

AGMAZINE

VOLUME XXII, 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, 1969

ELECTION RESULTS

1141 valid ballots elected officers and representatives to the Board of Governors in a nation-wide election. All AGMA members who had been classified to active membership and who were up to date in dues payments were eligible to vote.

Here is a complete report of the election returns.

Names of elected members appear in larger type.

PRESIDENT

GEORGE LONDON 1090

FIRST VICE-PRESIDENT

JEROME HINES 1076

SECOND VICE-PRESIDENT

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FOURTH VICE-PRESIDENT

RICHARD FREDRICKS 578

FIFTH VICE-PRESIDENT

LUIGI VELLUCCI 1029

TREASURER

LAWRENCE DAVIDSON 770

Socrates Birsky 287

RECORDING SECRETARY

GEORGE SHIRLEY 1089

NEW YORK AREA

SOLO SINGERS

(11 Vacancies)

JOHN ALEXANDER 521
NORMAN KELLEY 417
ROBERT SCHMORR 395
FLORENCE KOPLEFF 374

GERHARD PECHNER 370
NICO CASTEL 369
BEVERLY EVANS 362
WILLIAM DEMBAUGH 344
EMILE RENAN 337
JULIAN PATRICK 329
ROSALIA MARESCA 309
Edmond Karlsrud 289
Kellis Miller 287
Margaret Rae 273
Mina Cravi 260
Earnest Murphy 250

CHORISTERS

(11 Vacancies)

THOMAS PYLE 414
KENNETH BONJUKIAN 369
ANTHEA DEFOREST 363
JOSEPH HANCOCK 361
HARRIS DAVIS 354
BETTY BAISCH 341
YOLANDA ANTOINE 340
ERBERT ALDRIDGE 337
JENNIE ANDREA 336
CHARLES COOKE 335
JACK DERGURAHIAN 307
Betty Koster 297
Virginia Wekselblatt 263
Irving Lavitz 247

DANCERS

(4 Vacancies)

HOWARD SAYETTE 393
ROSEMARY DUNLEAVY 391
ROBERT TALMAGE 331
DERMOT BURKE 329
Dale Muchmore 322

LOS ANGELES AREA

SOLO SINGERS

(3 Vacancies)

HENRY REESE 119
MARY COSTA 116
ARCHIE DRAKE 112

DANCERS

(2 Vacancies)

MICHEL PANAIIEFF 109
DONALD ERYCK 100

CHICAGO AREA

SOLO SINGERS

(1 Vacancy)

A tie-vote resulted from the balloting in this category which is in the process of being broken.

DANCERS

(1 Vacancy)

KENNETH JOHNSON 90

CHORISTERS

(6 Vacancies)

GEORGE ZACHARIAS 87
JOHN CLEVELAND 86
JACQUELINE FABISH 86
CASIMIR ZIELINSKI 83
LORRAINE HERNANDEZ 81
HELEN PASCHKE 81

NEW ORLEANS AREA

SOLO SINGERS

(2 Vacancies)

DONALD BERNARD 62
AUDREY SCHUH 61

CHORISTERS

(2 Vacancies)

HARRY HOWARD 33
MARY SCHWARK BERTUCCI 32
Anita Henderson 28
Alfio Cristina 15
Tony Lopez 14
Philomena Petrali 5

PHILADELPHIA AREA

CHORISTERS

(2 Vacancies)

IRENE JACOBY 51
BERT KORNFELD 48

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Hy Notes



by Hy Faine
National Executive Secretary

All organizations, including unions, as they grow older and expand their activities, become, after a while, somewhat rigid in their procedures, their way of doing things and their approach to internal as well as external problems.

AGMA is no exception and since our growth has been very marked in the last few years, and the field in which we perform has developed considerably in the same period of time, the Board and I felt that the time has come when we should begin to take stock. A large representative committee, under the able leadership of David Lloyd, was appointed to do two things: (1) to review the existing committees and their work and weed out those which no longer had any purpose in continuing and (2) list all the problems affecting AGMA and its membership. This committee worked very hard for several months and came in with a comprehensive report to the Board of Governors which, with some modifications, was finally approved.

In this issue of AGMAZINE, you will find details of the recommendations and the beginnings of activities for almost all of the six "Continuing Committees" that were established by the Board on the basis of Mr. Lloyd's report. What is significant in this is:

(1) The Board members are prepared to give their time, in addition to their Board attendance, to immediate as well as long-range problems. The "Continuing Committees" will involve non-Board members and will include others who want to serve and who have ideas and information of value to the Committees.

