

# AGMAZINE

VOLUME XI, NO. 1

PUBLISHED BY AMERICAN GUILD OF MUSICAL ARTISTS, A. F. L. - C. I. O.

OCTOBER, 1958

## New York Times Backs Governments Arts Support

The New York Times of Sunday, July 13th carried on an editorial page a straight-forward editorial advocating government support of the Arts, and the establishment of a Commissioner of Fine Arts.

Here is the editorial in full:

*The Senate recently approved a bill to create a National Cultural Center in Washington. Discussion surrounding this measure concerned only the site and the financing. The concept itself was unchallenged. We welcome this action and wish similar success to the companion bill which awaits House action. The creation of such a center would indicate an overdue awareness by Congress of the magnitude of public interest in the arts.*

*We believe that our country is ready for a Federal Arts Bureau or a Cultural Council and for a Commissioner of the Fine Arts. Objections to government participation, especially in matters of education and art, usually boil down into apprehensions over potential abuse of political power. This is a shibboleth, conveniently adopted by the forces of inaction. Where there are men there will surely be some abuse of power, and the practice is not confined to government.*

*Under Soviet totalitarianism, artists enjoy security at the prohibitive cost of restricted intellectual freedom. But why cite totalitarian examples? The British Arts Council and the recently launched Canada Council for the Arts demonstrate that domestic government cooperation without political interference or manipulation is a practical and achievable goal. Both depend, of course, on organizations and individuals of unquestioned ability and integrity to guide regional distribution of tax money for the aid of cultural enterprises.*

*Such enterprises have always needed backing. The golden ages of art flourished when art was prized and handsomely patronized by the princes of church and state. More than ever the arts need backing today—private, industrial, corporate and Federal too. Art is important as a national resource, and deserves recognition as such.*

## Gains for Choristers and Dancers in MBA with Chicago Lyric Theatre

In negotiating a new two-year Minimum Basic Agreement with the Lyric Opera in Chicago, AGMA's midwest representative, Sanford Wolff, and the Negotiating Committee have achieved significant gains especially for the choristers and the Corps de Ballet.

Salaries for Corps dancers were increased from \$75.00 to \$82.50 per week; salaries for rehearsal weeks were increased by 20% . . . from \$40.00 to \$48.00. Overtime rehearsal was increased from \$1.50 to \$1.85 an hour.

The contract covers the period from March 1, 1958 to February 28, 1960.

Gains for choristers included a \$10.00 increase per week (\$100.00) for those choristers who have been two seasons with the Company, and an increase of \$5.00 weekly for those who have sung with the company for one season. Rehearsal week increases are also based on tenure with the company, resulting in a \$20.00 increase for choristers with two seasons' experience with the Lyric Opera, a \$10.00 increase for those chor-

isters who have been with the Company one season, and a \$5.00 increase for those who begin this season with the Company.

Instruction period hourly rates were increased by 12½% (to \$2.25) for the two-season veteran, and remained at the \$2.00 rate for the one-season chorister. Choristers who will be singing their first season with the Company in 1958-59 will be paid \$1.00 hourly for the instruction period.

In addition, overtime rehearsal rates, free-day, traveling and sustenance rates all were increased for both Corps dancers and choristers.

The negotiation of a new Basic Agreement was the result of careful planning, a weighing of basic values, careful strategy and sheer hard work, and AGMA members in the Chicago area who worked with Sanford Wolff in concluding a new Basic Agreement with the Lyric Opera of Chicago are to be congratulated on the successful fruition of their unselfish labors.

## To All AGMA Members in California

**VOTE TO DEFEAT PROPOSITION #18  
IN YOUR STATE'S ELECTION.**

**VOTE "NO" TO THIS PROPOSITION  
WHICH SEEKS TO WRECK UNIONS IN CALIFORNIA  
AND ROB YOU OF YOUR RIGHTS.**

**ON ELECTION DAY DON'T BE A "NO SHOW".**

**VOTE NO TO PROPOSITION #18.**

## "AGMA Representation in Canada"



I am happy to be able to tell you that for the first time, AGMA has a working arrangement to cover fields under its jurisdiction in Canada. This means that AGMA members who work for Canadian companies will now be working under union conditions.

### New Representative for AGMA in Canada

It has taken much time and many conferences to bring about this much-desired result. In fact, I have just recently returned from Toronto where I met with Larry H. McCance, who will represent AGMA and is now representing Actors' Equity in Canada, to establish the administrative machinery for this new arrangement.

