

AGMAZINE

VOLUME XVII, No. 5

OFFICIAL ORGAN OF THE AMERICAN GUILD OF MUSICAL ARTISTS
A Branch of the Associated Actors and Artistes of America, Affiliated with the AFL-CIO

JUNE, 1965

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Brownlee

1st Vice-President



London

2nd Vice-President



Heifetz

4th Vice-President



Hoepfel

5th Vice-President



Vellucci

Treasurer



Davidson

Recording Secretary



Shirley

Officers, Board Members Elected

AGMA members have elected national officers and 29 representatives on the Board of Governors, in a nation-wide secret ballot. 839 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.

Here's how the voting went. Names of elected officers and Board members appear in larger letters.

OFFICERS

President

JOHN BROWNLEE	598
Robert Ackart	223
Write-Ins	3

First Vice-President

GEORGE LONDON	783
Write-Ins	15

Second Vice-President

JASCHA HEIFETZ	794
Write-Ins	5

Fourth Vice-President

ELISABETH HOEPEL	762
Write-Ins	8

Fifth Vice-President

LUIGI VELLUCCI	512
Floyd Worthington	264
Write-Ins	1

Treasurer

LAWRENCE DAVIDSON	751
Write-Ins	5

Recording Secretary

GEORGE SHIRLEY	604
Herbert Kummel	201
Write-Ins	1

MEMBERS OF THE BOARD OF GOVERNORS

New York Area

(Solo Singers—6)

REGINA RESNIK	375
DAVID LLOYD	335
GABOR CARELLI	331
SALVATORE BACCALONI	309
LLOYD HARRIS	286
MURIEL GREENSPON	243
Henry Cordy	177

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Ames



Baccaloni



Backgren



Baker



Brock



Butler



Carelli



Conlon



Cosenza



deForest



Dembaugh



DeWindt

Hy Notes



The Rockefeller Brothers Fund issued, early in March of this year, a comprehensive report on the problem, goals, and method of progress for non-profit professional performing arts organizations, including theatres, symphony orchestras, operas and dance companies.

This field was chosen because, in the words of the report, "the arts are not for a privileged few but for the many; their place is not on the periphery of society but at its center." The report found that few Americans see live professional performances, which are mostly seasonal, and that today's so-called cultural expansion is mostly in the amateur groups. The following conclusions are reached by the report:

(1) That ultimately the performing arts must be a year-round undertaking with permanent companies for each of the arts in addition to those already in existence.

(2) That the high rate of unemployment in this field is due to the short seasons and lack of finances and that most performers are poorly paid in proportion to their skills and training.

(3) That there is a lack of proper organization in the producing companies and, in most cases, inadequate physical facilities for performances, even with the current increase in the building of cultural centers.

Among the many suggestions proposed to alleviate this deplorable situation, the report calls for changes in the copyright laws, abolition of the 10% admission tax, and an increase in governmental support at the local, state and federal level. It also calls for increased contributions from corporations since, at the present, only 3 or 4% of corporate contributions for all charitable causes go to the arts. The foundations are also called upon to participate to a larger extent than they have heretofore. Furthermore, no more than 2% of the nation's total philanthropic giving, or about \$200,000,000 a year, goes to cultural projects. Therefore, a sharp increase in this area is necessary.

The report recommends the development and maintenance of a number of companies, that would operate on a 12 month basis including, from AGMA's point of view, 50 symphony orchestras, 6 regional opera companies, 6 regional choral groups and 6 regional dance companies. All these would be in addition to the existing producing organizations. These new performing groups would need annually, after considering their

by Hy Faine
National Executive Secretary

potential box-office take, somewhere between \$40,000,000 and \$60,000,000 additional funds from other sources. For a country as wealthy as ours, this is a pitifully small amount and represents only one-hundredth of 1% of the nation's present annual income.

AGMA applauds the detailed character of the report and its carefully considered recommendations. We express our deep appreciation to the Fund, to the many individuals who served the 30 man panel, representing the Arts, Humanities, Business and Labor, and to those who wrote special papers, and to the hundreds who were interviewed.

I urge all AGMA members to buy a copy of "The Performing Arts: Problems and Prospects," published by McGraw-Hill Book Company, and which in the paper-back edition costs only \$1.95. Then be sure to read it.

1st International Meeting

Some 70 delegates from 21 countries of Europe, North America, Latin America, Middle East and Asia, representing over half a million union members, conferred in Brussels March 8 through 11, 1965. This is the first time that representatives of union members in the entertainment field have met in an International Conference, which was sponsored by the International Confederation of Free Trade Unions (ICFTU).

Earlier, the Inter-American Federation of Entertainment Workers had held a Western Hemisphere Conference, and the Brussels Conference was an attempt to do on a world basis what had been done in the North-Central-and-South America meeting. Significant in the Brussels' proceedings was the establishment of a permanent international trade secretariat, grouping entertain-

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AGMA ZINE

SANDRA MUNSELL, Editor

VOLUME XVII, No. 5

JUNE, 1965

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2nd Vice-President
BETTY STONE
3rd Vice-President

ELISABETH HOEPEL
4th Vice-President
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Fischer



Fox



Greenspon



Harris



Hicks



Hinshaw



Jordan



Kerin



Lloyd



Lucas



Maloney



Radic



Resnik



Rifugiato



Smith



Sullivan



Zide

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Chicago Area

(Solo Singers—2)

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Margaret Lukaszewski	30
Carlo Magno	6
Write-Ins	1
(Choristers—1)	
FRANK BAKER	22
Lorraine Erdman	16
Nancy Carlyle Osborn	9
Dolores Gunderson	8
Write-Ins	2

Los Angeles Area

(Solo Singers—2)

BRIAN SULLIVAN	64
PAUL HINSHAW	45
Charles Gonzales	41
Phyllis Althof Brill	32
Jack Vander Laan	23
(Choristers—2)	
JOHN RADIC	62
CHARLOTTE DEWINDT	59
William Felber	56
Eugene Riese	24
Write-Ins	2