(2) Equally important is the wide range of each of the Committee's tasks. They will attempt to go beyond the immediate to that of planning; they will begin reorganizing AGMA's structure as it relates to its members and meet the new challenges; they will be devising new programs for the benefit of AGMA and all the members.

(3) The fact that AGMA has been established for a considerable amount of time has led some members to take it and its work for granted; in fact, AGMA has become a significant part of the professional and economic life

of its members. It is time that members became aware of how and why things are done as they are being done today, the difficulties involved in expanding AGMA's protection and service to its members, and the need for members to participate directly in these efforts.

(4) All these are very difficult objectives. In these days many institutions are being questioned, particularly those existing for some time. There is a feeling, sometimes very rightly so, that

institutions, including unions, act as a straight-jacket for the individual's rights and the individual's development. However, in the complex world of today, institutions and organizations are necessary. The ideal path is to devise methods and programs which will give the individual a feeling of participation, give him a sense of individuality, but at the same time combine his efforts and his needs into a totality. Such col-

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AGMAZINE

SANDRA MUNSELL, *Editor*

VOLUME XXII, No. 5

JUNE, 1969

LAWRENCE TIBBETT, *Founding President*

JASCHA HEIFETZ, *Founding Vice-President*

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2nd Vice-President
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KELlogg 7-1010

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523-6520

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307 North Michigan Ave.
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FR 2-8081

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11 Beacon Street
RICHmond 2-0208

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Seattle 2, Washington
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MAin 2-8199

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FRANCIS BARNES
6636 Hollywood Blvd.
Hollywood 28, Calif.
HOLlywood 2-2334

San Francisco
HARRY POLLAND
Suite 2600
100 Bush Street
YUkon 6-4060

Canada
LARRY H. McCANCE
35 Hayden Street
Toronto 5, Ontario
924-1133

Tom Pyle, Henry Reese Honored

April 14th saw the presentation of two AGMA Annual Merit Awards, at a dinner at Le Poulailleur Restaurant, in the Lincoln Center Area in New York City. The presentations followed a membership meeting.

Cited were Tom Pyle and Henry Reese, both of whom have worked long and hard in behalf of AGMA for the many years they have been members, and have contributed immeasurably to the field of the performing arts. They have served with distinction and devotion in many capacities and it was unanimously agreed at the meeting that honors to them were not only richly deserved but long over-due.

The award scrolls cited each *"for his outstanding achievements in the field of musical arts;*

"for the high standard of his accomplishments and devotion to his art;

"for his years of active service in the field of AGMA's jurisdiction, and

"for his contribution to the betterment of the members' working conditions and to the status of the union."

President George London presented the two awards, saying, "It is a great privilege to present these awards, and to represent AGMA. We offer our thanks and affectionate respect to the recipients."

Following the presentation, those present raised their voices in a heart-warming rendition of "For He's a Jolly Good Fellow."

George London

President London then introduced guests Edward Schlesinger (of Becker and London, AGMA's counsel), Mrs. Hy Faine, Mrs. Tom Pyle. He explained that Mrs. Reese was in California "where she has to baby-sit for her teen-age son, much to his annoyance . . . but mothers know best."

He then read a wire from Florence Kopleff to the awardees: "Wish with all my heart I could be present today when you receive an honor you so justly deserve," and a telegram to Tom Pyle: "Can't be with you in body but we are there in spirit." This was signed "the left-behind girls of AGMA" and a sympathetic and appreciative groan swept the audience.

"The brief association and contact I have had with Tom Pyle," said George



Hy Faine, Tom Pyle, George London, Henry Reese

London, "is for me a very positive one and I know Hy Faine will enjoy telling you how he, too, feels about Tom Pyle. You know, it is over 25 years since I first met Henry Reese and I never thought the day would come when I would be in a position of offering a panegyric to him. We both pretend to be cynical about a lot of things but he has a penetrating intelligence, a highly developed sense of outrage and he is incredibly versatile as singer, actor, writer, producer and artist. He is probably the most intelligent man I've ever met.

"We both started our careers in California at about the same time and when I left Los Angeles, I never really lost contact with Henry; we corresponded regularly about once every three years! When he had accumulated enough annoyance and bile about operatic and other conditions, he would write me about it and he always wrote very much to the point. Since my mother lived in California, I would come back every once in a while; Henry and I are still nostalgic about those early days in Southern California.

"I think it is terribly appropriate that he should get this award because I don't know of any other member of AGMA who has cared more about the union, about the membership, about the conditions of work and about the future of the performing arts field than Henry. Those of you who know him have also recognized his somewhat transparent cynical exterior and know that he has great heart and much compassion and I have nothing but the greatest admiration for him."