The need for Canadian representation became increasingly evident with the changes which came about in Canada once it had begun to become an independent country in the fields of the Performing Arts. Prior to that, impresarios in Canada either imported whole companies of opera or ballet from America, or at least the principals in each field. When Canada began developing its own companies, these groups had to join AGMA when they performed in the United States.

### Canadian Laws

Some five or six years ago, the Canadian government passed laws which required any union exercising jurisdiction in Canada to maintain an office in each province. At the same time, an organization of unions in Canada grew into the present Canadian Council of Authors and Artists, since it was the feeling of Canadian officials that Canadian artists should be represented by Canadian unions.

### Three-Party Arrangement Indicated as Necessary

Under the circumstances, AFTRA relinquished its jurisdiction over radio and TV in Canada, and a Canadian radio union came into being. I had started discussions with the CCAA in Canada long ago, since it was not AGMA's intention to surrender its jurisdiction, but the attitude of the CCAA when I approached them was that they did not

want another union coming onto the scene. Actors' Equity was faced with the problem of having to organize the actors, because of the Stratford Festival. It was evident that a three-party arrangement, involving Actors' Equity, AGMA, and CCAA, would have to be instituted, to the benefit of all parties concerned.

### Three Dancers, Three Opera Members on Advisory Committee

Consequently, AGMA, with AE has entered into an agreement with the CCAA which provides for a reciprocal arrangement, with card mutually exchangeable. Three members from the opera field and three from the ballet world (the two most affected branches of AGMA's membership) will be elected to the Canadian Advisory Committee of Equity and Equity in Canada will assume jurisdiction over the fields of opera, ballet and concert artists within the boundaries of the Dominion of Canada . . . a jurisdiction which will be exercised in full cooperation with AGMA.

### AGMA-style Contracts Will Be Used

AGMA-style contracts will be used for engagements in AGMA's fields, modified to fit the economic pattern of Canada. Canadian performers in opera and ballet will be required to join Canadian Actors' Equity; in the case of unit companies of Canadian origin which tour in the United States, AGMA will recognize their cards and similarly AGMA cards will be recognized in Canada by Canadian Actors' Equity for appearances in opera and ballet.

### Jurisdiction of AGMA Maintained

The agreement provides that "a rider to each member's acceptance into membership into Canadian AE (that is, members who join the Association in the fields of opera and ballet) shall state that he is being qualified in a field that is under the American Guild of Musical Artists' jurisdiction, and that such member shall be subject to the overall re-

(Continued on next page)

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SANDRA MUNSELL, Editor

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# AGMA Gains Cited to Spark Organizing of Government Employees

When dancer Paul Sutherland (now on tour with the American Ballet Theatre) joined AGMA in March of this year, he received, along with the Handbook for Members, a copy of President Brownlee's "A Review of Progress" which recounted AGMA's gains in its twenty years' history.

Paul read the "Review" and passed it on to his father, Eugene W. Sutherland, who is an organizer with the State, County and Municipal Employees Union, an affiliate of the AFL-CIO. There began a most interesting exchange of letters between the senior Sutherland and Hy Faine.

Eugene Sutherland wrote, in July, "I should like very much to have a copy of this brochure to use in my organizing. The section 'AGMA's Growth in the Ballet Field' is an excellent example of what the union can do for the individual. Right now I have the problem of organizing Welfare Department employees, with very starchy, white collars. Isn't it always helpful to make a point of 'what is good for the ballet dancer might just possibly be good for you?'"

"Down here on the bayou, haunted by the ghosts of Huey Long, the spoils system and bossism and the race problem,

it takes a lot of ingenuity to make a go of organizing. The fine example of AGMA certainly is an inspiration to all of us."

Later, Mr. Sutherland sent Hy Faine a copy of an article which the former wrote, which was published in the "Louisiana Public Employee," the monthly magazine of the Louisiana State Council. It begins:

"So glamorous a professional person as the ballet dancer has profited immensely by union organization. For ballet dancing isn't all glamor, by a long shot. I hear about the gruelling side as well from my son, Paul Sutherland, who at the moment of this writing is with the American Ballet Theatre at the Brussels World Fair, performing at dancing best to help keep Uncle Sam up front in the cultural cold wars.

"Paul tells of bone-tiring bus trips as long as 300 miles between overnight stops on a four months' tour. Dancing in sweaty costumes, because there is no time or facilities to dry clean clothes between performances on tour, leaping painfully on strained muscles, contending with unheated and drafty dressing rooms, and cold theatres.

