

AGMAGAZINE

VOLUME XIII, NO. 5

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

JUNE, 1961

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Salamunovich



Oukrainisky



*Picture
Not
Available*

Anderson



*Picture
Not
Available*

Murphy



Daneluz



Knetlar



Hagist



Flemming



Cosenza

Historic Entertainment Unions Conference



I have just returned from the founding Congress of The Inter-American Federation of Entertainment Workers which was held in San Jose, Costa Rica. This Congress is an historic moment for it's the first attempt by the entertainment unions of 18 countries from North, Central and South America to achieve a unity of purpose and united action for the greater protection for all of their members.

AGMA members will remember that last year preliminary discussions were held in Brussels as to the possibility of creating an International Federation of Entertainment Workers. For many reasons, too numerous to go into, such an International Federation was not possible at that moment. Therefore, the American entertainment unions decided that an Inter-American Federation should be proposed as a first step towards the greater objective of preserving and advancing the cause of free trade unions in the Western Hemisphere. The American performing unions, including all the Four A's unions, the Musicians union, the Stagehands union, the International Brotherhood of Electrical Workers, NABET representing the technicians, and ATPAM representing press agents and company managers, joined with their counterparts in Mexico and Costa Rica to be the sponsors and issued invitations to all countries in this hemisphere, except Cuba and Haiti, to meet in Costa Rica. We met for over six days and finally hammered out a set of Principles, Aims and Objectives, as well as a Constitution of the proposed Inter-American Federation. These will now go to all the unions that were present at the Conference for consideration by their members and national Boards. As soon as all the documents are put into final shape and translated into three different languages (English, Spanish and Portuguese), each union will then determine whether it wants to affiliate with the Inter-American Federation. AGMA will, like the others, consider carefully the basis and the principles of the Federation as well as the benefits to be derived and the obligations to be assumed in affiliating with the Federation.

Among these principles, and of utmost importance to the free trade union movement in the United States and in this

hemisphere, are the following:

1. They are founded on and uphold the principles of freedom, justice and democracy. These principles can be the only basis for the true free expression of the entertainment worker's personality and insure him the freedom to express his opinions and the freedom of artistic creation and interpretation.

2. All trade unions must and shall be independent of any domination or influence from any governments, institutions, political groups or parties, employer's organizations and religious influence, or any other forces foreign to the purposes of a free democratic trade union movement.

3. They respect and protect the principles of non-discrimination of any entertainment worker on the grounds of religion, race, nationality, color, or any other kind in contradiction to the principles of this Federation.

4. That artistic, technical and manual achievements, and the pursuit of these achievements, are vitally important for intellectual progress, peace and international good will and in achieving close understanding between peoples and nations.

5. That no barriers, mechanical or hu-

man, shall prevent the free expression of art and entertainment, within one nation or between nations, and that each nation has the right and should be helped to foster, develop and advance its own cultural forms and expression free from domination and interference from any source, of whatever nature it might be.

6. Affirm the required obligation of respect to, and the autonomy and free determination of, the organizations constituting this Federation and of reciprocity between affiliated trade unions so as to protect the interests of individual members when they perform, or when the fruits of their work appear outside their own national boundaries.

In addition, there are a number of technical provisions in the Constitution dealing with dues, Executive Committee structure and the holding of subsequent Congresses by the Federation.

As I said above, this is an historic moment. The American trade unions are certain that it is vitally important to create now an organization which will enable the performers in the entertainment field to have an international voice to speak for them and an organization in

(Continued on next page)

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SANDRA MUNSELL, Editor

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

BECKER & LONDON
Counsel

Chicago

SANFORD WOLFF
1 North La Salle Street
Financial 6-6677

San Francisco

DIANA FIVEY
436 O'Farrell Street
PRospect 5-3070

New Orleans

EARL VON HOVEN
621 La Barre Road
Jefferson Parish, Louisiana

Los Angeles

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

Northwest

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

Philadelphia

EDWARD DAVIS
215 S. Broad Street
KIngsley 5-4310

Canada

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

Results of Election

AGMA members have elected a full slate of officers and 23 representatives on the Board of Directors, in a nation-wide secret ballot. 880 valid ballots were cast. 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 566
Risë Stevens 301
Write-Ins 3

First Vice-President

WALTER CASSELL 519
Regina Resnik 350
Write-Ins 1

Second Vice-President

GEORGE LONDON 447
William Wildermann 417
Write-Ins 2

Third Vice-President

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Herbert Kummel 270
Write-Ins 3

Fourth Vice-President

ELISABETH HOEPEL 792
Write-Ins 4

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Frank Hobi 306
Write-Ins 3

Treasurer

LAWRENCE DAVIDSON 473
Barry Morell 361
Write-Ins 1

Recording Secretary

ANN AYARS 545
Ruth Kobart 288
Write-Ins 1

MEMBERS OF THE BOARD OF GOVERNORS

New York Area

(Solo Singers—3)

EILEEN FARRELL 377
RALPH HERBERT 371
FRANCES BIBLE 344
Muriel Rahm 169
Marshall Stone 130
Lydia Edwards 108
Write-Ins 4