Henry Reese

The urbane Mr. Reese responded in his inimitable style. "George's description of me reminds me of something Orson Welles said once: 'I am Orson Welles . . . writer, producer, actor, editor, film cutter. Pity there are so many of me and so few of you!' Actually all the things George mentioned are true but at a very low level, I assure you.

"When I received the letter from Hy that I was to be so honored, my

(Continued on Page 6)

Elected Officers and Board Members

President



London

1st Vice-President



Hines

2nd Vice-President



Sgarro



Alexander



Kelley



Schmor



Kopleff



Pechner



Castel



Evans



Dembaugh



Renan



Patrick



Maresca



Pyle



Bonjukian



DeForest



Hancock



Davis



Baisch



Antoine



Aldridge



Andrea



Cooke



DerGurahian



Fayette



Dunleavy



Talmage



Burke



Reese



Costa

4th Vice-President



Fredricks

5th Vice-President



Vellucci

Treasurer



Davidson

Secretary



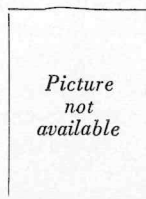
Shirley



Drake



Panaieff



H. L. Reed



Johnson



Zacharias



Cleveland



Fabish



Zielinski



Hernandez



Paschke



Bernard



Schuh



Howard



Bertucci



Jacoby



Kornfeld



Easter



Huhn



Barretto

Election Results

(Continued from Page 1)

WASHINGTON-BALTIMORE AREA

CHORISTERS (1 Vacancy)

YVONNE EASTER	28
Cora Alter	12

DANCERS (1 Vacancy)

HILLER J. HUHN	38
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NEW ENGLAND AREA CHORISTERS (1 Vacancy)

GERALDINE BARRETTO	20
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RESUME OF VOTING

A total of 1141 valid ballots was received; 45 invalid ballots were cast.

Voting by Area is recorded as follows:

New York Area	600
New England Area	22
Philadelphia Area	62
Chicago Area	96
New Orleans Area	75

Los Angeles Area	144
San Francisco Area	72
Pittsburgh Area	23
Washington-Baltimore Area	47
Total Valid Ballots	1141

INVALID BALLOTS

Arrived too late	9
Arrears in dues	17
Unsigned envelopes	14
No ballot in envelope	3
Voted twice	2
Total Invalid Ballots	45
Total Ballots Received	1186

Reese, Pyle Receive Merit Awards

first reaction was to remember Mark Twain's comment on the Bacon vs. Shakespeare authorship controversy: 'The works of Shakespeare were not written by him but by another man of the same name.' Because I decided that the reason this award was given me is that I've spent about 20 years in communication with Hy, assaulting him, and about 17 years in public communications always referred to as 'lengthy' in the Board minutes. I decided this award was perhaps if I got it, I would shut up. I won't!

"America is suffering from what I call the 'edifice' complex. I think this is nonsense and we're stuck with it now. What we should have been doing is building audience, building art and then build a house for it. We have not built an audience. We cannot now just build our art but I think we have to establish and re-establish it.

"Now I want to say a word about Tom Pyle whom I have remembered for many years with warmth and affection. We met about 15 years ago and worked together and Tom was one of the really human cushions to an unbearable experience I had as stage director some years ago.

"Finally I don't know any of the answers but this joke somehow fits . . . fits everyone on the Board, fits Hy Faine . . . everyone. It's the story about a singer . . . presumably a German singer, and I think it's lovely and fits everything we've tried to do. This great tenor sang a concert and after was approached by a young vocal student who was transported with delight and excitement. "How did you learn such perfect technique? How did you know to do this? How that?" etc. The singer answered simply, "My teacher had the wrong method and I misunderstood him!"

Hy Faine

Hy Faine then spoke, observing "the pattern tonight is an example of the division of labor of love George and I share: Henry was introduced by George and I'm going to introduce Tom. I don't know two more disparate people than these two individuals who yet are united in their indignation about injustice. They represent the

most cardinal principles of fair play; each has an inbred approach to a problem, a situation, a union response which makes them obviously belong in a trade union and in AGMA particularly.

"There aren't the right kind of words to describe Tom Pyle. He is more of an 18th century man than a 20th century man. He expresses himself in a quiet, dignified, affirmative way but in him burns a sense of justice. Tom has been on the Board of AGMA about 15 years, which reflects that members see in him these qualities I have been describing.