"For example, in Louisville last win-

ter heat was not turned on in the municipal auditorium until six p.m. after rehearsals had begun. Such inconveniences and discomforts are part of work-a-day stage life, where the illusion of beauty and effortless ease, and perfection of performance must be maintained in the service of art."

The article then lists the many gains for dancers, which AGMA has won for them since 1937, during which time the minimum weekly salary was more than doubled, and other benefits won in matters of penalty rate, damages to be paid by the Employer for unauthorized publicity, sustenance pay raised, sick leave pay introduced, and numerous other gains with which dancer-members of AGMA are familiar.

Mr. Sutherland's article concludes, "Leading concert artists and opera singers were among the founders of AGMA. Yes, the stars fall in line for the union in the Kingdom of Collective Bargaining."

It is heart-warming to all members of AGMA to realize that the achievements of the Guild for all its members these past twenty years have benefits outside the profession as well.

## Hy Notes—AGMA Representation in Canada



Larry H. McCance  
AGMA representative  
in Canada

(Continued from Page 2)

quirements of AGMA in the fields of opera and ballet."

### Canadian AE Members Must Join AGMA for Appearances Here

If an individual member of AE in Canada has occasion to perform in the United States under the immediate jurisdiction of AGMA, he is required to join AGMA under the same reciprocal conditions as when he joins AE . . . that is, he will pay one-half initiation fee and full AGMA dues.

### Reciprocal Arrangement Includes Radio and TV in Canada

Further, the CCAA agrees that artists holding paid up cards in AGMA will be extended the same reciprocal arrangements as members of AE when appearing in radio and TV in Canada . . . that is, such members will be required to pay

half the initiation fee and dues to ACRTA, the Canadian radio and television union.

\* \* \*

I am confident that this arrangement will give AGMA members in the opera and ballet some ground under their feet in securing for them AGMA conditions of employment in Canada. It will naturally take some little time to iron out all the workings of this new arrangement but it is a big step forward for AGMA in terms of protecting its members in both countries.

## Wedding Belle

AGMA soprano Adele Addison became Mrs. Norman Berger on July 29th at the Addison family home in Springfield, Massachusetts. The lucky man is associate director of prosthetics education at New York University.

## Ballet THEATRE Fire Rouses Aid

The American Ballet Theatre suffered a tragic accident July 31st while on its European tour this summer, when a trailer-truck carrying scenery, costumes and personal belongings of the company, caught fire and burned on the road between Toulon and St. Raphael in the South of France. The damage was estimated by Lucia Chase, co-director of the company, at \$400,000. Ironically, the only scenery saved was that for "Pillar of Fire."

The scenery and costumes for twelve ballets, along with 5,000 pair of ballet slippers, were burned to ashes. Performances at Lausanne and Geneva were cancelled but, thanks to the help immediately offered by European ballet companies, the American Ballet Theatre was able to make its scheduled appearance at the Brussels Fair in August.

Hy Faine has written to these friendly ballet companies of Europe, expressing AGMA's appreciation for their generous spirit of helpfulness in this emergency. Their contributions of scenery, costumes and music scores, added to the two ballets which the Ballet Theatre had sent ahead to Brussels, made it possible for the Ballet Theatre to present three complete programs at the Brussels Fair.

Program credits for the Fair appearance might read as follows:

*Costumes for "Theme and Variations" contributed by the Royal Ballet of Great Britain; "Pas de Deux" costumes courtesy of Anton Dolin's London Festival Ballet; productions of "Les Sylphides" and "Graduation Ball" contributed by the Royal Danish Ballet; score of "Giselle" courtesy of the Rambert Ballet of England; orchestra parts of "Giselle" contributed by the Brussels Opera; tutus for "Don Quixote" and "Nutcracker Suite" courtesy of Mlle. Claude Bessy of the Paris Opera; costumes for "Nutcracker Suite" courtesy of Pierre Le Cote, the French dancer. Slippers, make-up, hosiery and other accessories contributed by Mme. Repeto, Capezio, Max Factor, Elizabeth Arden and Jay Stockings. Hy Faine has sent all of these devoted people AGMA's official thanks for their valuable help.*

When news of the catastrophe reached AGMA, the Guild offered aid from its Welfare Fund to any members of the Ballet Theatre who might be in financial difficulties as a result of the loss of their personal effects.

It is typical of that indefinable spirit of the entertainment field that a crisis such as this should be met with generous help from colleagues on the one hand, and determination on the part of the dancers in the Ballet Theatre on the other, because "the show must go on."