Washington, D. C.-Baltimore Area

(Solo Singers—1)

SUZANNE MEINTZER BROCK	11
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Philadelphia Area

(Chorister—1)

WYNEMA MCKINLEY FOX	48
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New England Area

(Solo Singers—1)

WILLIAM J. CONLON	13
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New Orleans Area

(Solo Singers—1)

ARTHUR COSENZA	42
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Pittsburgh Area

(Choristers—2)

CORNELIUS RIFUGIATO	17
FRANK A. KERIN	13
Elan Demas	12
Theresa Vaporetti	8

RESUME OF VOTING

A total of 892 ballots was received, with 53 of them void. Voting by Areas reveals the following:

New York	471
Chicago	70
Los Angeles	112
Washington, D. C.-Baltimore	13
Philadelphia	50
New England	15
New Orleans	44
Pittsburgh	25
San Francisco	39
Total valid ballots	839

Invalid Ballots

Arrived too late	7
Arrears in dues	26
Unsigned envelopes	5
No ballot in envelopes	9
Honorable Withdrawal	2
Associate Members	1
Incorrect form	1
Voted twice	2
Total invalid ballots	53
Total ballots received	892

AGMA HONORS TWO MEMBERS

The Belasco Room at Sardi's in New York City was the occasion, Monday, May 17th, of AGMA's Annual Merit Award Dinner. Richard Bonelli and Ruthanna Boris were duo recipients of the award. The dinner had been planned for a February evening but had to be deferred because Mr. Bonelli's schedule did not call for him to be in the East until May. With the date set for May 17th, Mr. Bonelli was unable to attend because of illness. Frank Forrest accepted the award for Richard Bonelli.

When Mr. Bonelli is East in the fall, he will be invited to sit in at a Board of Governors meeting, where AGMA's appreciation of his efforts and service to the Guild since its "founding" days will once again be expressed.

Mr. Brownlee opened the meeting on a serious note, reading the text of an AGMA Award 'In Memoriam' to Howard M. Laramy, its late Assistant Executive Secretary. "As you probably know," said President Brownlee, "Howard did not have an immediate family. He has a sister whom we hoped would be able to receive this Award, but she is ill, and it has been decided that this scroll should hang in the AGMA office in memory of Mr. Laramy."

The scroll reads:

AGMA AWARD

*In Memoriam
to*

HOWARD M. LARAMY
1895 - 1964

For his devotion to the performing arts, first as an artist and later as Assistant National Executive Secretary of AGMA.

For his unflinching belief in the lasting importance of Art and Artists.

For his warm sympathy with the problems of the Artist and his loyal conscientious service to AGMA.

For his contribution to the betterment of such working conditions of the Guild he served so faithfully.

Done in the City of New York, N. Y., this first day of March, Nineteen hundred and sixty-five.

John Brownlee, President

Hy Faine, National Executive Secretary

Robert Ackart proposed that the assembly rise in a one-minute's silent tribute to Howard Laramy, which proposal was immediately acted upon. Victor Andoga then spoke in praise of Howard Laramy, reviewing the early years of his acquaintance with the late AGMA official, when Mr. Laramy was a singer with the American Opera Company. Mr. Brownlee concluded the tribute to Howard Laramy with "I am sure it is the

unanimous wish of this Board that the scroll hang in the AGMA office where it can always be before our eyes."

President Brownlee then came to the main purpose of the occasion . . . "to honor two famous AGMans who have been nominated by a special committee who go into the study of the recommendations of these Awards." Committee members are Abba Bogin, Hy Faine, Edson Hoel, Betty Stone, DeLloyd Tibbs, Luigi Vellucci. Mr. Brownlee then recounted a few facts about Richard Bonelli, who joined AGMA in 1936, a "Founding Father." He served as First Vice-President in the early 1940's and is currently an active member of AGMA. He emphasized, "We have to let you young people know that people like Dick Bonelli, Lawrence Tibbett and Richard Crooks, and our two beloved friends whom we honored last year, Frank Chapman and Gladys Swarthout, put their careers on the line to build AGMA into what it is today."

Mr. Brownlee then read the words of the AGMA Award, as follows:

A G M A

ANNUAL MERIT AWARD

presented to

RICHARD BONELLI

For his outstanding achievements in the field of the musical arts,

For the high standard of his accomplishments and devotion to his art,

For his leading role in helping to found AGMA and for his years of active service in the field of AGMA's jurisdiction,

For his contribution to the betterment of the members working conditions and to the status of the union.

Done in the City of New York, N.Y. this fifteenth day of February, nineteen hundred and sixty five.

John Brownlee, President

Hyman Faine, National Executive Secretary

Frank Forrest, in accepting the award on behalf of Richard Bonelli, said "Dick is very proud and very happy to see the fruits of his ideas and his efforts, combined with those of his colleagues of those days who worked day in and day out, to work towards the organization of this wonderful organization! . . . Dick asked me to tell you how deeply he appreciates this distinction and this Award. "Mr. Forrest remarked that as a co-partner of the Empire State Music Festival, it had been a pleasure to be able to engage many AGMA members, that the Festival has been interrupted but "we have not given up trying and I hope in the not too distant

future, we will be around."



Frank Forrest and John Brownlee

future, we will be around."

In presenting the Award to Ruthanna Boris, Mr. Brownlee, described her as "one of the bravest souls in our whole company." He referred to her years with the Metropolitan Opera ballet, and to her forming her own company when she left the "Met," only to suffer an extreme hardship . . . "physically, for a dancer especially, which could have discouraged many people but she stood with her head high and overcame it, and never lost the main purpose of her own life . . . to dance and to contribute something towards her art by passing it on to young people." He then read the text of the Award to Miss Boris, which follows:

A G M A

ANNUAL MERIT AWARD

presented to

RUTHANNA BORIS

For her outstanding achievements in the field of the musical arts,

For the high standard of her accomplishments and devotion to the art of dance,

For her years of active service in the field of AGMA jurisdiction,

For her contribution to the betterment of the members working conditions and to the status of the union.