"He has another quality: he is analytical and emotional at the same time . . . a very difficult combination. He can analyze a problem, propose a solution, urge its adoption with logic and emotion, with conviction and understanding . . . a combination of talents that is very rare and most effective. I have seen him convince employers of what is proper and right, sometimes by logic and sometimes by appealing to their sense of justice. It is very hard to appeal to a sense of justice in negotiations; to appeal with logic is even more difficult!

"He is a national figure in the field of concert choral singing and when someone wants to know anything about the field, Tom Pyle is asked to speak, to write, to present the issue. He is an artist, a singer, a fighter for causes, a fighter for justice and a wonderful human being and I'm glad he is with us tonight."

Tom Pyle

Tom Pyle responded by citing his childhood in the mountains of Tennessee, in a "violently anti-union town. To find myself in my position tonight is a long way from where I started out!" He recalled his early vocal training and that a local clubwoman arranged for Lawrence Tibbett, then at the height of his career, to hear the young Pyle. "This was when he was heading up early efforts to gain what he felt was a dignified position for his fellow artists. I was tremendously inspired. When Robert Shaw wrote Henry and others, Bob did feel it was necessary for the dignity of his organi-

zation to have some kind of group representation and that was when I became involved in AGMA.

"That was when I met Tibbett for the second time and felt that great humanity of his and I must say to all of you that this has been the hallmark of people in this AGMA I have known and loved." Pyle then cited Hy Faine as epitomizing this rare quality; Hy, he said, was his guide and mentor who represented the highest type of human being and human intelligence not experienced anywhere else. "I thank you for the honor you've done me," he concluded, "and hope to be around for many more of these ceremonies and be very active in AGMA for the rest of my life."

Various members rose to speak in praise of the two awardees. Mara Yavne spoke of Tom Pyle as "such a devoted Board member for all of us . . . I'm very happy that his work has been recognized." David Hicks remembered so well that young artists coming to New York and asking "how do I get a job?" were promptly told "See Tom Pyle." Herb Kummel said, "I see in both of you the personalities and honorable characteristics I wish I had in myself." Lloyd Harris praised the "logical mind and good balance wheels" of Tom Pyle and the sense of comfort he (Harris) felt as witness for management in a "very ticklish case" where Henry Reese presided. "Again I felt a sense of comfort; whatever I brought before the Executive Committee, I knew, would be properly appraised. Organization in Los Angeles was not easy and a great deal of what we have there now was due to our honoree today."

Joseph Hancock "would like to have Henry Reese in my corner when I'm fighting for free lancers! And at meetings, when things come up and votes are asked, I depend on Tom Pyle; if he says it's legit, I go along!" Wynema McKinley Fox (Philadelphia Area) joined in the paeans of praise; perhaps Elisabeth Hoeppe summed up best the evening's ceremonies in one sentence: "It couldn't happen to two nicer guys!"

George London then closed the meeting on this high level of good fellowship and warm-hearted appreciation.

Six Committees Confront AGMA Problems

At its meeting March 10, 1969, AGMA's Board of Governors approved the setting up of six Continuing Committees, absorbing the functions of many AGMA Board Committees and making AGMA's Committee structure more concrete. These Committees will receive their assignments from the Board and return recommendations to the Board. The Six Committees will give specialized attention to immediate problems and future planning.

Present Board members were asked to select a maximum of two Committees on which they would serve.

The new Committees and their membership are:

Committee I

Chorus—To Cover Both Operatic and Concert Choristers

Betty Baisch, Kenneth Bonjukian, Amalia Catalani, Harris Davis, Joseph Hancock, Edson Hoel, Irene Jacoby (Philadelphia Area), Joshua Lieberman, Tom Pyle, Luigi Vellucci, Mara Yavne.

Committee II

For Dance and Dancers

Jacques D'Amboise, Jeff Duncan, Marilyn Hagist (Philadelphia Area), Herbert Kummel, Dale Muchmore, Shaun O'Brien, Phillip Rice, Howard Sayette.

Committee III

Soloists—To Cover Both Operatic and Concert Soloists

Gene Boucher, Henry Butler, Gabor Carelli, William Dembaugh, Lloyd Harris, David Hicks, Walter Knetler (Philadelphia Area), Richard Krause, David Lloyd, Louis Sgarro, George Shirley, Luigi Vellucci.

Committee IV

Membership Education, Information and Membership Problems

Gene Boucher, Socrates Birsky, Henry Butler, Lawrence Davidson, Harris Davis, David Dodds, Marilyn Hagist (Philadelphia Area), Lloyd Harris, Elisabeth Hoeppel, Elinor Harper, Irene Jacoby (Philadelphia Area), Lorraine

Keane, Walter Knetler (Philadelphia Area), Karol Kostka (New England Area), Charles Kuestner, Cornell MacNeil, Emile Renan.