## Contract Breach Brings 6 Months Suspension

Marvin S. Warden has been suspended from AGMA for a six-months' period effective August 1, 1958, and in addition, fined the sum of \$300. The Board of Governors found Mr. Warden guilty of conduct prejudicial to the welfare of the Guild, in that he signed a contract for an eleven-week season with the Turnau Opera Players and then reneged because of a better offer elsewhere.

It cannot be too strongly stated that AGMA insists that its members fulfill their contracts just as it holds the Employer to fulfillment of a contract. It is the business of the Guild to negotiate for higher wages and improved working conditions for all its members; it is the members' business to fulfill contracts thus won, and not sacrifice the good of the majority for individual gain.

## AGMA Supports Saranac Hospital

AGMA has recently made its second contribution of \$1,000 to the support of the Will Rogers Memorial Hospital at Saranac Lake, New York. The Hospital is maintained by contributions from the entertainment profession and members of the profession are eligible for treatment of chest and related diseases free of charge.

AGMA again contributed \$100 to be used to purchase tickets for concerts in the area of Saranac Lake, so that patients at the Hospital might have the opportunity of attending. The Medical Director of the Hospital reports that some twenty patients enjoyed three concerts given under the auspices of the Adirondack Concert Society this past winter and spring, as a result of the Guild's donation last year.

## New Arrival

Mr. and Mrs. Joshua Hecht greeted a new daughter on April 16th. The proud papa is leading basso with the City Center Opera and many other companies. The young lady was named Melissa.

ual, and is required to pay additional dues equal to the dues category in which this calculation will place him.

**BUILD YOUR  
GUILD — ATTEND  
MEMBERS' MEETINGS**

## Members Benefit from By-Law Changes

At a meeting on July 14th, the Board of Governors passed modifications of the By-Laws with respect to the calculation of annual dues. All members should be familiar with the following changes:

With respect to the concert field only, soloist singers, dancers, and instrumentalists may, in the computation of their 'professional annual income' from their concert activities, exclude the amounts paid for the solo artist's transportation, the accompanist's transportation, and the accompanist's fees . . . and, in the case of pianists only, the cost of transportation of piano with respect to the concert appearances in question. The gross concert income, less the above mentioned deductions, plus gross income from all other activities under the jurisdiction of AGMA shall then become the gross income upon which dues shall be computed.

The second modification of AGMA's By-Laws concerns any professional instrumental group working together inseparably and continuously. Such a

group, in paying its dues and initiation fee and in computing its 'professional annual income' may now total the gross income earned by the group as a whole. This gross income, minus any deductions permitted by the By-Laws, then becomes the dues base for the group and the individuals in the group then pay only their pro rata share of the initiation fee and dues.

As an example, duo pianists earning \$10,000 a year previously divided the income equally (for dues purposes) and each would pay dues on \$5,000 which amounted to \$50.00. Under the modified By-Laws, the total income of the duo is taken as one unit; each pays his pro rata share of dues, which, in our example of \$10,000, would amount to \$74.00 for both or \$37.00 each.

Any member of an instrumental group who has annual income in fields under the jurisdiction of AGMA in addition to that earned as a member of a group adds his pro rata share of income earned with the group to that earned as an individ-

## Brownlee Scores 'Poverty of Opportunity'

The Spring, 1958 issue of the National Music Council Bulletin carried an absorbing and important article by AGMA's President, John Brownlee, on "The Music Schools and the Problem of the Performing Artist." Unfortunately, space limitations do not make it possible to reprint the entire article, but AGMA-zine calls your attention to these highlights:

"I suppose every young person who chooses a specific field because he feels that life would just not be worth living otherwise will have to surmount many problems before he actually can function as a lawyer, doctor, nurse, architect or accountant. But generally he can look forward to a career. . . . The arts have always presented a greater problem. In a way, they stand outside of the kind of civilization we have built in the past in this country. As for the present, although the situation has not changed materially, the outlook on the part of the public has. This is largely because culture is now considered a weapon in the cold war. The 'other country' has it; therefore we should have it.

"The question remains, can we have it, even if we have the talent and the resources and the will to match and surpass our political opponent?

"I speak only for music, of course. I can say that we have the schools and we have the pupils. They are dedicated, by and large, to their chosen field. But the dream that impels them often becomes a nightmare when they are faced with the world of reality. We have never in our history had such good music schools and such a high level of students. At the same time, we have never had such a poverty of opportunity available. . . ."

