

BULLETIN

CENTRAL OPERA SERVICE

sponsored by

THE NATIONAL COUNCIL of the METROPOLITAN OPERA ASSOCIATION

147 West Thirty-ninth Street, New York 18, N.Y. Telephone: PENnsylvania 6-1200

SEPTEMBER - OCTOBER
1 9 6 0

As this is our first BULLETIN for the 1960-61 Season, we would like to welcome everyone back from what we hope has been a pleasant summer, and to begin the BULLETIN by extending a warm welcome to the following new members:

GROUP

ARIZONA OPERA ASSOCIATION, Phoenix, Arizona
UNIVERSITY OF BUFFALO OPERA THEATRE, Buffalo, N. Y.
CO-OPERA GROUP OF FLORIDA, Miami Springs, Florida
PENINSULA ARTISTS & OPERA ASSN, Palo Alto, Cal.
RICHMOND OPERA COMPANY, Staten Island, N. Y.
UNIVERSITY OF WICHITA, Wichita, Kansas

INDIVIDUAL

MRS. JOHN S. DALRYMPLE, Minneapolis, Minn.
MRS. GERALD A. ERICKSON, Wayzata, Minn.
MRS. L.G. FASSETT, Minneapolis, Minn.
MRS. JAMES G. FULLERTON III, Wayzata, Minn.
MRS. DAVID C.G. GATTIKER, St. Paul, Minn.
MRS. H.K. GRAY, Rochester, Minn.
MR. LOUIS HANS HUBER, San Francisco, Cal.
OPERA COMMITTEE AT ROCHESTER, Rochester, Minn.
MRS. L.A. POTTER, Minneapolis, Minn.
MR. GUY TAYLOR, Phoenix Symphony Orchestra, Phoenix, Arizona
MRS. JOHN A. WILLIAMS, St. Paul, Minn.
MR. JAY W. WILKEY, Hardin-Simmons University, Abilene, Texas

MISS PEGGY DONOVAN WHO IS REPLACING DR. JAN POPPER - WHO HAS BEEN INVITED TO ORGANIZE AN OPERA WORKSHOP AT THE TOKYO UNIVERSITY OF ARTS AND EXPECTED TO BE THERE A YEAR - AS DIRECTOR OF THE UNIVERSITY OF CALIFORNIA OPERA WORKSHOP.

There have been a number of requests from C. O. S. members for an article on the mechanics of Fund Raising. (The last was two years ago which many of our new members did not see). We are therefore very pleased to submit the following written by Mr. James Browning, Administrator of the National Council. His duties when he was Assistant Manager of the Pittsburgh Symphony Orchestra included that of Director of the Men's Division of the annual Maintenance Fund Campaign. He also coordinated the activities of Ticket Sale campaign. Mr. Browning was also Regional Director of Civic Concerts, and in this position he directed membership campaigns.

THE CAMPAIGN - TICKET SALES AND FUND RAISING

James Browning
Administrator, National Council of the Metropolitan Opera

Every art form worth saving deserves some vigor on the part of its followers and those who would enjoy the pleasures of hearing fine musical performances must undergo the fatigue of supporting them.

Two of the most important sources of support for an opera company are ticket sales and fund-raising. To keep the cost of tickets at the lowest possible price in order to attract the largest number of people, means that more money must be raised by public solicitation in order to keep the organization reasonably solvent. Both operations require a well-planned campaign to insure the maximum of success.

How does one generate community interest in the support of an opera company? First of all, there is no substitute for complete conviction and dedication on the part of those who endeavor to establish and maintain such an organization. The community at large must come to know that there is no thought of personal gain or prestige connected with the efforts of the leaders in this campaign. It is a selfless labor of love and understanding of what is at stake. You must convince other civic and business leaders that they cannot afford to refuse their cooperation and help.

We are all creatures of habit, and one of the most difficult things we can undertake to do is to change someone else's habits. But that is exactly what you are faced with in selling tickets to a musical performance. You have to get people out of the habit of winter hibernation, and into the habit of regular opera-going. Once the person has acquired a facility for absorbing and being rewarded by his musical experiences, he is not likely to give it up in favor of television. "Live" music will have become an indispensable part of his life.