Done in the City of New York, N.Y. this fifteenth day of February, nineteen hundred and sixty five.

John Brownlee, President

Hyman Faine, National Executive Secretary

Mr. Brownlee then said that he had for-

WITH MERIT AWARDS

gotten to mention that Miss Boris had been an active member since 1940, that she was a member of AGMA's Board of Governors from 1943 to 1959, and in addition to her solo appearances with the Metropolitan Opera Ballet, she had been featured with the Ballet Russe de Monte Carlo (1943-1950) and was a choreographer and soloist with the New York City Ballet.

Mr. Faine then detailed the situation in the 1940's to illustrate what Ruthanna Boris did, in terms of AGMA. When AGMA was founded, "it was founded by stars of the concert field, the instrumental field and the opera field . . . there were no dancers among the original founders. It was essentially a union of singers and instrumentalists. What Ruthanna did was to bring into AGMA the dance world and this was not an easy



Ruthanna Boris and John Brownlee

1st International Meeting

(Continued from Page 2)

ment workers' trade unions throughout the free world.

The Executive Board of the International Trade Secretariat for Entertainment Trades Unions was elected, as follows: *Continental Europe*: Sante Mattei (Italy), L. Sterringa (Netherlands); *Great Britain*: Robin Richardson; *South America*: Hector M. Spina (Argentina); *North America*: Hy Faine (United States); *Central America and Mexico*: Rafael Camacho Guzman (Mexico); *Middle East*: N. Kutucuoglu (Turkey). Entertainment unions of the remaining regions, Africa, Asia and Australasia, will make their nominations at a latter date.

task, because the dance world, in the 40's, was essentially a foreign field."

Miss Boris reviewed the early difficulties of dancers on tour in the 40's and told how they tried to get better travel conditions, checked with the railroad and found they were traveling on second-class tickets, and sat down and wrote a letter to AGMA. This was the way they handled their problems "and AGMA would answer each time." "Very often we had to sit the younger dancers down, who would complain, and tell them 'you should have been here when things were rough.' I think it was good to tell them that once in a while!"

Miss Boris then revealed that she is going to the University of Seattle to start a school of dance, in connection with the Arts and Sciences. At Emile Renan's prompting, Miss Boris told about dance therapy which she did on a voluntary basis at Jacoby Hospital, arriving with records and asking if she could dance with the patients. Now she is at work at a school in Manhattan, with 23 children who are especially selected. "The children are very open and they bring all their problems in and we turn it into dancing. Once they trust us, you can teach them something. This is another whole part of dancing." She hopes to do training in this work as part of her teaching in Seattle.

There was warm applause from everyone for the radiant Miss Boris, and tributes from Messrs. Pechner, Renan, Bogin, Pyle, Harris, and from Pearle Goldsmith. The meeting adjourned in a spirit of warm fellowship and renewed dedication.

Opera Workshops

The Opera Workshops listed below have met the standards for workshops, as defined by AGMA's Board of Governors. Members may appear *only* with workshops on AGMA's Accepted List.

- Clark Center Opera Workshop
840 Eighth Avenue
New York, N. Y. 10019
- Heights Opera Workshop
63 Cranberry Street
Brooklyn, New York
- La Puma Opera Workshop
220 West 98 Street (7C)
New York, N. Y. 10025
- Laurenti Opera Players Workshop
147-32 84th Drive
Jamaica, Long Island, N. Y. 11435
- Messina Opera Workshop
P. O. Box 172
Jamaica, New York 11435
- Music Drama Workshop
175 West 76 Street (12D)
New York City
- Opera Workshop of Jesse Straus Center
270 West 70 Street
New York City
- Ruffino Opera Theatre and Workshop
35 West 56 Street
New York, N. Y. 10019

The basis for qualifying on AGMA's Accepted List is outlined in detail in AGMAZine, issue of February, 1965.

As other workshops qualify, they will be added to this list. It is expected that the Committee which has been set up to explore workshop performances in the dance field will make its report in a future issue of AGMAZine.



At Brussels Conference (left to right): Milton Weintraub (A. T. P. A. M.) Al Hardy (I. B. E. W.), Richard Walsh (I. A. T. S. E.), Herman Kenin (President, A. F. M.), T. L. Littlewood (General Secretary, British Association of Broadcasting Staffs), Dana Andrews (President, S. A. G.), Stanley Ballard (A.F.L.), Angus Duncan (A. E.), Hy Faine (A. G. M. A.). Present from America but not there for the picture were Morty Becker (Counsel for A. G. M. A. and A. F. T. R. A.), Jack Dales (Executive Secretary, S. A. G.), Donald Conaway (Executive Secretary, A. F. T. R. A.).