(Stage Directors & Stage Managers—1)

ROBERT ACKART 172
Victor Andoga 120
J. Edgar Joseph 115
Ronald Bate 63
Write-Ins 5

(Dancers—3)

TILDA MORSE 352
HERBERT KUMMEL 272
JOAN WILDER 267
Felix Smith 244
Rochelle Zide 157
Write-Ins 2

(Choristers—4)

BETTY STONE 313
JOSEPH HANCOCK 307
DAVID KENNEDY 274
MARA YAVNE 243
Frances Haeger 239
Edson Hoel 235
Pearle Goldsmith 221
Write-Ins 8

(Instrumentalists—1)

SEYMOUR LIPKIN 452
Write-Ins 2

Los Angeles Area

(Soloists—1)

RICHARD ROBINSON 90
Write-Ins 4

(Choristers—2)

JOHN RADIC 66
PAUL SALAMUNOVICH 66
Write-Ins 5

(Dancers—1)

SERGE OUKRAINSKY 83
Write-Ins 2

San Francisco Area

(Soloists—1)

WINTHER ANDERSON 41
Write-Ins 1

(Choristers—2)

PIERCE MURPHY 37
GALLIANO DANELUZ 35
Write-Ins 3

Philadelphia Area

(Soloists—1)

WALTER KNETLAR 53
Write-Ins 2

(Dancers—1)

MARILYN HAGIST 54

Chicago Area

(Dancers—1)

CAROL FLEMMING 68
Write-Ins 1

New Orleans Area

(Soloists—1)

ARTHUR COSENZA 34
Write-Ins 1

RESUME OF VOTING

A total of 941 ballots was received, with 61 of them void. Voting by Areas reveals the following:

New York	531
Los Angeles	98
San Francisco	45
Philadelphia	55
Chicago	77
Pittsburgh	24
New Orleans	38
Boston	12
Total valid ballots	880

Invalid Ballots

Arrived too late	8
Ballots voided (illegal form)	1
Unsigned envelopes	27
Arrears in dues	10
Blank Ballots	1
Associate Members	12
Duplicate	2
Total invalid ballots	61
Total Ballots received	941

Hy Notes

(Continued from previous page)

which problems common to all of us, as well as conflicts between us, can be resolved and ironed out. The common phrase that "the world is shrinking" is most true in the field of entertainment. What with faster means of travel, newer and more highly developed means of communication, and the increased interest on the part of people in all parts of the world to know the culture and arts of other peoples, there is no longer any question but that free trade unions in every country must unite for the good of all. We in this hemisphere are being bombarded by forces and influences beyond the Atlantic and the Pacific Oceans, and the entertainment world is a natural magnet and a possible dramatic voice for these forces. Only by the confederation of the free trade unions in the entertainment field can these forces be checked and the genuine and true interests of the entertainment performers protected.

San Francisco Opera Contract Stirs Commun

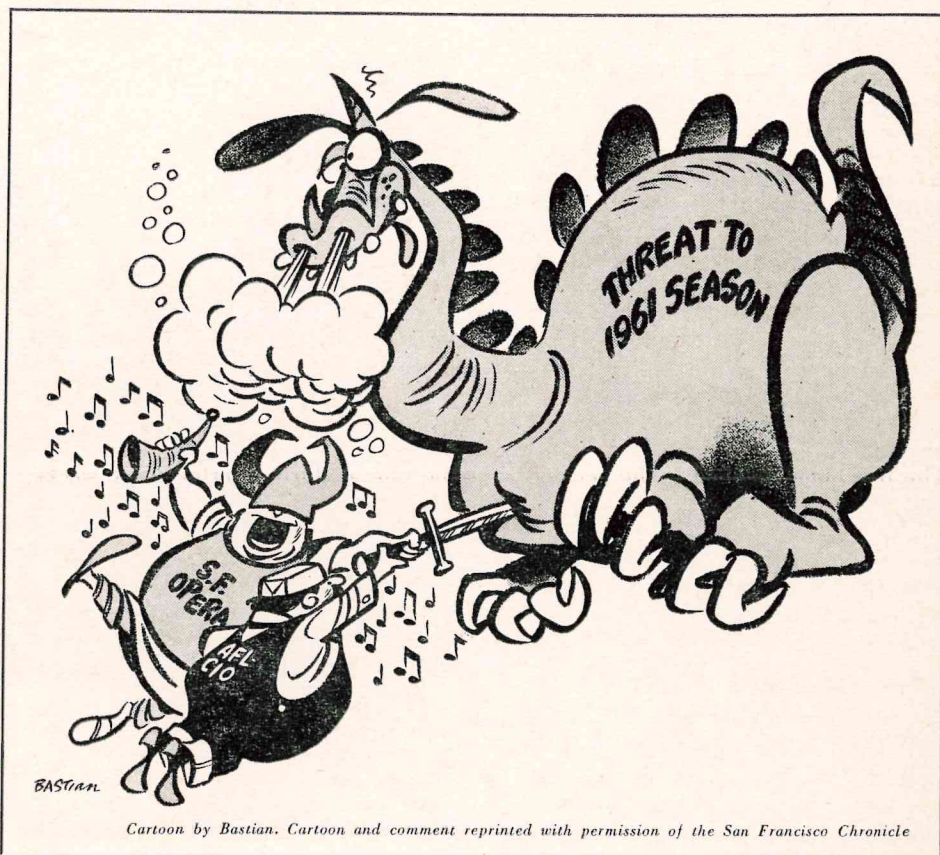
"Opera Talks Fail; Cancellation Looms"; "Coast Opera Troupe Cancels 1961 Season"; "Opera — Both Sides To Resume Talks"; "Mayor Intervenes in Opera Talks"; "SF Opera, Union OK Pact for Fall."