The setting up of the campaign should be started months before the actual campaign period. In organizing ticket sale drive, you should count on five prospects for each season ticket you hope to sell and one worker for each ten prospects. In other words, if you are seeking 1000 ticket buyers, you should have available 5000 prospects and 500 workers. Of course, this is ideal and assumes you are starting from scratch, but there is really no substitute for a large working force, in any case.

There should be a general chairman and two vice-chairmen, perhaps using one for patron tickets and the other for regular tickets. Each vice-chairman should have five majors (10), who have five captains (50), who have up to ten workers (500). It is much better to have a maximum number of people helping with the campaign to insure full area coverage rather than a smaller number of "good" workers who know just so many people and who have just so much time to give. An organization chart should be used and the names of all these persons should be entered together with telephone numbers and addresses as rapidly as they are secured. Prospects may be secured from various club and church membership lists, newcomers to the city, permanent residents at apartment hotels, persons residing in nearby communities, etc. These names, street addresses, and telephone numbers should be typed - one name to a card - on plain white 3 x 5" cards. Workers should not limit themselves to prospects and renewing present subscribers, but should free lance, inviting everyone they know or see to buy a season ticket.

The incentive plan of giving a free season ticket to those workers securing the highest number of subscribers is successful in many campaigns of this sort. I personally do not approve (1) because a worker should be doing so because he feels opera is an important contribution in keeping the city culturally alive and (2) can the disgruntled worker who is able to sell nine season tickets, but not the tenth one insuring him a prize, really be counted on for help in the next campaign?

The campaign by all means should have a closing date and this should be strictly observed. If the closing date is extended indefinitely, the value of a short, snappy drive is lost and interest is dissipated. Ten days for an active drive should be about right.

An invitational post card or other type announcement might be sent to all current subscribers and prospective ones, announcing the season, artists, dates, etc. This serves a dual purpose - as a "first" announcement for the season, and to pave the way for the telephone or "in person" call by the worker.

A headquarters room should be secured and equipped for use the week before the campaign as well as during the actual campaign period. It should be centrally located (Chamber of Commerce office, library, music store, empty store in good location, etc.) at street level, if possible, and well heated and lighted. Two telephones should be installed (for calling present subscribers who have not as yet renewed, for use of campaign officials in checking progress of workers, etc.). The headquarters committee will also prepare the workers' kits for distribution at the dinner (see below) or earlier if some division chairmen so desire. Each envelope should be marked with the name of the worker, the captain and major of the worker's team, and the division leader. Each envelope contains numbered season tickets, prospect cards, blank cards, etc. The headquarters committee will also take charge during Campaign Week, assigning one person to be responsible for keeping the day-book and files. Headquarters hours should be regular, and 9:00 a. m. to 6:00 p. m. are suggested.

A really successful campaign almost demands a complimentary "kick-off" dinner for workers, representatives of the press, radio, city government, etc. This is a justified campaign expense. Not only do the helpers get to know their fellow-workers, but they receive instructions on the mechanics of the campaign, they receive whatever inspiration can be generated, and they feel an important part of the plans for the coming season merely by being there. The best workers are invariably those who attend the dinner, so every effort should be made to have a good dinner attendance.

After the drive has ended and the season is not sold out, there might be the temptation to sell single tickets at the door of the auditorium for individual performances. Nothing could be worse to destroy the success of the next year ticket campaign! Those who did not purchase season subscriptions and who desire to hear a particular performance and cannot buy tickets, should be the ones who will take season tickets early in the next year's campaign. Furthermore, if a potential customer realizes he may buy a single ticket for a single performance, he will see no need to purchase the season ticket during the actual campaign period. Even though single tickets are not sold, year-round publicity should be used. I refer to window card heralds to announce a coming performance. You may say it is not necessary to do this in view of the fact that tickets cannot be purchased, but the value of the herald is that it is a reminder for those not having season tickets to make a mental note to buy them during the next ticket campaign, and for those who do have season tickets, the herald is yet another reminder concerning the date of the particular performance, since it is one thing to have someone buy a season ticket and another to get him to attend the performance! A person who misses two or three out of four performances is going to think twice about renewing the following year.