Committee V

Office Administration and Policy

Kenneth Bonjukian, Amalia Catalani, Lawrence Davidson, William Dembaugh, Mrs. Wynema McKinley Fox (Philadelphia Area), Joseph Hancock, Edson Hoel, Joshua Lieberman, Karol Kostka (New England Area), David Lloyd, Tom Pyle, Louis Sgarro, Mara Yavne.

Committee VI

Program and Development

Abba Bogin, Socrates Birsky, David Dodds, Mrs. Wynema McKinley Fox (Philadelphia Area), Elinor Harper, Elisabeth Hoeppel, Lorraine Keane, Richard Krause, Charles Kuestner, Herbert Kummel, Cornell MacNeil, Shaun O'Brien, Emile Renan, Phillip Rice.

* * *

Each Committee has been given challenging projects to study and evaluate, and to present recommendations for solution to the Board.

Committee I: To solve AGMA problems with opera workshops and non-union companies, to clarify to audiences the difference between "amateur" and "professional" performances, the standardization of translations. Committees II and III will also cope with the first two of these problems; Committee II will also work towards plans for the standardization of translations.

Committee II will work to develop AGMA's relationship to the modern dance field.

Committee III's responsibilities have been outlined above.

Committee IV will work to solve AGMA problems regarding the "Met" Opera Shop; investigate "regional versus national" AGMA conflicts; study problems of withdrawals, suspensions and re-instatements; mandatory AGMA education for associate members; development of providing more information to membership regarding Board activities; specific company information to be given to company members; acquaint members with job opportunities both in and outside of AGMA's jurisdiction; inform membership regarding

financing of the arts.

Committee V will evaluate job classification of AGMA's staff; consider possible employment of a staff member in charge of dues only; consider possible employment of a public relations person for AGMA.

Committee VI's problems and projects include: National Convention . . . when, where and how; establish AGMA policies regarding the Kennedy Cultural Center versus local Washington, D. C. companies under AGMA jurisdiction; change AGMA's image from "union" to "guild"; develop a more constructive relationship with employers; suggest aggressively helpful ways of converting amateur groups to professional status; help AGMA companies solve problems with sister unions; develop AGMA's relationship to the concert field; help AGMA become a spokesman for the arts; help AGMA companies relate to Title I and Title III programs; develop AGMA's relationship to summer "super festivals"; study the possibility of pensions for all members.

The tasks of each Committee, as can be seen, are far-reaching, varied, serious, challenging. Solutions will not come easily but an exciting beginning has been made in detailing AGMA's problems and priorities, and in having the thinking and energy and enthusiasm of the members who comprise the six Continuing Committees. They welcome ideas and suggestions from those who also want to serve in any way that will be constructively helpful to AGMA.

Committee meetings have already begun. The Committee on Dance and Dancers, with Herb Kummel elected Chairman. The request of the Harkness Foundation to establish a Harkness Youth Ballet Company was discussed; the group invited the directors of the company to meet with the Committee for fuller discussion. At a second meeting of this Committee, representatives of the Harkness Foundation outlined their proposal in an informal discussion. AGMA's concern, naturally, was for working conditions, competition with other groups and the lack of a clearly outlined purpose which would define the new company as a studio company and not a professional group. The Harkness group is to present more specific proposals.

(Continued on Page 10)

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

American Opera Society, Inc.
50 Central Park West, N. Y. C.

Atlanta Opera Company
1222 Peachtree St., N.E., Atlanta, Ga. 30309

Baltimore Civic Opera Co.
11 East Lexington St., Baltimore, Md.

Brevard Music Center
Spartanburg, S.C.

Brooklyn Lyric Opera Association, Inc.
30 Lafayette Ave., Brooklyn, N.Y. 11217

Canadian Opera Company
129 Adelaide St. West, Suite 517
Toronto 1a, Ontario, Canada

Center Opera Company
1710 Lyndale Ave. South
Minneapolis, Minn. 55403

Central City Opera Assn.
910 16th St., Denver, Colo.

Chamber Opera Society of Baltimore
4715 Roland Avenue
Baltimore, Md. 21210

Chattanooga Opera Assn.
P.O. Box 1212, Chattanooga, Tenn.