Unlike the young writer or painter, Mr. Brownlee points out, "the musical performer needs an audience, a forum. He cannot live in splendid isolation. He needs the world, even if he learns that the world feels it does not need him. Once he begins to make his way, he comes up against all sorts of problems—contracts, conditions, terms—problems he never bargained for until they stare him in the face and he feels his inadequacy to cope with them."

Recalling this inadequacy of artists back in the 1930's, John Brownlee relates the early beginnings of AGMA and reminds the reader that AGMA arose from a strongly felt need on the part of musical artists to join together to protect their common interests. "The glamor of the profession and the highly electrified nature of the personalities of the

## Well Loved Member Passes

AGMA members will learn with deep regret of the passing of a beloved colleague. Maurice Kostroff, whose life was devoted to music and who was intensively active in AGMA's behalf, died on August 13, at the Will Rogers Hospital in Saranac Lake, New York, of a lung ailment following a long illness.

A member of AGMA for many years, Maurice Kostroff had been one of the founders of the Grand Opera Choral Alliance, the first successful chorus operatic union. Later, when the solo artists united, GOCA joined them and together they formed AGMA to which Mr. Kostroff gave his time, his energy and the benefit of his experience, in serving a number of terms as member of the Board of Governors, and in service on innumerable committees.

At the funeral service, a group of AGMA choristers . . . most of whom had sung with Maurice Kostroff in the past . . . sang verses especially written for the occasion by

artists tended, by their brilliance, to blot out the economic and social problems which musical artists have had and continue to have."

The article stresses the fact that AGMA has filled a need which had never been met by any other organization, and that it has succeeded in eliminating many of the most serious abuses to which artists had been subjected for many years.

Mr. Brownlee concludes with "Here the artists themselves are asked to sacrifice because of the essentially 'non-profit' nature of our cultural life. The answer to this is that AGMA should be the watch dog and arbiter of such demands on artists.

"Recently AGMA polled the schools of music, offering as an award to the most promising student of the year, an honorary membership until such time as they are living professionally. This has been accepted with enthusiasm.

"AGMA is deeply involved in our country's musical future, in encouraging our educational system to devote more time to music appreciation and in giving added meaning to our life through music. We are ready to throw our full resources in a common effort with other organizations towards this goal."



**"To AGMA with best wishes for ever greater unity" wrote Maurice Kostroff.**

chorister Thomas Powell. Mr. Powell chose Sarastro's aria from the *Magic Flute*: "O Isis und Osiris" and composed these verses:

*We sing to honor our dear friend  
Who gave of himself up to the end;  
His friendship not to few confin'd  
His love embraced all of mankind,  
His memory will forever live,  
His memory will forever live.*

*He always sought to find the right,  
And for a cause he knew how to fight;  
His words of cheer are ever near,  
Long will his deeds be with us here,  
Sleep now, dear friend, oh sleep and rest,  
Sleep now, dear friend, oh sleep and rest.*

Nicola Barbusci sang the solo, and the chorus was composed of William Golden, Ethel Greene, Monica Illich, Lynda Jordan, Ruding Kafka, Charles Kuestner, Thomas Powell, William Starling, Lloyas Strang, and Athena Vicos.

Hy Faine delivered a brief commemorative speech and Muriel Rahn sang in tribute to the memory of this well-loved colleague and artist.

AGMA members attending the funeral included Guido Bertossi, Louis Derman, Duke Giddens, Pearle Goldsmith, Joseph Hancock, Maurice Kassel, Irving Lavitz, Elie Ring, Mae Rose and Sam Sternberg.

*(Continued on Page 6)*

## Music Student Awards

Twenty-four awards have been given to music students thus far in AGMA's program of granting union membership to outstanding students when they begin their professional careers in the fields of AGMA's jurisdiction. These special awards are intended to help young students make the difficult transition from the conservatory to the concert stage.

An AGMA Award Certificate was given to Miss Willie Pearl Whitelow upon her graduation from the Los Angeles Conservatory of Music Arts. Lee Harris, AGMA's Los Angeles representative, arranged for Richard Crooks, who has been active in AGMA's affairs since the founding of the Guild, to make the presentation for AGMA.

Lee Harris reports that the evening was truly memorable. Z. Wayne Griffin, President of the Hollywood Bowl Association, was the principal speaker. Four students of the Conservatory, who are also AGMA members: Jeanette Farra, Betty Hull, Chris Lachona and Michael Andoor, performed an excerpt from "Il Trovatore."