Announcements should be made in the daily papers regarding a forthcoming performance, and radio and television can be utilized in the form of interviews with artists, technicians, conductors, etc.

During the campaign, publicity should be in high gear to support the efforts of the volunteers. In addition to using newspapers, radio, and television to the utmost, talks regarding the operatic organization should be made before Civic groups and, perhaps, the Toastmasters' Club members might take over speaking assignments if your community has such an organization. Ministers will sometimes announce "Opera Week" from the pulpit, and notices in church bulletins should be requested. The Mayor might sign a proclamation for "Opera Week" (and be sure to invite him and his wife to the kick-off dinner!). An alert Chamber of Commerce can help because they realize the economic value of fine music for the betterment of the community. Sound them out for suggestions on how to promote opera and fine music. They might also be cooperative in getting merchants to buy season tickets and pool them for use of new members. Perhaps the bank clearing house association could be approached to put a slip-announcement with the bank statements telling people what opera can do for the community, etc., and the same can be done with local electric light and gas companies.....

Movies might be made of subscribers attending an opera, and visiting with artists. Use with commentator after everyone has finished eating at the kick-off dinner..... Department stores, music stores, etc., should be asked to do an operawindow during the campaign period. These could be composed of artists' photos, musical instruments, scores, costumes, etc. A poster contest might increase interest. Contact high school art teachers several weeks in advance of the campaign publicizing rules to students. Display winning posters (on subject of opera) in schools, following judges' decision, and downtown during campaign week. Winners (boy and girl) could receive season ticket as reward. A banner announcing "Opera Week" could be hung across important shopping streets. There are endless variations of this theme.

A fund raising campaign utilizes most of these principles and should be conducted six months apart from the ticket campaign. It is generally a good idea to have your campaign figure at a higher amount than really necessary. A large working force is proportionately necessary using men and women divisions with breakdowns for small business, corporate sponsors, apartment residents, nearby communities, etc. This drive is usually much longer than the ticket campaign, but a closing date should, nevertheless, be decided upon and publicized frequently. Weekly report luncheons may help to keep interest from lagging, and these report sessions (Dutch Treat) should attempt to be inspirational. I remember a few years ago when I was in charge of the men's division of the Pittsburgh Symphony maintenance fund campaign and Peggy Wood and Imogene Coca were appearing on tour in Pittsburgh with "Girls in 509". We had a report luncheon during that week and invited the two actresses as guests, along with the Symphony conductor, William Steinberg. Both Miss Wood and Maestro Steinberg gave such superb speeches on the value and necessity for music that the workers left the luncheon with renewed enthusiasm, rather sorely needed, inasmuch as the campaign was then in its fourth week and a long way from its goal.

In closing, may I ask that members advise the Central Opera Service of any campaign experiences they may like to share with other members.

HAPPY CAMPAIGNING!!!

HALF NOTES

C. O. S. is starting off with a very auspicious event: The West Coast Conference taking place in San Francisco on October 15 and 16, and including the Western, Northwestern, and Rocky Mountain Regions. Both Mr. DeWitt McLaughlin TerHeun, C. O. S. Chairman, and Mr. James Browning, Administrator, plan to attend what promises to be one of the most exciting we have ever had, and certainly worth any effort made to attend. Mr. James H. Schwabacher, Jr., the General Chairman of the Conference, and his able assistants are to be congratulated. Some of the highlights planned are as follows:

OPERA WORKSHOP IN ACTION - Dr. Wilfred Bain, Indiana University

REPERTOIRE - Dr. Lucas Underwood and panel

LUNCHEON: Kurt Herbert Adler, Mme. Lotte Lehman, Jean Madeira,
Robert Weede, and other S. F. opera stars