Labor Organized to Support "Met" at Stadium

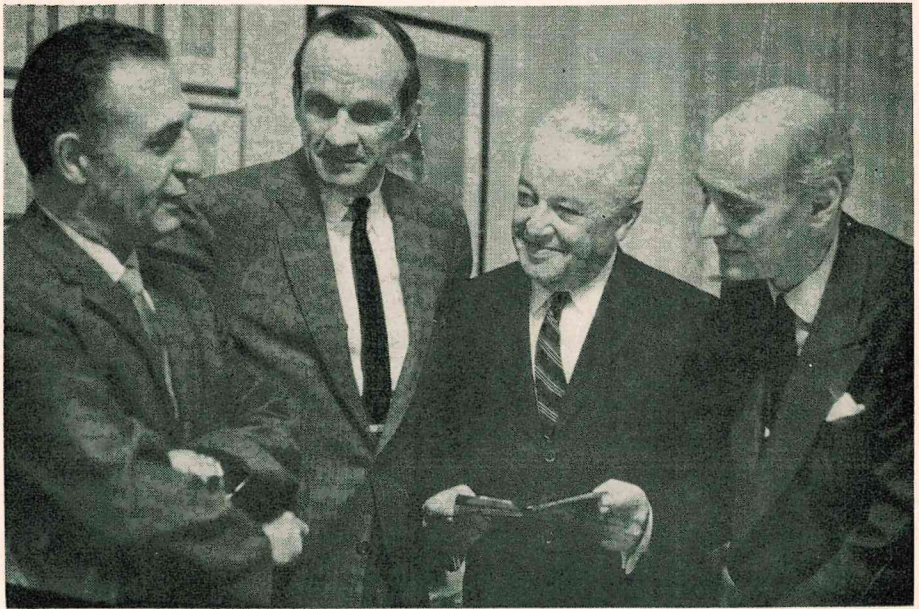
The Metropolitan Opera's Lewisohn Stadium concerts have the enthusiastic backing of organized labor . . . the result of proceedings which began in January of this year, when the "Met" called a meeting of all unions in the house. Its purpose was to implement the programs at the Stadium and to encourage all labor union members to attend with their families.

The coming of the "Met" to Lewisohn Stadium was hailed by the delegates, officers and Executive Board of the New York City Central Labor Council, whose Delegates' Council meeting on February 18, 1965 unanimously passed a resolution supporting the seven-week summer season. AFL-CIO members and their families will have special opportunity through their unions to purchase tickets.

A Special Entertainment Union Committee was formed, with Milton Weintraub, Executive Secretary of A. T. P. A. M. as Chairman; Mr. Weintraub later resigned and AGMA's Hy Faine was made Chairman. Members of the new Committee are Al Manuti, president, Local 802, A. F. M.; Walter Diehl, representing Richard Walsh, president, I. A. T. S. E.; Thomas Fitzgerald, President, Martin Levine and George McCormack, Business Managers, Local 1, I. A. T. S. E.; Anthony Cassar, President, Theatre and Amusement and Cultural Building Service Employees, BSEIU; Milton Weintraub, Secretary-Treasurer, Local 18032, A. T. P. A. M.; Carl Harms, representing Angus Duncan, Executive Secretary, A. E.; Frederick O'Neal, President, A. E.; John Reynolds, representing James Murphy, Secretary-Treasurer, Local 751, Treasurers and Ticket Sellers, I. A. T. S. E.; John Hall, Business Agent, Local 798, Make-Up Artists and Hair Stylists, I. A. T. S. E.; Beatrice Richer, Secretary, Local 1115-C, Amusement Clerks and Concessionaires Employees.

Within this large body, a Special Committee was selected, consisting of Chairman Faine, Andy Clores (United Scenic Artists), Martin R. Levine (Local 1, I. A. T. S. E.), Paul Porter (Actors' Equity), Vince Rossitto (Local 802, A. F. M.).

Letters were sent by Hy Faine and Morris Iushewitz, Secretary of the New York City Central Labor Council, out-



—Photo by Alen MacWeeny

PROGRAM IS AGREED upon for New York City AFL-CIO participation in the Metropolitan Opera Lewisohn Stadium Opera summer concerts opening on June 21. Meeting in the offices of the Metropolitan Opera are (from left) Hy Faine, Chairman of the Special Entertainment Union Group for Stadium concerts; Anthony A. Bliss, President, Metropolitan Association; Morris Iushewitz, New York City Central Labor Council; Rudolph Bing, General Manager, Metropolitan Opera Association.

lining advantages of the plan in terms of unlimited choice of evenings and delivery of tickets to purchaser.

The benefits to AGMA members of this Stadium season are obvious. It enables the "Met" to give full time, year 'round employment to everyone at the house on 39th Street . . . an important foundation stone to getting a 52-week contract. Further, all of labor is concerned with the leisure time welfare of members and their families. Since the Stadium has traditionally been "the people's" concert stage, it is fitting that organized labor should welcome the opportunity to support the 1965 summer season at the Stadium. Rudolph Bing, General Manager of the Metropolitan Opera Association, has always wanted to accommodate the many people who are turned away because of the opera house capacity, and the Stadium series offers this opportunity at down-to-earth prices . . . fifty cents to \$4.50!

Maxium participation of union mem-

bers is sought and members of the Entertainment Union Committee are in contact with unions throughout the city, organizing ticket plans for the seven weeks' season.

Amendment to 4A's Constitution

606 valid ballots were cast on AGMA members in the recent Referendum on the Amendments to the 4As Constitution. 497 members voted for Proposed Amendment C, thereby joining the majority in AE and AFTRA; 73 voted for Proposed Amendment B, and 36 for the present Article XIV(A). The new Amendment provides that (1) an amendment may be initiated by the International Board or by any branch as follows: by a 2/3 vote of total membership of the branch's governing board or by 500 members in good standing (or 10% of the membership in good standing, whichever is the lesser but in no case less than 50 members).

Vilella Speech Accepting Dance Magazine Award

Dance Magazine made its annual awards at a party held March 22nd at the New York Athletic Club, at which Edward Vilella, Peter Gennaro and John Butler were honored. Gian-Carlo Menotti accepted the award for John Butler, who was ill.

Edward Vilella's acceptance speech, reproduced here in part, is worthy of the interest not only of AGMA's dancer-members but of all members:

"I want to accept this not for me, but for myself as a product of our dance world. I consider myself very lucky to have grown up in this particular age. I am lucky to have known and worked for people such as Lincoln Kirstein, our director of New York City Ballet; naturally George Balanchine; the School of American Ballet—and the teachers I've studied with there. For me to accept this award for myself is not fair. I take it in the name of the dance environment that I am a part of and a product of.