Chautauqua Institution
Chautauqua, New York

Cincinnati Summer Opera Assn.
Vernon Manor Hotel, Cincinnati, Ohio

City Center of Music and Drama
New York City Opera
New York State Theatre
Columbus Ave. at 63 St., N.Y.C. 10023

Connecticut Opera Association
15 Lewis Street, Hartford, Conn.

Dallas Civic Opera Association
818 Reliance Life Bldg., Dallas 1, Tex.

Dayton Opera Association, Inc.
Lester Freedman, 15 E. Second Street,
Dayton, Ohio

Denver Lyric Opera
Suite 611, 1615 California St.,
Denver, Colo., 80202

Doolittle, James-Creek Theatre Assn.
2700 No. Vermont Ave., Los Angeles, Calif.

Educational Opera Association, Inc.
609 Diablo Drive, Claremont, Calif. 91711

Florentine Opera Co. of Milwaukee
921 South Second St., Milwaukee, Wis.

Fort Worth Opera Assn.
3505 W. Lancaster, Ft. Worth, Tex.

Friends of French Opera
140 East 28th Street, N. Y. C.

Garden State Opera Company
c/o Thomas Maegill, Ansonia Hotel
2109 Broadway, New York City 10023

Goldovsky Opera Institute, Inc.
183 Clinton Road, Brookline 46, Mass.

Greater Trenton Symphony Assn.
28 West State St., Room 1410
Trenton, New Jersey

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
Jones Hall
615 Louisiana, Houston, Tex. 77002

Inter-City Opera Fund, Inc.
47 S. A. K. Bldg., Syracuse, N. Y.

Jackson Opera Guild, Inc.
P.O. Box 808, Jackson, Miss.

Kansas City (Mo.) Lyric Theatre
210 Westport Rd., Kansas City, Mo.

Kentucky Opera Ass'n of Louisville
Gardencourt, Alta Vista Rd., Louisville, Ky.

Lake George Opera Festival
Box 471, Glens Falls, N.Y.

Lyric Opera of Chicago
20 North Wacker Drive, Chicago, Ill.

Lyric Opera of Los Angeles
3670 Ventura Canyon Avenue
Sherman Oaks, Calif.

Lyric Opera of Orange County
608 Laguna Canyon Road
Laguna Beach, Calif.

Metropolitan Opera Assn.
Lincoln Center Plaza, N.Y.C. 10023

Mobile Opera Guild
6 Spring Bank Road, Mobile, Ala.

Monmouth Opera Festival
40 Ocean Avenue
Allenhurst, N. J.

New Orleans Opera House Assn.
420 St. Charles Ave., New Orleans 12, La.

Opera Classics, Inc., of New Jersey
c/o George Ungaro
P. O. Box 394, Paramus, N. J.

Opera Company of Boston
172 Newbury St., Boston 16, Mass.

Opera Guild of Greater Miami
330 Biscayne Blvd., Miami 32, Fla.

Opera Repertory Group
4227 Peachtree Circle E., Jacksonville, Fla.

Opera Society of Washington, Inc.
1028 Connecticut Ave., N.W. Suite 507,
Washington, D.C.

Pacific West Coast Opera Co.
2125 Mayview Drive
Los Angeles, Calif. 90027

Pasadena Opera Company
P.O. Box 2496, Pasadena, Calif. 91105

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.
1414 Rockwell-Standard Bldg.
5th Ave. at Wood St.
Pittsburgh 22, Penna.

Repertory Opera Theatre of New Orleans
420 St. Charles Ave., New Orleans 12, La.

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 2408, Santa Fe, New Mexico
141 East 63 St., New York City

Seattle Opera Association, Inc.
c/o Glyn Ross
158 Thomas St., Seattle, Wash. 98109

Shreveport Civic Opera Association
P.O. Box 31, Shreveport, La.

Sombrero Playhouse
4727 North Seventh St., Phoenix, Ariz.

St. Louis Festival Society, Inc.
461 N. Boyle Ave., St. Louis, Mo. 63108

St. Paul Civic Opera Assn.
Room 405, 305 Auditorium, St. Paul, Minn.

Spring Opera of San Francisco
War Memorial Opera House,
San Francisco, Calif.

Stamford Lyric Opera Association, Inc.
P. O. Box 998, Stamford, Conn.

Symphony Society of San Antonio
414 South Texas Bldg., San Antonio, Tex.