CONSTRUCTION OF CONCERT HALLS AND OPERA THEATRES
James Meares, Designer of the L. A. Music Center

OPERA SCENERY - Richard Mason of the S. F. Opera
Dino Yannopoulos, Stage Director, S. F. Opera

LIGHTING TECHNIQUES - demonstrations

RECEPTION: Whitney Warren, Member, Board of Directors, San Francisco
Opera Association and The National Council of the Metropolitan
Opera

"COSI FAN TUTTE" - S. F. War Memorial Opera House with Schwarzkopf,
Hilgenberg, Costa, Richard Lewis, Frank Guarrera,
Paul Schoeffler, and conductor Kurt Herbert Adler

CHORUS IN OPERA - demonstration

PICNIC - Hostess, Mrs. Betty Connors, Secretary, Committee for Arts and
Letters, University of California

"CARMEN" - Greek Theatre with Madeira, Stahlman, Vickers, Zanasi, Alvary
conductor Francesco Molinari-Pradelli

Regretably, space does not permit us to give the program in detail or to list all the credits, but we did want to include a taste of this feast San Francisco is setting out before us. All good wishes for what will undoubtedly be a most successful Conference.

MANHATTAN SCHOOL OF MUSIC

Begins its 43rd year this season with 600 registered in the College Department and over 170 in the Preparatory Department. 9 new members were added to the Faculty this year. Mr. Brownlee reports that they have been particularly impressed with the high caliber of students who have applied for entrance.

Auditions for the Manhattan School Opera Workshop took place on September 27 and 28. We are sorry the BULLETIN did not coincide with prior announcement, but for those interested, applicants must be advanced students, preferably with some type of experience. It is a truly repertory theatre with emphasis on the standard roles that all singers must know, and its excellent staff includes Mr. John Brownlee, Emerson Buckley, Carlton Gauld, and Basil Langton.

Another Workshop registration took place at the New York Classic Arts Theatre Association on September 20, and if anyone would like information on this for future reference they can contact Mrs. Bonnie Kerman, Director, 271 Central Park West, New York 24.

DR. DUCLOUX of the University of Southern California, reports several inquiries from choral directors and symphonic conductors who have never included opera in their repertory before and who now feel this might give that "extra special" climax to their winter activities. This is particularly gratifying since it will mean full chorus and orchestra which, as we all know, means so much to the over-all effect of an opera.

MR. JAMES BROWNING has come up with a very helpful idea for MUSICAL AMERICA. It is to include the number of players in their survey of symphonic orchestras around the country. It is to be incorporated in next year's "Special Issue".

RUBY MERCER, the former well known voice on LIVING OPERA, a Sunday morning program over WNYC, is now Editor of "OPERA IN CANADA" published by the Canadian Opera Guild, 135A Avenue Road, Toronto, Canada.

DULUTH SYMPHONY ORCHESTRA is making a gallant effort to promote some opera in addition to their concerts. Unfortunately, it takes time to develop an audience large enough to reduce deficits. Although the venture has been an outstanding artistic success with two fine productions of CARMEN and RIGOLETTO, it has not been one financially. They are now in the throes of trying to find new sources of assistance to lessen the burden of the few who have borne it so far. We wish them every success in their endeavors.

Another of the many struggling groups - and a welcome addition to C. O. S. members - is that of COLUMBIAN LYRIC THEATRE, Columbia, S. C. Their productions are produced under the most heartbreaking conditions - no money, rehearsals in homes, church basements, any place where they are welcome, and the usual fight for recognition. Fortunately, they are rich with enthusiasm and eventual success must surely attend their efforts.

It is to aid such groups that C. O. S. begs its members to let it know of anything in the way of old scores, parts, sets, costumes, etc., that they may have available for rent, loan, or disposal. Only thus can we do our share to help these members.

