National Opera Company  
1005 Carnegie Hall, New York City 19

## NEW ARRIVALS

Mr. and Mrs. Norman Treigle are the proud parents of "a new soprano," as their announcement read. Little Phyllis Susannah was born in New Orleans on May 6th. Father is AGMA's former representative for that area.

Joyce and Jamison Gill had the best Christmas gift ever last December 26th in the person of a new son, Jaime. Joyce has appeared with the Cincinnati Opera, Wagner Opera and NBC Opera; Jamison has appeared with the latter two companies. AGMA sends its best wishes to little Jaime and its congratulations to the proud parents.

Elwood Emerick  
342 Madison Ave., New York City 17

Frank L. Esternaux Agency  
(Central Artists Management, Inc.)  
113 West 57th St., New York City 19

The Friedberg Management  
113 West 57th St., New York City 19

Sylvia Hahlo Theatrical Agency  
113 West 57th St., New York City 19

Siegfried Hearst  
344 West 72nd St., New York City 23

Hans J. Hofmann  
200 West 58th St., New York 19

Hurok Attractions, Inc.  
730 Fifth Ave., New York City 19

Inter-Allied Artists Corp.  
119 West 57th St., New York City 19

Lauren-Walden Associates, Inc.  
16 West 55th St., New York City 19

Richard Lewis Agency  
55 East State St., Columbus 15, Ohio

Ludwig Lustig  
111 West 57th St., New York City 19

Mever Management Corporation  
335 West 49th St., New York City 19

★Jack Montgomery  
247 West 46th St., New York City

William Morris Agency  
1740 Broadway, New York City 19

Musical Artists (Susan Pimsleur)  
119 West 57th St., New York City 19

National Artists Corp.  
711 Fifth Ave., New York City 22

Emmy Niclas  
147 West 55th St., New York City 19

★Bill Norwood  
303 East 93rd St., New York City

Ralph A. Rogers Associates  
6533 Hollywood Blvd., #201, Los Angeles

David W. Rubin  
Artists Management, Inc.  
113 West 57th St., New York City 19

James Sardos  
633 Ninth Ave., New York City 36

Felix W. Salmaggi Associates  
1860 Broadway, New York City 23

Seymour Sokoloff  
605 Canal St., New Orleans, La.

Greta Strok  
119 West 57th St., New York City 19

William L. Stein, Inc.  
113 West 57th St., New York City 19

★Richard Swinson  
316 West 79th St., New York City

Olga Troughton  
1270 Sixth Ave., New York City 20

United Concerts, Inc.  
157 West 57th St., New York City 19

Vincent Attractions, Inc.  
119 West 57th St., New York City 19

Constance Wardle  
360 West 55th St., New York City 19

WCB Artists and Concert Management  
236 West 55th St., New York City 19

Roland A. Wilford Associates, Inc.  
119 West 57th St., New York City 19

Carl Yost  
344 West 72nd St., New York City 23

### OTHER

Ojai Festival

### AMERICAN GUILD OF MUSICAL ARTISTS

1841 Broadway New York 23, New York