Syracuse Symphony Orchestra
113 E. Onondaga St.
Syracuse, N. Y. 13202

Toledo Opera Association, Inc.
3301 W. Central Ave., Toledo, Ohio

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

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

DANCE

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

Atlanta Ballet Company
1222 Peachtree St., N.E., Atlanta, Ga. 30309

Ballet Spectacular, Inc.
P.O. Box 4871, M'ani, Florida

Bolshoi Ballet

Boston Ballet
577 Washington St., Boston, Mass. 02111

Chicago Ballet (Ruth Page)
c/o Thomas H. Fisher
53 West Jackson Blvd., Suite 1650
Chicago, Ill. 60604

Foundation for American Dance, Inc. and
City Center Joffrey Ballet
130 West 56 Street, N. Y. C. 10019

Martha Graham Dance Company
315 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

Harkness Ballet
4 East 75 Street, N. Y. C.

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.

Royal Ballet

Royal Winnipeg Ballet
Winnipeg, Manitoba, Canada

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

Union Civica Mexicana of Santa Barbara,
Calif.

Managements Under AGMA Agreements

PROFESSIONAL CHORUSES

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

Bach Aria Group
1860 Broadway, N. Y. C. 10023

Camerata Singers
150 West End Ave., N. Y. C. 10023

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

Chanteurs de Paris

Choral Symphony Society
c/o David Labovitz
945 West End Ave., N. Y. C.

Circle in the Square, Inc.
159 Bleecker St., N. Y. C. 10014

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

Coro Polifonico di Roma

Leonard DePaur
746 St. Nicholas Avenue, N. Y. C.

Giannini Musical Productions, Inc.
45 Upper N. Terrace
Tiburon, Calif.

Little Orchestra Society
1860 Broadway, N. Y. C. 10023

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

Norman Luboff Choir
Walton Music Corporation, 1841 Broadway
New York City 10023

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

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

New York Pro Musica
300 West End Ave., New York City 10023

Paris Rive Gauche

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

Harry Simeone Chorale
888 Eighth Ave., N. Y. C.

Gregg Smith Singers
c/o Miss Roberta Sherry
1802 N. Bereno Street
Los Angeles, Calif. 90027

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

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

Frederic Waldman
375 Riverside Drive, New York City 10025

Whit/Lo Singers
Box 476, Quogue, N. Y.

AMATEUR CHORUSES

(Covers AGMA soloists only)

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

Dessoff Chorus
26 West 56 St., N. Y. C. 10019

Masterwork Chorus
738 Speedwell Ave., Morris Plains, N. J.

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

The Oratorio Society of New York
504 Carnegie Hall
57 St. & 7th Ave., N. Y. C.

SYMPHONY ASSOCIATIONS

American Symphony Orchestra
200 West 57 St., Suite 402, N. Y. C. 10019

Caramoor Festival
Katonah, N.Y.

Chicago Symphony Orchestra
Orchestra Hall, Room 700
220 So. Michigan Ave.
Chicago, Ill. 60604

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 Alakea Streets, Honolulu, Hawaii

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

New York Philharmonic Symphony
Philharmonic Hall, Lincoln Center, N. Y. C.

Pro Arte Double Chorale
119 Pawnee Ave., Oakland, N.J.

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.

Symphony Society of San Antonio
414 So. Texas Bldg.,
San Antonio, Tex. 78205

CONCERT MANAGERMENTS

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Fontana West #409
1050 North Point,
San Francisco, Calif. 94109

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

Bernard and Rubin Management
242 West 76 St., N.Y.C. 10023

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

Dianne Copelon
Suite 11D
121 West 72 Street, N.Y.C.

Crawford Productions
166 West 72nd Street, N. Y. C.

Giorgio D'Andrea
1005 Carnegie Hall, New York City 19

Delia Productions, Inc.
247 West 46th St., N. Y. C. 10036

Elwood Emerick
501 Madison Avenue, N. Y. C. 22

William Felber Agency
6636 Hollywood Blvd., Los Angeles, Calif.

John B. Fisher
Dorchester Towers
155 W. 68 St., Suite 801, New York City

Louise Flavel
155 West 68 St., New York City

Robert Gardner Management
119 W. 57 St., N. Y. C.

General Artists Corporation
600 Madison Ave., N. Y. C.

Robert M. Gewald
Suite 1530, 2 W. 59 St., N. Y. C.

Beverly Hoffmann Artists Management
3313 N. 38th, Milwaukee, Wisc. 53216

Hans J. Hofmann
200 West 58th Street, N. Y. C.

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

Judson, O'Neill, Beall & Steinway, Inc.
119 W. 57 St., N. Y. C. 19

Albert Kay Associates
38 West 53 St., N. Y. C. 19

Judith Liegner
33 Greenwich Avenue, N.Y.C. 10014

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

Meyer Management Corporation
111 West 57 Street, New York City 19

William Morris Agency
1350 Avenue of the Americas,
N. Y. C. 10019

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

Sardos Artist Management Corporation
180 West End Ave., New York City

David Schiffman
111 West 57 St., N. Y. C.