MR. KEN C. BAUMANN, Director of the Ithaca Civic Opera Group, 208 Muriel St., Ithaca, N. Y., has placed his excellent reference library at the disposal of C. O. S. and its members. If anyone wishes to contact him direct about any problem he would be delighted to hear from them.

VANCOUVER'S THIRD MUSIC FESTIVAL ended with the best financial picture so far, a record of 20 sold-out performances out of 58, and a \$116,000 deficit. Their position is \$100,000 better than last year. Among its attractions were the PEKING OPERA, MADAMA BUTTERFLY, and Benjamin Britten's NOYE'S FLUDDE. A special effort was made to get away from any impression that this might be a "long-hair" Festival by including something for everyone and seats as low as .75¢.

For those who are "Book Givers" at Christmas, the Metropolitan Opera Association has authorized the issuance of a new "history" of the Metropolitan in photographic form entitled "THE MAGIC OF OPERA". It has 136 photographs in black and white and color which includes a parade of its glittering stars - 172 pages, 8-3/4 x 11-1/2. Each copy is \$8.00 and may be obtained by sending orders to the Metropolitan Opera Association, 147 W. 39th St., New York 18.

THEODORE PRESSER, one of our many helpful publishers, has just issued a new opera catalogue especially suited for presentation of works on the American opera stage today. Many have English libretti for the first time. You may obtain it simply by writing to Mrs. Ellie Schmidt, Opera Department, Theodore Presser Company, Bryn Mawr, Pennsylvania.

An UPPER MIDWEST REGIONAL MEETING was held in the home of Mrs. Frank W. Bowman, C.O.S. Regional Representative and member of the National Council. The following items were discussed:

1. Past and future activities of the Region
2. The eternal problem of securing costumes, props, and translations
3. The need for scholarships for talented and needy string players in particular.

PRODUCTIONS REPORT BY C. O. S. MEMBERS

JACKSONVILLE UNIVERSITY COLLEGE OF MUSIC
Amelia H. Smith, Director

For its 1960-61 season, complete works in English will be chosen from the following: A GAME OF CHANCE (Barab); AMELIA GOES TO THE BALL (Menotti); THE BOOR (Argento); COSI' FAN TUTTE (Mozart); GALLANTRY (Moore); SUNDAY EXCURSION (Wilder); SUOR ANGELICA (Puccini); CAVALLERIA RUSTICANA (Mascagni). In October they will produce Debussy's THE PRODIGAL SON.

FINE ART OPERA (Zerline Muhlman Metzger, Director)

Its "ALL CHILDREN'S GRAND OPERA" produced ORPHEUS and CAVALLERIA RUSTICANA on June 18, in Chicago.

BALTIMORE CIVIC OPERA COMPANY, Mr. Walter N. Ruth, Director

Closed last season with 2 performances of TOSCA on April 8 and 9.
This season's repertoire is:

IL TROVATORE	October 28, 29, 1960
LA BOHEME	February 3, 4, 1961
ANDREA CHENIER	April 14, 15, 1961

THE DETROIT OPERA THEATRE, Detroit, Michigan
Marjorie Gordon, Artistic Director

Will launch its 1960-61 season with THE MUSIC MASTER by Pergolesi, and THE OLD MAID AND THE THIEF by Menotti, on October 14, 15, 16.

UNIVERSITY OF MINNESOTA OPERA WORKSHOP

Paul Knowles, Director

COSI FAN TUTTE - January 30, February 9, 10, 11, 1961, plus productions throughout the season of IL CAMPANELLO (Donizetti), A HAND OF BRIDGE (Barber); GALLANTRY (Moore); THE SCARF (Hoiby). They have also scheduled the telecast of a short opera on KTCB and an evening of opera in the spring.

ST. PAUL CIVIC OPERA (Minn.)

LA BOHEME on October 27, 28, 29.