These headlines in San Francisco newspapers this past April tell a story which began late in December, 1960 when negotiations between AGMA and the San Francisco Opera Association began. Several meetings produced no tangible progress and negotiations were suspended when Dr. Kurt Adler, the Opera Association's general manager, went abroad. Meetings were resumed in February, upon his return, but in spite of the many sessions held, there was still no accord on major contract items. In March, Hy Faine went to the Coast and, after several meetings, accepted proposals made by Mr. Adler; shortly thereafter, Mr. Adler notified Hy Faine that the Opera Board would not accept these proposals.

On April 20th, Hy Faine again went to the Coast in an attempt to settle the contract. Key issue was AGMA's insistence on unemployment insurance coverage for its members. While non-profit organizations such as the Opera Association are exempt from payment of unemployment insurance, they can voluntarily assume this obligation. The Opera Association rejected the unemployment insurance proposal on the ground that it would have to be granted to all 850 of the Association's employees. Hy Faine, in a formal statement, pointed out that the cost of providing this insurance for all 850 employees would amount to only 1% of the Association's budget of more than \$1,500,000.

The 38-year-old Opera Association then formally canceled its 1961 season. At this point, San Francisco's Mayor, George Christopher, hastily summoned representatives of the opera to one meeting at City Hall and representatives of AGMA to another. After five hours of meeting, an agreement was reached which will insure an opera season in San Francisco this fall. AGMA agreed to waive, for two years, its demand for unemployment insurance coverage. The Opera Association, which had been offering a 5.5 per cent wage increase, agreed to a 6% increase in all performance and rehearsal rates. Other gains, either improvements over the previous contract or, in some cases, new benefits, will be detailed later in this article.

The press of San Francisco handled this big local story admirably and was most complimentary to AGMA when the settlement was announced. Mayor George



Cartoon by Bastian. Cartoon and comment reprinted with permission of the San Francisco Chronicle

A Union Contribution to the Opera

San Francisco's 39th opera season will open as scheduled in September, and that is good news for all San Franciscans, opera-lovers or no. For the opera is a local tradition and an autumn without it is unpleasant to contemplate.

We congratulate the American Guild of Musical Artists for modifying its demands and accepting a compromise contract in the interests of the city as a whole. It is to be hoped that other segments of the community may follow suit and will likewise afford the opera the support it merits, either through attendance or contributions or otherwise as occasion demands. For the opera has grown into an asset of incalculable value to the city.

Christopher expressed his appreciation to Hy Faine, Galliano Daneluz, legal counsel Harry Pollard, Susan Murray and Diana Fivey in a letter to the latter, who is AGMA's representative in San Francisco. Mrs. Fivey wrote Mayor Christopher, "The San Francisco membership of AGMA unanimously approved the settlement and asked me to convey their gratitude to you for the significant role you played in bringing it about. Your objectivity, patience and understanding were invaluable . . . in preserving the Opera for the people of this community and in protecting the working conditions of the performers who contribute to the success of this cultural activity."

The Board of Governors of AGMA commended the members of the Negotiating Committee and in acknowledging

the commendation, Diana Fivey and Susan Murray wrote Hy Faine, "It is true that we devoted a good deal of time to these negotiations but the victory is one that we cannot claim. It was due to the unity and strength of the San Francisco AGMA members, to the wonderful support of the Board of Governors, and in very large measure to the time, effort, advice and counsel which you devoted."

Adolph M. Koven of the California State Department of Industrial Relations, who was Conciliator at the meetings between Opera Association representatives and AGMA, wrote Hy Faine, in response to a letter of thanks sent to him on behalf of AGMA, "Thank you for your very warm note. Not only did it warm the cockles of my heart but it gives me a chance to tell you how much I enjoyed

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working with you and your people. My only regret is that you are not located here on the Coast so that there would be further opportunity to work together."

And so a stormy negotiation has been amicably concluded.

Contract Improvements

Sustenance has been increased from \$10.50 to \$11.50 per day.

Sunday rehearsal rates for chorus and ballet were increased from \$3.80 per hour to \$4.00.

Free Day rehearsal rate for chorus was raised from \$2.80 to \$4.00 per hour; dancers' raised from \$2.80 to \$3.00 per hour.

The free hour included in the per performance rate for chorus and ballet has been dropped.

Travel pay for chorus and dancers outside 100-mile limit has been raised from \$4.00 to \$6.00.