Jim Scovotti Associates
185 West End Avenue, N.Y. 10023

Eric Semon Associates
111 West 57 Street, Suite 1412, N.Y.C.

Mildred Shagal, Inc.
119 West 57 Street, New York City

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

Ann Summers Management
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Summy-Birchard Company
Concert & Artists Division.
31 West 57th St., N.Y.C. 19

Super Attractions, Inc.
1250 Connecticut Ave., N.W.
Washington, D.C. 20036

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

Henry William Wiese
1674 Broadway, N. Y. C.

Ronald Wilford Associates, Inc.
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Ojai Festival

Six Committees

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At a later meeting of Committee II, guidelines were established for handling of an offer from TIME-LIFE which proposes publication of records and booklets on the great ballets, using photographs of AGMA companies in the booklets. Guidelines included fees, credits, and consent of the majority of members concerned.

Committee on Office Administration and Policy met, with Louis Sgarro elected Chairman. In reviewing the AGMA office staff in terms of duties, work load, salaries, etc., the Committee asked that a table of organization of the staff be submitted to it; that each employee prepare a job description of his work; following study of these, each employee will meet individually with the Committee to discuss his or her work. Invitations to Henry Reese and Paul Hinshaw (Los Angeles Area) to become members of the Committee have been issued, in view of the Los Angeles employees involved.

Debuts

The Herbert Kummels welcomed a new daughter, their first child, in New York City April 2nd of this year. The new arrival has been named Tamar. Father is the dancer and very active in dance matters both within and outside of AGMA.

Another first child, Zachary Stefan, arrived March 25th of this year, in New York City, welcomed by the Herbert Krauses (Elizabeth Mosher); both parents are AGMA members.

AGMA extends its congratulations to the four new parents and its warmest good wishes to Tamar and Zachary.

At its second meeting, Committee V studied the job descriptions of four employees and personally discussed each job with each staff member.

From these few examples of Committee meetings, the variety and complexity of problems AGMA must deal with are evident. Committee members draw upon their experience in the performing arts field, on their devotion to AGMA's principles and goals . . . and on their personal busy schedules. That's why it is so vitally necessary that Guild members participate . . . with ideas, with attendance at meetings, with upholding AGMA's contractual agreements, with interest in the workings of AGMA, with appreciation for the great distance AGMA has come and the large, exciting prospects which lie ahead.

Your Continuing Committees want your ideas . . . suggestions . . . problems . . . proposed solutions. Write to the Committee by Number, c/o AGMA's National Office.

Deceased

Gerald Finerman, long-time chorister member of AGMA, passed away February 27th of this year. He was for many years with the Chicago Opera and after moving to New York, sang, in past years, with the extra "Met" chorus. His wife, Vinette, is also a chorister member of AGMA. A memorial service was held at Congregation Shaare Zedek in New York, which was attended by many AGMA members. AGMA extends its deepest sympathies to Vinette and to son Eugene.

Herman Dreeben, long a member of AGMA in the chorister category, passed

Hy Notes

(Continued from Page 2)

lective action is absolutely necessary in order to achieve improvements and benefits for all.

The plans of the "Continuing Committees" are varied and the problems are even more diverse. The solutions are very hard to achieve and sometimes even harder to find. But I'm happy that we all saw the need for some soul-searching and internal criticism. A healthy organism can withstand change if it knows what the source of such change is and is prepared to meet the newer problems with the newer methods which are created by such change. Obviously, it is much easier to stand pat than to go in and try new ways. Sooner or later, however, these old ways become rutted and it becomes difficult to move forward. However, I have full confidence in the ability of the committee members to come up with new and exciting methods as well as find answers to many of AGMA's problems. I hope that AGMA members will participate in this work. As the answers begin to come through and begin to be implemented, the changes and the benefits will, I am sure, be apparent to all.

away in New York City on May 10th of this year.

Charlotte F. Wolff, chorister, for many years a member, passed away in Pittsburgh on March 16, 1969.

Bernice Ross, chorister with Philadelphia companies, passed away on March 6, 1969 in Philadelphia.

Pepe Segunda, dancer, and AGMA member, died in Los Angeles on April 6, 1969.

AGMA reports the passing of these members with deep regret and extends its sincere condolences to the families and friends of its late members.

AMERICAN GUILD OF MUSICAL ARTISTS

1841 Broadway New York, New York 10023