KANSAS CITY LYRIC THEATRE (Russell Patterson, Musical Director)

BUTTERFLY, Sep. 30 - DON PASQUALE, Oct. 1 - LA TRAVIATA, Oct. 2 - DON GIOVANNI, Oct. 3 - BUTTERFLY, Oct. 4 - DON PASQUALE, Oct. 7 - LA TRAVIATA, Oct. 8 - DON GIOVANNI, Oct. 9 - BUTTERFLY, Oct. 10 - DON PASQUALE, Oct. 11 - LA TRAVIATA, Oct. 14 - DON GIOVANNI, Oct. 15 - BUTTERFLY, Oct. 16 - DON PASQUALE, Oct. 17 - LA TRAVIATA, Oct. 18 - DON GIOVANNI, Oct. 21 - BUTTERFLY, Oct. 22 - DON PASQUALE, Oct. 23 - LA TRAVIATA, Oct. 24 - DON GIOVANNI, Oct. 25.

AMATO OPERA, New York

RIGOLETTO, Oct. 22 - BARBER OF SEVILLE (English) Jan. 28, 1961 - IL TROVATORE, Apr. 15. All at Scarsdale, N. Y.

THE FOLLOWING OPERAS-IN-BRIEF will be given at Town Hall, N. Y.:

IL TROVATORE, Oct. 11 - MANON (Massenet), Nov. 8 - LUISA MILLER, Dec. 13 - BUTTERFLY, Jan. 10, 1961 - TOSCA, Feb. 14 - DON PASQUALE, Mar. 14 - FAUST, Apr. 11 - MARRIAGE OF FIGARO, May 9.

They are also planning a series of 8 opera lectures at Great Neck, L.I., and a series of rarely done operas for Town Hall.

UNIVERSITY OF BUFFALO (Richard Marshall, Director)

TOSCA - Oct. 20, 21, 22, 23 (English)

HANSEL AND GRETEL - Dec. 8, 9, 10, 11 (English)

COMMUNITY OPERA THEATRE, Gladys Mathew, Director

During the spring of 1960, Miss Mathew reports a number of performances of SUNDAY EXCURSION, BUTTERFLY RECOVERS, GALLANTRY, and LA TRAVIATA the latter at the Brooklyn Museum and broadcast over WNYC. OPERA CONCERTS were given at the West Side YMCA Theatre in October and November.

THE HEIGHTS OPERA ASSOCIATION, Brooklyn, N. Y.

George O'Farrell reports, via his amusing little HEIGHTS OPERA NEWS, the following productions: FLEDERMAUS, - GREAT SCENES FROM GREAT OPERAS - SO SINGS THE BELL, a new opera by George Wehner.

MANHATTAN SCHOOL OF MUSIC, N. Y.

THE RAPE OF LUCRETIA on July 21 - AN EVENING OF OPERA EXCERPTS, June 29.

NEW YORK CITY OPERA COMPANY, Julius Rudel, General Director

ORFEO and THE PRISONER (Dallapiccola), Sep 29, Oct. 5, 9.

THE MIKADO, Sep. 30, Oct. 1, 16, 29.

LA BOHEME, Oct. 1, 14, 23.

OEDIPUS REX and CARMINE BURANA, Oct. 4, 13,

PIRATES OF PENZANCE, Oct. 6, 15, 30.

COSI' FAN TUTTE, Oct. 7, 16, 27.

CARMEN, Oct. 8, 15, 21.

MADAMA BUTTERFLY, Oct. 8 (eve), 22, 29.

LA TRAVIATA, Oct. 9 (mat), 22, 28.

DER ROSENKAVALLIER, Oct. 12, 23, 26.

THE INSPECTOR GENERAL (Egk), Oct. 19, 25, Nov. 3.

RIGOLETTO, Oct. 30.

OPERA GUIDE THEATRE COMPANY, Pasquale Rubino, Director

For the second time in America, Leoncavallo's LA BOHEME. Full stage production at the McMillin Theatre, 116 St. and Broadway, N. Y. C. on October 22 at 8:00 p.m. Benefit for the ENDOWMENT FUND OF CASA ITALIANA COLUMBIA UNIVERSITY.