Miss Whitelow's graduation marked the 75th annual Commencement of the Conservatory which was held at the Pilgrimage Play Theatre in Hollywood. In introducing Richard Crooks, G. Willard Bassett, the President-Director of the Conservatory, was most complimentary to AGMA in developing this incentive award.

The graduation ceremonies were fully covered by the Los Angeles newspapers, with stories and pictures.

In reporting the events of what was a most distinguished evening, Lee Harris writes, "We are fortunate in this area to have a man of the musical and civic stature of Richard Crooks. The interest that he and his wife have in the young artists of Los Angeles, and in musical life in general here, is a warming thing to behold, and is reciprocated in the high regard in which he is held by the community."

David Dodds, vocalist, who is one of AGMA's awardees has this past summer sung a season with the Santa Fe Opera Association.

Other students who were recipients of the special awards are Sylvia McDermeit, pianist, of Colorado College; Stephanie Michas, pianist, of the Cosmopolitan School of Music in Chicago; Priscilla Metcalf, singer, of Southern Illinois University; Jon Spong, instrumentalist, of Drake University in Des Moines; Jeanette Ryder Sallee, singer, of



*Prior to presenting Miss Willie Pearl Whitelow with an AGMA Award Certificate on her graduation from the Los Angeles Conservatory of Music and Arts, Richard Crooks (center) chats with (left to right) G. Willard Bassett, President-Director of the Conservatory; Irene Carter Oates, President Emeritus; Arthur W. Wolf, Dean, and Lee Harris, AGMA's Los Angeles Representative. AGMAzine regrets that a picture of the talented young award winner was not available at press time.*

Western Kentucky Stage College; Ralph Roberts, singer, of Louisiana State University; Debria Brown, singer, of Xavier University of Louisiana; Betty Ann Riggenbach, singer, of the New England Conservatory; William Blanding, baritone, of Michigan State University; Robert Murphy, pianist, of Western Michigan University; William Shipman Justus, baritone, of Central College in Fayette, Missouri; Donald Anthony Lipovac, instrumentalist, of the Kansas City (Missouri) Conservatory of Music; Carol Jean Hartman, pianist, of the St. Louis Institute of Music; Suzanne Broskins, pianist, of Ithaca College in New York State; Robert J. Renino, instrumentalist, of State University Teachers College in Potsdam, New York; Diana Barone, singer, of the New York College of Music; Susan Sharpe, contralto, of Queens College in Charlotte, North Carolina; Val Gene Johns, pianist, of the University of Oklahoma; Roy Johnson, singer, of Southern Methodist University in Dallas, Texas; Donald J. Armstrong of Texas Technological College; Lathan Sanford, dancer, of the University of Texas; Charles Smith, instrumentalist, of the University of Wyoming.

AGMA is proud and happy to have a part in helping these promising young students to bridge the usually formidable chasm between the school and the stage. As they undertake their professional careers, AGMAzine hopes to keep AGMA's informed of their progress.

## Well-Loved Member

*(Continued from Page 5)*

Sixty-five years old at his death, Maurice Kostroff filled those years with accomplishment. Arriving in America from his native Russia in 1912, he learned English by studying subway posters. He sang in the chorus of many Broadway musicals and operettas and in 1920 was engaged by the Chicago Opera Company, under Mary Garden, and remained with this company until its close. He was then engaged by the Metropolitan Opera Company. His last engagement was with the New York City Center Opera Company where he remained for five years until ill health forced his retirement.

In addition to his knowledge of over 100 operas, his knowledge of stage makeup was such that many of the Met's leading singers would not go on stage unless Maurice had made them up.

AGMA owes much to the indomitable spirit of Maurice Kostroff whose interest in Guild affairs and in his fellow singers led him to devote much time and effort to the problems of the chorister. As a man and as an artist, as a respected col-