Met Contract Report

Negotiations between AGMA and the Metropolitan Opera Association, looking toward an improved Basic Agreement, have been in progress for some weeks. Members of the Negotiating Committee are: *Soloists*: Charles Anthony, Ezio Flagello, Laurel Hurley, Barry Morell and Helen Vanni. *Ballet*: William Burdick, Diana Coon, Hlenka Devon, Edith Jerell, Harry Jones, Bruce Marks and Howard Sayette. *Chorus*: Max Alperstein, Henry Arthur, Trudi Bedway, Charles Kuestner, Harold Sternberg, Maria Yauger.

To the proposals made by AGMA, the Metropolitan Opera Association made counter-proposals, including a recommendation for a four-year contract and a Pension Plan. AGMA has rejected the Met's proffered contract, on the basis that the term of the contract is too long and salary increases insufficient. Hy Faine met with the AGMA Negotiating Committee when the Met was on tour in Chicago, at which time the Committee voted to reject the Met's proposals. Members will be kept informed of the progress of these negotiations.

Report on Chorus BA

At a meeting earlier this year, the Board of Governors appointed a Choral Negotiating Committee to develop proposals for new Basic Agreements in the choral field to become effective September 1st of this year. In appointing the Committee, the Board's goal was to make the Committee representative of the entire field . . . the touring groups, the sin-

New Gains

New to the contract are the following: Two weeks preliminary rehearsal pay to soloists engaged at less than \$450 per performance or per week at \$11.50 per day.

Soloists rehearsed on a Free Day will be paid \$4.00 per hour.

$\frac{1}{6}$ additional pro-rated weekly compensation to chorus and ballet for any second performance in one day.

Weekly compensation to soloists now begins on same day as performance season begins.

Dancers' hourly rehearsal rate during rehearsal weeks is now increased to the same rate as during performance weeks.

Opera Association will provide dinner when chorus is called to 5:30 rehearsal.

Sustenance is to be paid to minimum soloists living outside the Seven Bay Area Counties.

gle performance basis, etc. The Committee consists of Franklyn Ehrhardt, Raymond Keast, David Kennedy, David Meeker, Charles Oliver, Paul Solum, Margaret Rae and William Woodruff.

The Choral Negotiating Committee met on April 5th and drafted proposals which have been submitted to employers of choral groups. The committee is also meeting with certain of the employers to discuss the proposals in detail. It is not possible at present to report on the content of the proposals because they are quite lengthy and because they are by no means in final form at this time.

Important New Book

Dr. Herbert Graf, who is the director of the Municipal Theatre of Zurich, Switzerland, is the author of the newly published "Producing Opera for America" which will be of interest to AGMA members, to managers of opera houses, directors of opera companies, architects . . . in fact, to all those interested in opera anywhere in the world.

The book, which was commissioned by the Rockefeller Foundation, deals with the essential problems of opera and those surrounding the opera house; one part of the work deals with the opera and theatre situation in Europe, a second with traditions and tendencies in America, a third offers proposals for the future. Priced at \$8.75, the 212 page book has 111 illustrations and is available at Atlantis Books, Zurich/New York, Suite 1113, 250 West 57 Street, New York City, or from the International Music Institute.

A new category for dancers has been established . . . demi-soloist. Dancers so classified will be paid \$52.84 during rehearsal weeks and \$91.92 during performance weeks.

Mayor Christopher's Statement

In his public statement announcing agreement between AGMA and the San Francisco Opera Association, Mayor George Christopher stated,

"I wish publicly to thank the American Guild of Musical Artists for their civic devotion in expending every effort in arriving at a solution. A basic principle — Unemployment Insurance Coverage — was waived for two years in arriving at this agreement. It is my hope that between now and the expiration date of this contract, measures will be taken to assure that this general benefit will not again become such a compelling issue and that this benefit shall be granted."

Memorial to Harrell

Music Associates of Aspen, Colorado, which conducts the Aspen Music Festival and Music School, has announced the establishment of the Mack Harrell Memorial Scholarship. One of the founders and administrators of the Music Festival and Music School, Mack Harrell was associated with this activity for eleven seasons and, in addition to performing and teaching at Aspen, he presided over the artistic destinies of the festival and school.

Since Mr. Harrell's untimely death in January, 1960, Music Associates has given much thought to a fitting memorial and agreed that a permanent scholarship fund in his name would be appropriate and would reflect the ideals to which his career had always been devoted.

The Board of Governors voted a contribution from AGMA of \$500, payable at the rate of \$100 per year. In transmitting the first check, Hy Faine wrote Courtlandt D. Barnes, Jr., Chairman of the Aspen Music Festival and Music School, "I do not have to tell you the esteem and love with which Mack Harrell was held by all of AGMA and this sum represents but a small token of our feeling for him."

AGMA - Equity Merger Talks

Negotiations are still under way on the proposed Merger of AGMA with Actors' Equity. Meetings were held March 30th and May 12th, and further meetings are planned for the summer and fall.

TIBBETT MEMORIAL ANNOUNCED

The Committee appointed by the Board of Governors to develop a memorial to honor AGMA's founder, Lawrence Tibbett, has examined a variety of projects to determine how best to keep Lawrence Tibbett's memory alive and to show the love and appreciation which all AGMA feels for the late singer. The Committee (John Brownlee, Hy Faine, Carlton Gauld, Elisabeth Hoepfel, Muriel Rahn and Emile Renan) has decided to put into action two projects.