"At one point in my growing-up my parents were against the idea of my being a dancer. They said, 'It's a precarious occupation for a man.' I said, 'Well, give me a chance, let me try it until I'm 28. I have a degree now. And when I'm 28 there's still time for me to run back to school to get a doctorate in something, and be a 9 to 5 somebody.' They said 'no' and I said 'yes.' So here I am, right, here, at 28!

"I'd like to thank the numerous, wonderful people who have had and have faith in me. I say 'thank you' to Papa Shawn. When I was still a member of the corps de ballet he invited me to Jacob's Pillow, and he asked me to dance there—anything I wanted, with whomever I wanted. And I grew there. I developed the confidence there to come back to that tremendous, frightening organization called the New York City Ballet and try more. He gave me, along with many other people, an awareness of myself and a confidence in myself—to allow me to think about myself.

"When I first joined New York City Ballet, one of the first things I did was Stars and Stripes. And I enjoyed it very much. Very flashy. Lots of smiles. And I jumped—I jumped and I jumped. But when, about three and a half or four years ago now, I was first given major roles—roles like the Prodigal Son—I realized that then I had responsibilities that were far greater. It was bad taste I think now, to work the way I did, but bad taste is very easy. I thought then that I would try to change my direction. I was afraid. However, a lot of people—the people I was talking about earlier—had faith in me, and if they could feel that way it was certainly up to me to do something. And I did, I changed my direction, about three and a half years ago. And I'm

very happy to have gotten this Award now, because it reaffirms that faith that other people have had in me, and the faith I had in myself.

"I've gotten into the habit of looking at myself each year. Last year's goals have been reached, some of them, certain of them, and accomplished. However, last year's goals are no longer today's, and there are other goals and other challenges. So, in that way I find myself back in the same reaching place, I hope that this feeling stays with me always, because the richness of dance, I think, is that it is so complex—it has so much to offer. I can't think any other way; but that's the way I always want it.

"I'm very happy to get this Award, because I was a jumper, and now I'm a little more than a jumper, and I hope to be far more next year and the year after. And, as an American, as an American-born and trained dancer. I hope ten years, twenty years, however many years later, that people will remember me not only as a very good dancer but as someone who was attempting to arrive at a standard—to arrive at certain values so that other people can start from there. I think it's like the four-minute mile. There are going to be far greater dancers than I. There are going to be better dancers in ten years from now than there are today or ever were. And I just hope that in my way I can dance here in America so that I leave a certain standard, not only a technical standard, but a quality of complete theater in ballet. I hope that this will be my contribution in the years to come.

CEC Elections of Officers, Committee Members

The Canadian Executive Committee has announced results of its recent election, as follows:

Officers: Chairman, Paul Kligman; Vice-Chairman, Tony Van Bridge; Secretary, Joyce Hill. Officers serve for one year.

The following members were elected to the Canadian Executive Committee for a two-year term, terminating December 31, 1966: *General Representatives:* Larry Beattie, Mervyn Blake, Robert Christie, Bill Cole, Amelia Hall, Joyce Hill, Paul Kligman, Tony Van Bridge. *Opera Representatives:* Patricia Rideout, Jan Rubes. *Ballet Representatives:* Gayle Lepine, Len Stepanick. *Stage Manager:* Grania Mortimer.

The following members were elected to the CEC for a one-year term, terminating December 31, 1965: *General Representatives:* Vernon Chapman, Ken Pauli.

Barnes Assumes AGMA West Coast Representation

Lee Harris, for many years representative of AGMA and Actors' Equity in Los Angeles, has been forced to resign as AGMA's representative because of the growth of both unions and the mounting pressure of work which naturally accompanied this growth. At the recommendation of the Los Angeles Executive Committee and of Hy Faine, Francis Barnes, who had been aiding Lee Harris in AGMA matters, will now be full time representative for the Guild.

At its meeting on May 3rd, the Board of Governors voted Lee Harris Honorary Membership in AGMA. In advising Lee of this, Hy Faine wrote, "As the Constitution states, it (i. e. Honorary Membership) is given 'to persons who have rendered distinguished services to the Guild or to the profession.' The Constitution also states that it may be given to 'persons in sympathy with the objectives and purposes of the Guild.' On both counts, all of us have no doubt whatever that you meet the standards and have performed both distinguished services and are in sympathy with AGMA's objectives."

The good wishes of all AGMAs are heartily extended to Lee Harris and Francis Barnes, for continued success in representing Actors' Equity and AGMA in the Los Angeles Area.

The following members, elected to a two-year term in the 1963-64 elections complete the CEC: *General Representatives:* Larry Mann, Walter Massey, Howard Mawson, Ed McNamara, Gerard Parkes, David Renton; *Opera Representatives:* Alan Crofoot, Andrew MacMillan; *Ballet Representatives:* Ronald Pare, Frank Rodwell; *Stage Manager:* Jean Roberts.

Wedding Bells

Congratulations and best wishes to Mr. and Mrs. Michael Fox Maule, who were married in New York City on March 2nd. The bridegroom is the well-known dancer and choreographer, former premier danseur of the Metropolitan Opera Ballet, a leading dancer with the New York City Ballet. The bride, as Joan Watson, appeared in several Broadway plays and TV productions.

The Artist IS The Union

(This Article is reduced and, in part, paraphrased by James Deere, AGMA Member from that by Mr. Tyler McVey, President of the Los Angeles Local of AFTRA. The original was reprinted in the January issue of Stand-By, the official Bulletin of the New York Local of AFTRA.)

There seems to be much variety in the positions AGMA members take in relation to their employers and their union; there is much question as to how one can give what is due to both and at the same time retain some integral portion of self. One artist said he felt "trapped" between the two.

But the artist is the union. How, then, can he be "trapped" between management and himself?

There may be some die-hard unionists whose only sense of responsibility is to the union. I suspect, however, there are more at the other end of the spectrum . . . those who, to protect their standing with the one who pays their salaries, dare not represent any but his position in their union relationships.