*(Continued on Page 8)*

# 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  
Amato Opera Theatre  
American Opera Society, Inc.  
Baltimore Civic Opera Co.  
Boston Arts Festival  
Cafarelli Opera Company  
Central City Opera Assn.  
Chattanooga Opera Assn.  
Chautauqua Institution  
Cincinnati Summer Opera Assn.  
City Center of Music and Drama  
Connecticut Opera Assn.  
Cosmopolitan Opera Co., San Francisco  
Clarence E. Cramer — Opera Festival  
Doolittle, James-Greek Theatre Assn.  
Educational Opera Company  
Florentine Opera Co. of Milwaukee  
Fort Worth Opera Assn.  
Guild Opera Company  
Hollywood Bowl Association  
Houston Grand Opera Association  
Jackson Opera Guild  
Long Island Opera Company, Inc.  
Los Angeles Civic Grand Opera Assn.  
Los Angeles Conservatory of Music and Arts  
Lyric Theatre of Chicago  
Thomas Martin—Evening with Johann Strauss  
Metropolitan Opera Assn.  
Mobile Opera Guild  
Michigan Opera Company  
National Negro Opera Foundation, Inc.  
N. B. C. Opera Company  
New England Opera Theatre, Inc.  
New Jersey State Opera Company, Inc.  
New Orleans Opera House Assn.  
Northwest Grand Opera Assn.  
Opera "57"  
Opera Guild of Greater Miami  
Opera Society of Washington  
Pavone, Father Leonard  
Philadelphia Grand Opera Co.  
Pittsburgh Opera, Inc.  
Albert Rosinger  
San Francisco Opera Association  
Shreveport Civic Opera Association  
St. Paul Civic Opera Assn.  
Suburban Concerts, Inc.  
Sun State Opera Federation, Tampa  
Symphony Society of San Antonio  
Tulsa Opera, Inc.  
Turnau Opera Players  
University of Puerto Rico  
University of Utah Theatre  
Wagner Opera Company, Inc.

## BALLET

Carmen Amaya  
American Ballet Theatre  
Ballet Russe de Monte Carlo  
Boston Arts Festival  
Janine Charrat Dance Company  
Chicago Ballet  
Dancers of Bali  
Dance Jubilee (Bambi Lynn-Rod Alexander)  
Jean Leon Destine and his Company  
Festival of Two Worlds  
Frankel-Ryder Dance Drama Company  
Martha Graham Dance Company  
Jose Greco  
Leland Hayward (Jerry Robbins Company)  
Hollywood Bowl Dancers (Stephen Papich)  
Roberto Iglesias  
Inbal Dance Company  
Jeanmaire — Petit Ballet de Paris  
Robert Joffrey Theatre Ballet  
Kolo Ballet  
Kovach-Rabovsky  
Jose Limon Dance Company

Moiseyev Dance Company  
Lola Montes  
National Ballet Guild of Canada  
New York City Ballet Company  
New York Negro Ballet  
Royal Danish Ballet  
Royal Ballet  
Royal Winnipeg Ballet  
San Francisco Ballet  
Shanta Rao and the Dancers of India  
Maria Svetlova  
Tihmar Dance Theatre  
Robert Zeller — Soloists of the Royal Danish Ballet Company

## CHORUS

Harold Aks  
Bach Aria Group  
James Bolle  
Cavalcade of Song  
Choral Arts Society  
Concert Choir  
Peter Dean Associates  
De Paur Opera Gala  
Master Singers  
Men of Song Enterprises, Inc.  
Musica Viva of New York  
National Institute for Music  
New York Pro Musica Antiqua  
Robert Shaw Chorale  
Roger Wagner Chorale  
Rossin Walter Productions  
Schola Cantorum

## SYMPHONY ASSOCIATIONS

Cincinnati Symphony Orchestra  
Kansas City Philharmonic Association  
Grand Rapids Symphony Orchestra  
Little Orchestra Society  
New Orleans "Pops" Concerts  
New York Philharmonic Symphony  
Phoenix Theatre  
Rhode Island Philharmonic Orchestra  
Jay Stanley  
St. Louis Symphony Orchestra  
Southern California Symphony Assn.  
(Los Angeles Philharmonic)  
Stadium Concerts Inc.  
Toledo Symphony Orchestra  
Symphony Society of San Antonio  
Washington Square Association  
West Coast Opera Theatre

## CONCERT MANAGERMENTS

Kenneth Allen Associates, Inc.  
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Laura Arnold  
545 Fifth Avenue  
New York City 36  
Roberta Baily Concert Management  
345 Riverside Drive  
New York City 25  
Herbert Barrett  
250 West 57th Street  
New York City 19  
Bel Canto Theatrical Agency  
(Marie B. Sullam)  
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New York City 36  
David J. Bethea Theatrical Enterprises  
243 West 125th Street  
New York City 27  
Colbert-LaBerge Concert Management  
105 West 55th Street  
New York City 19  
Columbia Artists Management Inc.  
(including Community Concerts)  
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New York City 19  
Concert Associates  
36 West 57th Street  
New York City 19  
Cosmetto Artists Management  
119 West 57th Street  
New York City 19  
Giorgio D'Andria  
National Opera Company  
1005 Carnegie Hall  
New York City 19  
Elwood Emerick  
342 Madison Avenue  
New York City 17