(1) In cooperation with the New York Public Library, AGMA proposes to establish a fund for the purchase of books, manuscripts and libretti, in honor of Lawrence Tibbett. This collection would be housed in the new Lincoln Center for the Performing Arts Library-Museum and would be memorialized by an appropriate bookplate. It would serve also to round out the Americana material which the Library now possesses. The Li-

brary has sought for some time ways of establishing a definitive collection of American operas and American vocal compositions; this collection would be a distinguished and appropriate memorial at the Lincoln Center library and would be the hub of research in its field in the world.

(2) AGMA plans, with its own funds, to commission a bust which would be set in a prominent place in the new Metropolitan Opera House at the Lincoln Center.

The bust and the memorial collection combined will, in a small measure, express AGMA's love and gratitude for Mr. Tibbett's lifelong contribution as an artist and as founder and first President of AGMA. The two memorials will continue his work on behalf of American music and the American artist.

A letter inviting contributions to the library fund has been sent to all AGMA

members, to music patrons, opera subscribers, to artists and officials in the field of music and allied organizations, as well as to the other Four A unions with which Mr. Tibbett was closely associated.

Contributions to the Lawrence Tibbett Book Fund of The New York Public Library are tax deductible. Checks should be made out to the Lawrence Tibbett Book Fund of the New York Public Library and sent to AGMA for transmittal to the Public Library.

As an AGMA member, you are urged to help swell this Fund with the contributions of yourself and your friends. It will be a permanent memorial to a man and an artist whom America holds high in memory.

To avoid confusion, you are reminded that the bust will be commissioned out of AGMA's funds alone; contributions are invited for the Book Fund.

AGMA *SHOWCASE* PLANS REPORTED

Richard Flusser, who last fall was engaged as administrator of the AGMA *Showcase*, made a progress report to the Board of Governors at a recent meeting. He paid tribute to the enthusiasm, diligence and cooperation of the Executive Planning Committee which is handling all facets of the *Showcase*. Members are Robert Ackart, stage director; Suzanne Ames, dancer; Ann Ayars, soloist; Adele Addison, soloist; Frances Bible, soloist; Frank Karian, concert chorister; Tilda Morse, choreographer; Tom Pyle, concert chorister; Regina Resnik, soloist, and Betty Stone, opera chorister. Typical of the keen interest and constant activity of the Committee is the fact that Regina Resnik attended a Committee meeting the night before she left for Europe to fulfill engagements at Covent Garden and the Vienna Staatsoper.

The Opera Planning Section of the

Committee has decided on "Falstaff" which will be given in English and is the first production of the *Showcase*. It will be given this coming fall in New York City. Robert Ackart will be stage director.

The audition Committee for the Opera spent 39 hours over 7 days in an 18-day period, listening to AGMA members. 109 singers were heard, and 11 people were tentatively selected.

The Dance Planning Section of the Committee, of which Tilda Morse and Suzanne Ames are co-chairmen, plan to conduct auditions after Labor Day, for a program which will be fully representative of the dance in a variety of its forms. Tilda Morse and Suzanne Ames urge all dancer-members of AGMA who wish to participate in the program to write to Richard Flusser, in care of AGMA at 1841 Broadway, New York

City 23. Choreographer-members of AGMA are also urged to participate. Simply drop a note to Richard Flusser at AGMA, saying simply "I'm interested in being a part of the *Showcase* dance program. Telephone me at (and give your phone number)."

The Concert Planning Section of the Committee, of which Adele Addison is Chairman, and Tom Pyle is Associate Chairman, will have plans for a concert program to announce at a later time.

All productions of the AGMA *Showcase* will be given before an invited audience. Although tickets will be available to AGMA members, fairness to the performers in the productions requires that preference be given to managers, impresarios, concert buyers and other employers. After all, that's what the *Showcase* is all about!

Individual Dues Payments Urged

As you all know, every member is billed quarterly and a self-addressed envelope is included in the letter to facilitate and expedite the collection of dues. Unfortunately, too many members do not take advantage of this billing service but leave it to AGMA to require employers to deduct dues from members' salaries.

Besides creating an undue hardship on employers, AGMA does not favor the practice of dues deductions because the

prompt payment of dues is the duty of every member and AGMA has a right to expect its members to conform to this obligation.

Of course, AGMA realizes that there are times when immediate payment of dues may create a hardship upon a member; it is for such instances that AGMA would like to reserve its right to require an employer to deduct dues from a member's compensation.

We hope that in the future the members who have habitually let their dues be deducted from their salaries will make the additional effort and send in their dues individually when billed.

Whenever you are not working or are fulfilling engagements in a field not under AGMA's jurisdiction, be sure to request an honorable withdrawal. Such a request will be granted provided that you are paid up to date at the time you request the withdrawal.