This creates interesting differences between the various AGMA shops. In two consecutive meetings of our Board of Governors last year, the Board heard, on one Monday, a shop which had petitioned to protest their management's handling of overseas per diem, and the very next Monday, a shop which had voted to request the Board to approve *waiver* of overseas per diem!

How do we explain such differences? One explanation might lie in the degree of success with which management is able to deploy his secret weapon—*paternalism*.

How does the paternalism work in AGMA's field? The artist is sold on the idea that he is part of a team, artistic and otherwise. If susceptible, he is convinced that he has a personal friend in management. He is occasionally feted and fed, to the subtle counterpoint of, "This relationship is as solid as your loyalty to me in union matters." Thus management proceeds to make union activity suspect.

The day comes when the Delegate is obliged to send AGMA a penalty claim against the employer, or an artist lets it be known that he favors increased benefits in the next Basic Agreement. This, to management, becomes "troublemaking," and everyday rights and responsibilities of union members are whispered about the company as, "The Delegate is actually hurting us," or "He's not being a team-player," which may mean, "He's threatening my friendship."

(Continued on last page)

Managements Under AGMA Agreements

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

OPERA

- After Dinner Opera Company
550 Fifth Ave., New York City
- American Opera Company,
513 Burlingame St., Los Angeles, Calif.
- American Opera Society, Inc.
50 Central Park West, N. Y. C.
- Baltimore Civic Opera Co.
510 Tower Bldg., Baltimore, Md.
- Brooklyn Opera Company
1860 Broadway, New York City
- California Institute of the Arts
607 S. Parkview Ave.
Los Angeles 90059, Calif.
- Canadian Opera Company
135A Avenue Road, Toronto 5, Canada
- Central City Opera Assn.
200 West 14th Ave., Denver, Colo.
- Chattanooga Opera Assn.
305 Jackson Bldg., Chattanooga, Tenn.
- Chautauqua Institution
Chautauqua, New York
- Cincinnati Summer Opera Assn.
4509 Carew Tower, Cincinnati 2, Ohio
- City Center of Music and Drama
130 West 56th Street, New York City 19
- Concert Opera Association
250 West 57th Street, N. Y. C.
- Connecticut Opera Assn.
Bushnell Mem. Auditorium, Hartford, Conn.
- Clarence E. Cramer—Opera Festival
322 South Michigan, Chicago, Ill.
- Dallas Civic Opera Association
309 Browder, Dallas, Texas
- Dayton Opera Association, Inc.
Lester Freedman, 15 E. Second Street,
Dayton, Ohio
- Denver Lyric Theatre
4824 East 18th Ave., Denver 20, Colo.
- Doolittle, James-Greek Theatre Assn.
2700 No. Vermont Ave., Los Angeles, Calif.
- Educational Opera Company
1001 East Amherst Drive, Burbank, Calif.
- Festival of Opera, Laguna Beach
275 Broadway, Laguna Beach, Calif.
- Florentine Opera Co. of Milwaukee
W. 140 N. 5998 Lilly Road, Butler, Wisc.
- Fort Worth Opera Assn.
1205 Lake W. Lancaster, Fort Worth 3, Tex.
- Friends of French Opera
140 East 28th Street, N. Y. C.
- Goldovsky Opera Institute, Inc.
183 Clinton Road, Brookline 46, Mass.
- Guild Opera Company
Los Angeles Philharmonic Bldg. 722
Los Angeles 13, Calif.
- Hollywood Bowl Association
Music Center, 135 No. Grand Avenue
Los Angeles 90012, Calif.
- Houston Grand Opera Association
3030 Louisiana, Houston 6, Texas
- Inter-City Opera Fund, Inc.
47 S. A. K. Bldg., Syracuse, N. Y.
- Kansas Opera Guild, Inc.
P.O. Box 808, Jackson, Miss.
- Kansas City (Mo.) Lyric Theatre
4420 Warwick Blvd., Kansas City, Mo.
- John Levan Associates
820 Kelso Street, Inglewood, Calif.
- Lincoln Concert Attractions
205 West 57th Street, N. Y. C. 19
- Los Angeles Grand Opera Assn.
3350 Wilshire Blvd., Suit 318,
Los Angeles 5, Calif.
- Los Angeles Opera Company
458 S. Spring St., Los Angeles 90013, Calif.
- 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
11 Roseld Ave., Deal, N. J.
- New Orleans Opera House Assn.
420 St. Charles Ave., New Orleans 12, La.
- New York Opera Festival, Inc.
1860 Broadway, N. Y. C.
- North Shore Friends of Opera, Inc.
84 Prospect Ave., Douglaston 63, N. Y.
- Opera Festival Association
11 Riverside Drive, N. Y. C. 23
- Opera Group, Inc.
172 Newbury St., Boston 16, Mass.
- Opera Guild of Greater Miami
625 S.W. 29th Road, Miami, Fla.
- Opera Players
P. O. 391, Brookline, Mass.
- Opera Repertory Group
4227 Peachtree East, Jacksonville, Fla.
- Opera Society of Washington, Inc.
Rm. 44, 1745 K. St., N.W., Washington, D.C.
- Orange County Performing Arts Foundation
Melodyland Theatre, 10 Freedman Way,
Anaheim, Calif.
- Pacific West Coast Opera Company
2125 Mayview Avenue
Los Angeles 90027, Calif.
- Performing Arts Foundation of Kansas City
Waldheim Bldg., Kansas City, Missouri
- Philadelphia Grand Opera Co.
1422 Chestnut St., Philadelphia, Pa.
- Philadelphia Lyric Opera Co.
1704 Walnut St., Philadelphia, Pa.
- Phoenix Symphony Association
1515 E. Osborn Road, Phoenix, Arizona
- Pittsburgh Opera, Inc.
1522 Farmers Bank Bldg., 5th Ave. at
Wood Street, Pittsburgh 22, Pa.
- Riverside Opera Association
3940 Chapman Place, Riverside, Calif.
- San Diego Opera Company
530 Broadway, San Diego 1, Calif.
- San Carlo Opera of Florida, Inc.
2201 Central Avenue, Tampa, Fla.
- San Francisco Opera Association
War Memorial Opera House,
San Francisco, Calif.
- Santa Fe Opera Association
P.O. Box 1654, Santa Fe, New Mexico
- Seattle Opera Association
1505 Norton Bldg., Seattle, Wash.
- Shreveport Civic Opera Association
P.O. Box 31, Shreveport, La.
- Sombrero Playhouse
4747 North Seventh St., Phoenix, Ariz.
- St. Louis Festival Society, Inc.
6383 Clayton Rd., St. Louis 17, Mo.
- 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.