Frank L. Esternaux Agency  
(Central Artists Management, Inc.)  
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New York City 19  
The Friedberg Management  
113 West 57th Street  
New York City 19  
Sylvia Hahlo Theatrical Agency  
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New York City 19  
Siegfried Hearst  
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New York City 23  
Hans J. Hofmann  
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New York City 19  
Hurok Attractions, Inc.  
730 Fifth Avenue  
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New York City 19  
Lauren-Walden Associates, Inc.  
16 West 55th Street  
New York City 19  
Richard Lewis Agency  
55 East State Street  
Columbus 15, Ohio  
David Libidins  
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New York City 19  
Ludwig Lustig  
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Matthews-Birkin Associates  
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Meyer Management Corporation  
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New York City 19  
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Emmy Niclas  
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6533 Hollywood Boulevard, # 201  
Los Angeles 28, California  
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Artists Management, Inc.  
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James Sardos  
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Felix W. Salmaggi Associates  
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New Orleans, Louisiana  
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New York City 19  
William L. Stein, Inc.  
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New York City 19  
Olga Troughton  
1270 Sixth Avenue  
New York City 20  
Vincent Attractions, Inc.  
119 West 57th Street  
New York City 19  
WCB Artists and Concert Management  
236 West 55th Street  
New York City 19  
Roland A. Wilford Associates, Inc.  
119 West 57th Street  
New York City 19  
Carl Yost  
344 West 72nd Street  
New York City 23

## OTHER

Ojai Festival

## New AGMA Representative in New Orleans

AGMA's new representative in New Orleans, Norman Treigle, as his first



**Norman Treigle**  
*AGMA's new representative in New Orleans*

activity in this role, has negotiated the first AGMA agreement with the New Orleans "Pops" Concerts. Hy Faine introduced Norman Treigle to AGMA members in New Orleans at a meeting there on August 28th. Mr. Treigle has also negotiated an agreement with the New Orleans Opera Association.

A resident of New Orleans, Mr. Treigle has sung at the City Center. He teaches at the University and concertizes.

As most AGMAs know, Arthur Winteler has for many years been the stalwart representative in New Orleans, and gave unselfishly of his time and energy to the problems of AGMA in his city. Illness forced him to surrender the Chairmanship of the Executive Committee last year and this post was filled by Earl Van Hoven. To Arthur Winteler, Earl Van Hoven and Gene Maxwell, AGMA expresses its deep appreciation for their fine efforts and for facing difficult problems so resolutely. Their contribution to AGMA's growth has been an important one.

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## Deceased

Louis d'Angelo, bass-baritone with the Metropolitan Opera Company from 1917 to 1946, passed away early in August after a brief illness. The singer was seventy years of age. AGMA extends to his family and host of friends its warm sympathies.

AGMA regrets to report the death of Milton Stern, stage manager, in Los Angeles on July 20th, and extends its condolences to his relatives and friends.

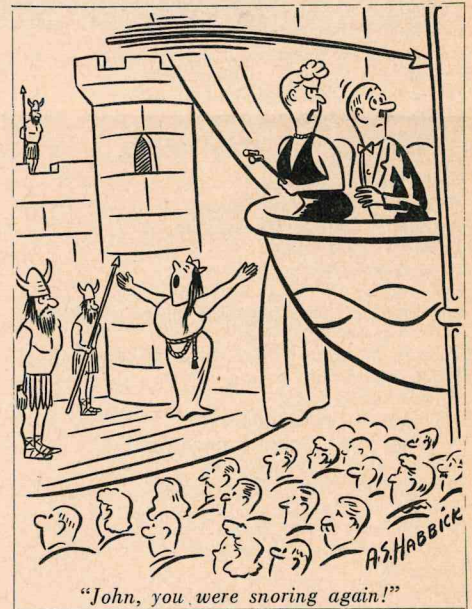
Achille Musetti, former chorister of the Metropolitan Opera, passed away in New York City in June. AGMA offers his relatives and friends its deepest sympathy.

## Maurice Kostroff

*(Continued from Page 6)*

league and friend, he was held in high regard by those who knew him and in warm affection by those privileged to know him and to work with him intimately.

The Board of Governors of AGMA has expressed its most sincere sympathies to Lillian Kostroff, and to her children, Lawrence and Joan. Their loss is one which all who knew Maurice Kostroff share with them.



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