Campaign for Government Arts Subsidy Gets Results

\$450,000 in state aid to finance a cultural program for New York State was voted by the legislature in May of this year. This is the first time that New York State has provided direct subsidies for cultural enterprises. The appropriation, to be administered by the State Council on the Arts, provides for tours this fall of the City Center Opera and the New York City Ballet, both AGMA companies, to communities that have been unable to initiate their own community cultural projects.

AGMA has been in the forefront of Governor Rockefeller's supporters on this legislation, which met with grumblings by some law-makers that the Governor

was trying to "put the state in the ballet business." The new appropriation represents a nine-fold increase over the \$50,000 which the Legislature reluctantly allocated when the State Council on the Arts was set up last year.

In his message to the Legislature, the Governor stated that the council had been created "to make a comprehensive survey of the State's cultural resources and to make recommendations concerning appropriate methods to encourage participation in and appreciation of the arts."

In February, when the Governor was pressing for passage of the appropriation, Hy Faine wired him, "Please accept con-

gratulations of AGMA and myself on your continued campaign to encourage the field of culture in New York State and for proposing in your budget substantial support for the work of the State Council on the Arts. Please be assured of our support, in any way that we can, to make a reality of your proposal." William J. Ronan, the Governor's secretary, replied, "The Governor is most appreciative of your expression of support for this program and of your thoughtfulness in wiring."

Hy Faine also sent a message offering AGMA's support to John H. MacFadyen, Executive Director of the Council on the Arts, and in the near future, will meet with Mr. MacFadyen.

— But There's Much More To Be Done —

Hy Faine's report to all members, which included a section titled "A Positive Approach to Federal Arts Subsidy" received wide press coverage, in both New York City newspapers and in the trade press. This is the first campaign of its kind by a union in the performing arts, although many of AGMA's sister unions have supported Federal subsidies at the administrative level.

Individual AGMA members who have written to various government officials have received personal acknowledgments. If you have not written as yet, you are urged to do so without delay. A united membership, in communication with its elected and appointed officials in government, can be a compelling force in capitalizing on current Kennedy administration interest in subsidies for the Arts.

Write President John F. Kennedy, the White House, Washington, D. C., congratulating him on inviting prominent artists to the Inauguration, on the appointment of Arthur Goldberg as Secre-

tary of Labor; urge greater Federal support of the performing arts.

Write Secretary of State Dean Rusk, Department of State, Washington, D. C., urging expansion of the State Department's Cultural Exchange Program.

Write Senator Jacob K. Javits, Senate Office Building, Washington 25, D. C., to congratulate him on support of various performing arts bills and particularly on his bill to establish a U. S. Arts Foundation.

Write Governor Nelson Rockefeller, Governor's Mansion, Albany, New York and congratulate him on the establishment of the New York State Arts Council and on the passage of legislation allocating \$450,000 to provide subsidized tours of ballet, symphony and theatre organizations.

Write Congressman Frank Thompson, Jr., House Office Building, Washington 25, D. C., and congratulate him on past support of the performing arts and the

various bills he has introduced. Indicate support of his bill to establish a Federal Advisory Council on the Arts, as well as the National Cultural Development Act.

Write Secretary Abraham Ribicoff, Health, Welfare and Education Department, Washington, D. C., and urge greater governmental recognition and support of performing arts.

Write Congressman Carroll D. Kearns, House Office Building, Washington 25, D. C., and congratulate him on introducing his bill for the National Cultural Development Act.

Write your own Congressman and Senators, urging their support of legislation currently before the House or Senate which proposes governmental assistance to the arts.

For an investment of about 40 cents in postage and an hour or so of your time, you can be instrumental in changing the whole future of the performing arts in America.

Deceased

James Melton, the lyric tenor popular with countless radio, television, concert and opera audiences, died of lobar pneumonia in New York City, April 21, 1961, at the age of 57. A native of Moultrie, Georgia, the young tenor achieved his greatest success in the 1940's during which he ranked as one of the leading tenors in the nation. He made his debut at the Metropolitan Opera in 1942, in Mozart's "The Magic Flute."

AGMA extends the sympathies of its membership to Mrs. Marjorie Melton, the tenor's widow, and to his daughter, Margo Melton, as well as to his brother and two sisters.

Mexican Holiday

American Travel Association (ATA), the union-owned and union-oriented travel organization, announces a program of tours to Mexico. Two air tours, each for 15 days, are planned. One leaves New York July 13th and returns July 27th. The second leaves New York August 13th and returns August 27th. The price of these tours is \$475 which includes air fare, lodgings, all meals; this unusually low price is designed for the union member's pocket.

Those interested should contact the Mexican Tours Department, ATA American Travel Association, 11 West 42 Street, New York City; Oxford 5-9360.

Congratulations!

Mr. and Mrs. Robert Sohnen (Rita was former AGMA's Financial Secretary) are the proud parents of a second child, Barbara Carol, born May 16th.

Murray and Frances Bilmes (Murray was Assistant Executive Secretary of AGMA until he decided to resume his law practice) have added a daughter to the family; Orah Rachel was born March 22, 1961. The Bilmes family makes its home in Pine Bush, New York.

AGMA chorister Geraldine Barretto was married to Robert F. Finn on April 29, 1961. The happy couple will take up residence in Boston.