Managements Under AGMA Agreements

Symphony Society of San Antonio
916 Maverick Bld., San Antonio, Tex.

Syracuse Symphony Orchestra
Hotel Onondaga, Syracuse, N. Y.

Toledo Opera Association, Inc.
Lester Freedman, 611 Jefferson, Toledo, Ohio

Tulsa Opera, Inc.
1610 S. Boulder, Tulsa, Okla.

Turnau Opera Players
Ward Pinner, Byrdcliffe Theatre,
Woodstock, N. Y.

University of Utah Theatre
University of Utah, Salt Lake City, Utah

West Coast Opera Company
3810 Muliview Drive, Hollywood 28, Calif.

DANCE

American Ballet Theatre
1790 Broadway, New York 19, N. Y.

American Dance Theatre
c/o Roger Englander, 15 St. Luke's Place
New York, N. Y.

American Festival Ballet of Rhode Island
160 Irving Place, Providence, Rhode Island

Antonio and the Ballet de Madrid
Arirang Song and Dance Spectacular
Ballet Espagnol Ximinez-Vargas
c/o Alvin L. Sitomer, 551 5th Ave., N. Y.

Ballet Folklorico
Ballet of Los Angeles
James A. Doolittle, Greek Theatre
2700 No. Vermont, Los Angeles 90027,
Calif.

Ballet Romantique
846 Seventh Ave., New York

Ballet Spectacular, Inc.
P.O. Box 4871, Miami, Florida

Chicago Ballet (Ruth Page)
Rm. 2125, Field Bldg., 135 S. LaSalle St.,
Chicago 3, Ill.

Chilean National Ballet
Pilar Gomez—c/o Clive J. Davis
601 West 115 St., Apt. 123A
New York City 25

Martha Graham Dance Company
316 East 63rd Street, N. Y. C.

Jose Greco
224 West 49th St., New York City 19

Hampton Arts Theatre, Inc.
119 West 57th St., New York City 19

Rebekah W. Harkness Foundation, Inc.
872 Madison Avenue, N. Y. C.

Indian Story Dancers
c/o Jay K. Hoffman, 64 W. 56 Street
New York 19, N. Y.

Ireland on Parade
Robert Joffrey Ballet
434 Sixth Avenue, New York City

Myra Kinch
12 Liberty Place, Weehawken, New Jersey

Leningrad Kirov Ballet
Les Grands Ballets Canadiens
Los Angeles Festival of Ballet
18 W. Colorado Blvd., Pasadena, Calif.

Jose Molina Company
c/o Quijada Corporation
1729 H St. N.W., Suite 300, Washington, D. C.

Lola Montes
1529 No. Commonwealth Ave.,
Los Angeles 27, Calif.

National Ballet Company
2801 Connecticut Ave., Washington 8, D. C.

National Ballet Guild of Canada
73 Adelaide St. West, Toronto, Canada

New York City Ballet Company
New York State Theatre
Columbus Avenue at 63rd St.
New York City

Pacific Ballet Theatre
1945 Westwood Boulevard
Los Angeles 90025, Calif.

Pennsylvania Ballet Company
1924-26 Chestnut St., Philadelphia 3, Pa.

Istvan Rabovsky
61-15 97 St., Forest Hills, N. Y.

Raduga Dancers
Royal Winnipeg Ballet
Winnipeg, Manitoba, Canada

San Francisco Ballet
378—18th Ave., San Francisco, Calif.

Marina Svetlova
116 East 88th St., New York City 28

Teresa y su Compania Espanola
1912-22 Road, Astoria, L. I.

Union Civica Mexicana of Santa Barbara,
Calif.

Zizi Jeanmaire Co.

PROFESSIONAL CHORUSES

Amor Artis, Inc.
415 Madison Ave., N. Y. C. 17

Bach Aria Group
250 West 57th St., New York City 19

A. W. Binder
435 E. 79 Street, New York, N. Y.

Eugene Brice
400 Manhattan Ave., N. Y. C. 26

Caledonia Singers & Dancers
Camerata Music Society, Inc.
308 West 88th Street, N. Y. C.

Century Artists Bureau
609 Fifth Avenue, N. Y. C.

Choral Arts Society
c/o William Jonson
N. Y. C. Center of Music & Drama
130 West 56th Street, N. Y. C.

Concert Choir
101 West 31st St., New York City

Ray Coniff Singers
Rann Productions, Inc.
17100 Ventura Blvd., Encino, Calif.

Coro do Brasil
Leonard DePaur
746 St. Nicholas Avenue, N. Y. C.

Branko Krsmanovich Chorus
Los Angeles Master Chorale
404 S. Bixel St., Los Angeles 90054, Calif.

Norman Luboff Choir
Walton Music Corporation, 1841 Broadway
New York 23

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

Mitzelfelt Chorale
865 N. Perry Street, Montebello, Calif.