PHILADELPHIA GRAND OPERA CO., Giuseppe Bamboschek, General Manager

LA TRAVIATA, Oct. 17 - AIDA, Nov. 2 - L'AMORE DEI TRE RE, Nov. 24 -

LA BOHEME, Dec. 15 - RIGOLETTO, Jan. 8 - LA RONDINE, Feb. 24 -

CARMEN, Mar. 10 - ANDREA CHENIER, Apr. 6.

PHILADELPHIA LYRIC OPERA COMPANY

AIDA, Nov. 11 - UN BALLO IN MASCHERA, Nov. 25 - TOSCA, Dec. 9 -

CAVALLERIA RUSTICANA & I PAGLIUCCI, Dec. 30 - GIOCONDA, Jan. 11 -

RIGOLETTO, Feb. 8 - LA BOHEME, Feb. 21 - MADAMA BUTTERFLY, Mar. 8 -

L'ELISIR D'AMORE, Mar. 24 - LUCIA DI LAMMERMOOR, Apr. 7 -

CONCERTS: MANTOVANI, Nov. 22 - DI STEFANO, Jan. 31 - NILSSON, Mar. 7.

Their first OPERA BALL will be held Nov. 25.

PHOENIX SYMPHONY ORCHESTRA, Guy Taylor, Conductor

In addition to an exciting series of symphonic concerts, they will present for the first time in Arizona, OPERA IN CONCERT FORM featuring TOSCA in English with Frances Yeend, Jon Crain and Norman Farrow.

COLUMBIA LYRIC THEATRE, S. C., Frank Harris, Director

They are now planning for a Fall production of THE MARRIAGE OF FIGARO.

They have done THE GONDOLIERS, TRIAL BY JURY, AMAHL, THE MEDIUM, THE TELEPHONE, THE OLD MAID AND THE THIEF, DOWN IN THE VALLEY, FLEDERMAUS, BRIGADOON, THE MERRY WIDOW.

UNIVERSITY OF SOUTHERN CALIFORNIA, Dr. Walter Ducloux, Director

Dr. Ducloux's translation of FALSTAFF was done last spring by the Utah Opera Theatre.

THE BALLAD OF BABY DOE, Dec. 3, 9, 11 - SIMON BOCCANEGRA, a first English performance, April 8, 14, and 16, 1961. This will be in honor of the Centennial of Italian Independence and will be in conjunction with other events relating to that historic occasion.

AMATO OPERA THEATRE

After many years of producing fine opera that has given an opportunity to so many promising young singers to develop their art, and who have since gone far, this excellent Group is having its first drive for funds. For those who may wish to help this worthy cause, their address is 126 West 23rd Street, New York, N. Y., or you may telephone CHelsea 3-0387.

BLANCHE THEBOM SCHOLARSHIP

The deadline for this Scholarship for singers between the ages 25 to 30 is OCTOBER 15, 1960. Write - do not phone - HUROK ARTISTS INC., Publicity Dept., 730 Fifth Avenue, New York, N. Y.

We conclude the BULLETIN with the encouraging news that C. O. S. acquired 55 new members since January 1, 1960.

ADDENDA

SANTA FE OPERA

They had a most successful season according to all reports, and we would like to mention in passing, the imaginative work done by one of the rising young members of the Metropolitan Opera Ballet, Thomas Andrews, who did all the choreography for their season.

NATIONAL COUNCIL REGIONAL AUDITIONS PROGRAM

The Finals have been scheduled to take place as follows:

TWIN CITIES	Friday, January 13
CHICAGO	Saturday, January 28
SALT LAKE CITY	" February 4
SAN ANTONIO	" February 4
NEW ORLEANS	Sunday, February 5
DETROIT	Friday, February 10
BOSTON	Sunday, February 12
LOS ANGELES	Friday, February 17
SEATTLE	Sunday, February 19
CLEVELAND	Sunday, February 26
TULSA	Saturday, March 11
WASHINGTON	Saturday, March 18

If any of our members have anything on their summer activities that has not been mentioned in this BULLETIN, we would be happy to include it in the next issue if they will send it along to us.