Left to right: Merce Cunningham, Maria Tallchief and Igor Moiseyev receive the congratulations of Philip H. Coombs, Assistant Secretary of State for Educational Affairs. The dancers were cited by Dance Magazine for their contribution to understanding among nations.

27 AGMA Student Awards Announced

Twenty-seven student awards . . . three more than in 1960 . . . have been made by AGMA this year to outstanding music students throughout the country. The awards grant union membership to winning students when they begin their professional careers in fields in the jurisdiction of AGMA. The awards, which waive initiation fees, help talented young people make the transition from the student level to the professional one, and are highly regarded by music educators and university officials, as well as by the students themselves.

Winners of 1961 prize-winning award certificates are: Bernard F. Wurger, singer, (*Jordan College of Music*); George J. Ross, instrumentalist, (*Virginia State College*); Carol Sommerling, pianist, (*Knox College*); Karla Fleck, dancer, (*Millikin University*); Elise Alice Tashjian, soprano, (*Los Angeles Conservatory of Music*); Karen Cobbett, soprano, (*Muskingum College*); Sarah Harvey, soprano, (*Baylor University*); Flanola Frink, soprano, (*Louisiana State University*); Charles Curtis, bass-baritone, (*State University of Iowa*); Joyce Malicky, singer, (*University of Kansas*); Arthur Myquist, instrumentalist, (*University of Wyoming*); Raymond McGuire, tenor, (*Catholic University of*

America); Charles Wright, baritone, (*Ouachita Baptist College*); Lemoine Taylor, instrumentalist, (*University of Redlands*); Lawrence Holdridge, pianist, (*Ithaca College*); Nancy Walz, singer, (*Ohio State University*); Christopher Wesit, instrumentalist, (*New York State College of Education*); Peter Mark, violinist and singer, (*Columbia University*); David Lee Baxter, instrumentalist, (*Western Michigan University*); Orville White, baritone, (*University of Southern California*); Lynne Crusan, mezzo-soprano, (*University of Miami*); Donna Robins, singer, (*Oklahoma State University*); Patrick Shelby, baritone, (*Drake University*); Ilma Gay Arnold, singer, (*St. Louis Institute of Music*); Frances Powell, soprano, (*Michigan State University*); Joyce Wingate, soprano, (*Queens College*); Chieko Kikuchi, dancer, (*Juil-liard School of Music*).

Mail Call

One of AGMA's oldest members, Louis Oreskes, is recuperating from a serious illness in a convalescent hospital on the West Coast, and in a month's time will take up residence at the home of his brother-in-law, Herman Tappo, also an AGMA member. Mr. Oreskes would wel-

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 **.

O P E R A

- 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
- Brooklyn Academy of Music
30 Lafayette Avenue, Brooklyn 17, . Y.
- Bronx Civic Opera and
Symphonic Foundation, Inc.
1481 Westchester Avenue
Bronx 72, New York
- 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
- 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 Rhode Island
383 Broadway, Providence, R. I.
- Civic Opera Association of St. Louis
6506 Delmar Blvd., St. Louis, Mo.
- Connecticut Opera Assn.
Bushnell Mem. Auditorium, Hartford, Conn.
- Clarence E. Cramer — Opera Festival
306 South Wabash, Chicago, Ill.
- Dallas Civic Opera Association
309 Browder, Dallas, Texas

come a word of cheer from his friends in AGMA; he can be addressed c/o Herman Tappo, 1018 North Havenhurst Drive, Hollywood, California.

Louis Oreskes, at 75, recalls his membership in the White Rats back in 1913; he became a charter member of the Grand Opera Choral Alliance, and later a charter member of AGMA. AGMA extends its best wishes for continued improvement to its long-time member.