Netherlands Chamber Choir
New York Pro Musica
300 West End Ave., New York City 23

Royal Welsh Male Chorus
Schola Cantorum
c/o Dr. Hugh Ross
410 E. 57 St., New York

Robert Shaw Chorale
c/o Century Artists Bureau, 609 Fifth Ave.
New York City

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

Swedish National Chorus

Theatre Men
c/o Clarence E. Cramer
332 South Michigan, Chicago, Ill.

Clyde S. Turner
519 West 143rd Street, N. Y. C.

Roger Wagner Chorale
1401 Stone Canyon Road
Los Angeles 90024, Calif.

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

Wiener Blut

AMATEUR CHORUSES

(Covers AGMA solists only)

Brooklyn College
Bedford Ave. and H St., Bklyn., N. Y.

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 Music Council
466 West 58th Street, N. Y. C.

Master Institute Chorus
310 Riverside Drive

Masterwork Chorus
11 South Street, Morristown, New Jersey

New York Chorale Society
229 East 59 Street, N. Y. C.

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

SYMPHONY ASSOCIATIONS

American Symphony Orchestra
1067 Fifth Ave., N. Y. C. 28

Buffalo Philharmonic Orchestra Society
Kleinhans Music Hall
Buffalo, New York

Clarion Music Foundation.
123 West 43 St., N. Y. C.

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

Esterhazy Orchestra
P. O. Box 47, Manhasset, New York

Festival Orchestra Society
250 W. 57 St., New York 19

Florida Symphony Orchestra
Box 782, Orlando, Florida

Honolulu Symphony Orchestra
Hotel at Alahea Streets, Honolulu, Hawaii

Little Orchestra Society
250 West 57th Street, N. Y. C.

New Orleans Summer Pop, Inc.
545 St. Charles Avenue, New Orleans, La.

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.

Managements Under AGMA Agreements

Southern California Symphony Assn.
(Los Angeles Philharmonic)
427 West Fifth St., Los Angeles 13, Calif.
Symphony Society of San Antonio
916 Maverick Bldg., San Antonio, Texas

CONCERT MANAGERMENTS

Herbert Barrett
250 West 57th St., New York City 19
Bernard Management Bureau
242 W. 76 St., New York 23
Colbert Artists Management
850 Seventh Avenue, Penthouse A.
New York City 19
Columbia Artists Management Inc.
(including Community Concerts)
165 West 57 Street, New York City 19
Crawford Productions
166 West 72nd Street, N. Y. C.
Giorgio D'Andria
1005 Carnegie Hall, New York City 19
Elwood Emerick
501 Madison Avenue, N. Y. C. 22
John B. Fisher
253 West 72nd Street, N. Y. C. 23
Louise Flavel
215 East 80 St., N. Y. C. 21
Jule Foster Associates, Ltd.
41 Central Park West, N. Y. C.
The Friedberg Management
111 West 57 Street, New York City 19
Garlon Associates, Ltd.
119 West 57th St., 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
Siegfried Hearst
344 West 72nd St., New York City 23
Hans J. Hofmann
200 West 58th Street, N. Y. C.
Hurok Attractions, Inc.
730 Fifth Ave., New York City 19
Judson, O'Neill, Beall & Steinway, Inc. ,
119 W. 57 St., N. Y. 19
Albert Kay Associates
38 West 53 St., N. Y. C. 19
Ludwig Lustig
111 West 57th St., New York City 19
Meyer Management Corporation
111 West 57 Street, New York City 19
William Morris Agency
1740 Broadway, New York City 19
Jerry Merton Agency, Inc.
9056 Santa Monica Blvd., Los Angeles, Calif.

Musical Artists (Susan Pimsleur)
119 West 57th St., New York City 19
Emmy Niclas
147 West 55th St., New York City 19
Felix W. Salmaggi Associates
1860 Broadway, New York City 23
Guido Salmaggi
Brooklyn Academy of Music
30 Lafayette Avenue, Brooklyn, N. Y.
James Sardos Management Corp.
180 West End Ave., New York City
Jim Scovotti Associates
200 W. 57 St., New York 19
Eric Semon Associates
31 West 57 Street, New York 19, N. Y.
Mildred Shagal, Inc.
119 West 57 Street, New York City
Seymour Sokoloff
545 St. Charles Ave., New Orleans 12, La.
William L. Stein, Inc.
113 West 57th St., New York City 19
Greta Strok
25 East 67th Street, N. Y. C.
Summy-Birchard Company
Concert & Artists Division,
31 West 57th St., N.Y.C. 19
Theatrical Associates
909 North 1st St., Phoenix, Arizona
Charles B. Tranum, Inc.
603 Madison Avenue, N. Y. C.
Arn Vacchina Associates
The Westover
253 West 72nd Street, N. Y. C. 23
Vincent Attractions, Inc.
119 West 57th St., New York City 19
Constance Wardle
360 West 55th St., New York City 19
Ruth Webb
1650 Broadway, N. Y. C.
Henry William Wiese
1674 Broadway, N. Y. C.
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

The Artist IS the Union

(Continued from Page 8)

As soon as the Delegate has lost the support of the artists, then management is free to harrass those who would maintain their freedom of action, by means subtle and obvious, for they are at this point, ostracized and isolated. Rightful representation is in jeopardy.

How may AGMA artists avoid getting into this kind of dilemma? How does one balance his job responsibilities with those of union-selj?

The obvious comes to mind: *a salary buys our services, not ourselves.* What do I recommend? Be a member of the artistic team, accept management's friendship, be feted and fed, bear up under the "togetherness" talk. But when the discussion turns to salary and working conditions, *know your Basic Agreement, and support it and your Delegate.* Management must know that paternalism cannot dissolve the union.

Deceased

AGMA notes with deep regret the death of Ida Orestes on February 27th, on the West Coast. She was the wife of AGMA member Louis Orestes. The sympathies of all members go out to member Orestes, currently hospitalized, in his loss.

AMERICAN GUILD OF MUSICAL ARTISTS

1841 Broadway New York, New York 10023