Managements Under AGMA Agreements

- ★Dayton Opera Association, Inc.
Lester Freedmon, 15 E. Second Street,
Dayton, Ohio
- 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.
- ★Fine Arts Opera Theatre of Rhode Island
139 Madison Street, Providence, R. I.
- Florentine Opera Co. of Milwaukee
3522 N. Fratney St., Milwaukee, Wisc.
- Fort Worth Opera Assn.
1205 Lake W. Lancaster, Fort Worth 3, Tex.
- Goldovsky Grand Opera Theatre
120 Amory St., Brookline, Mass.
- Albert B. Gins (Puerto Rico)
36 West 44 Street, New York City 19
- 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.
- Lower Eastside Neighborhood Association
214 East 2nd Street, New York City 9
- Lyric Opera of Chicago
20 North Wacker Drive, Chicago, Ill.
- Lyric Opera of Los Angeles
3670 Ventura Canyon Avenue
Sherman Oaks, Calif.
- Metropolitan Opera Assn.
39th St. & Broadway, New York City
- Mobile Opera Guild
6 Spring Bank Road, Mobile, Ala.
- Monmouth Opera Festival
Ansonia Hotel, 2109 Broadway, N. Y. C. 23
- 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.
- Rhode Island Opera Guild
78 Marshall Street, Providence, R. I.
- Alfred Rosinger
167 Sheridan Ave, Paterson, N. J.
- Richmond (Staten Island) Opera Co.
26 Bay St., Staten Island 1, N. Y.
- Russian Chamber Opera Ass'n., Inc.
212 Presidio Ave., San Francisco 15, Calif.
- ★★San Francisco Opera Association
War Memorial Opera House,
San Francisco, Calif.
- Santa Fe Opera Association
P.O. Box 1654, Santa Fe, New Mexico
- Shreveport Civic Opera Association
P.O. Box 1129, Shreveport, La.
- Socieda 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.
- ★Spring Opera of San Francisco, Wm. Kent III
War Memorial Opera House,
San Francisco, Calif.
- Sun State Opera Federation, Tampa
2201 Central Avenue, Tampa, Fla.
- Sutro Guild Productions
4900 Wilshire Blvd., Los Angeles 5, Calif.
- Symphony Society of San Antonio
916 Maverick Bldg., San Antonio, Tex.
- ★Toledo Ohio Opera Association, Inc.
Lester Freedmon, 611 Jefferson, Toledo, Ohio
- 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 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
- 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.
- Pilar Gomez—c/o Clive J. Davis
575 Madison Avenue, New York City 22
- Jose Greco
224 West 49th St., New York City 19
- Hampton Arts Theatre, Inc.
119 West 57th St., New York City 19
- Hollywood Bowl Dancers (Stephen Papich)
c/o Hollywood Starlight Productions,
2301 No. Highland Ave., Hollywood, Calif.
- Robert Joffrey Ballet
434 Sixth Avenue, New York City
- Myra Kinch
12 Liberty Place, Weehawken, New Jersey
- Les Ballets Africains
- ★Les Grands Ballets Canadiens
- Lola Montes
1529 No. Commonwealth Ave., Los Angeles
27, Calif.
- Marcel Marceau-Compagnie De Mime
- National Ballet Guild of Canada
73 Adelaide St. West, Toronto, Canada
- New York City Ballet Company
130 West 56th St., New York City 19
- Istvan Rabovsky
225-12 137th Avenue, Laurelton, Long Island
- Goyo Reyes-Escudero Company
Consolidated Artists Corp.,
30 Rockefeller Plaza, New York
- Royal Ballet
- Royal Danish Ballet Company
- San Francisco Ballet
378—18th Ave., San Francisco, Calif.
- Santa Monica Ballet Guild
428 Gretna Green Way, Los Angeles 49, Calif.
- Zachary Solov Company
Hurok Attractions, 730 Fifth Avenue,
New York City 19
- Marina Svetlova
116 East 88th St., New York City 28

PROFESSIONAL CHORUSES

- 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
- ★Ray Conniff Chorus
c/o Rann Productions, Inc.
15445 Ventura Blvd., Sherman Oaks, Cal.
- Milton Goldin
7901—35th Ave., Jackson Heights 72, N. Y.
- Hunter College Concert Bureau
Park Avenue at 69 Street, New York
- 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

BALLET

- American Ballet Theatre
1790 Broadway, New York City 19
- Ballet Espagnol Ximenez-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

Managements Under AGMA Agreements

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

Mitzelfelt Chorale
709 Locust, Pasadena, Calif.

New York Pro Musica Antiqua
865 West End Ave., New York City 25

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

Gregg Smith Singers
1949 Westwood Blvd., W. Los Angeles, Calif.

Roger Wagner Chorale
10625 Taranto Way, Los Angeles 24, Calif.

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

AMATEUR CHORUSES (Covers AGMA soloists only)

Cantata Singers
74 Trinity Place, New York 6

Collegiate Chorale, Inc.
130 West 56th Street, New York 19

Dessoff Chorus
130 West 57th Street, New York City 19

Interracial Fellowship Chorus
426 West 58th Street, New York 19

Juilliard School of Music
120 Claremont Avenue, New York 27

Masterwork Chorus
11 South Street, Morristown, New Jersey

The Oratorio Society of New York
915 Carnegie Hall, New York 19

SYMPHONY ASSOCIATIONS

Buffalo Philharmonic Orchestra Society
Kleinhans Music Hall
Buffalo, New York

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.

San Francisco Symphony Ass'n.
War Memorial Opera House,
San Francisco, Calif.

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 MANAGERMENTS

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. Betha 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)
165 West 57 Street, 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

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
111 West 57 Street, New York City 19

General Artists Corporation
640 Fifth Avenue, New York City 19

Robert M. Gewald
1 West 58 Street, New York City 19

Sylvia Hahlo Theatrical Agency
745 Fifth Avenue, New York City 22

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

Hans J. Hofmann
55 West 42nd St., New York

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

Inter-Allied Artists Corp.
119 West 57th 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

Meyer Management Corporation
111 West 57 Street, 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

Sardos-Fisher Management Corp.
253 West 72nd Street, New York City

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

Seymour Sokoloff
545 St. Charles Ave., New Orleans 12, 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
51 East 78th St., New York City 23

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

Ronald Wilford Associates, Inc.
165 West 57 Street, New York City 19

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

Alfred Zega
250 West 57th St., New York City 19

OTHER

Ojai Festival

AMERICAN GUILD OF MUSICAL ARTISTS

1841 Broadway New York 23, New York