

AGMAZINE

VOLUME V, No. 5

PUBLISHED BY AMERICAN GUILD OF MUSICAL ARTISTS, A. F. of L.

DECEMBER, 1952

The Board of Governors, the National Officers and National Staff

extend to AGMA members everywhere

their heartiest wishes for a

MERRY CHRISTMAS

and a

HAPPY NEW YEAR

HY NOTES

by Hyman R. Faine
National Executive Secretary

In the last few weeks I have visited New Orleans and Chattanooga, to meet with the AGMA members there as well as to observe the operations of the local opera companies. I'd like to tell you a little about them because they seem to me to point the direction in which opera production in the United States is developing. Not so many years ago the center of opera was in New York City, with limited seasons in San Francisco and Chicago, supplemented by a few touring companies. We all know the present state of the "road" and the fate of Chicago! It appeared that opera was a dying art, that everything operatic either was in or stemmed from New York City.

Grass Roots Opera Revival

Then a wonderful thing happened. The love for music inherent in most people and the desire for young American singers to find an opportunity for their talents brought about the creation of local opera companies. Since opera impresarios would not come to them, the "grass roots" have developed their own organizations in their home towns. The sponsoring groups usually include the local music teachers, the individuals who have civic pride and are sponsors of concert series, the local musicians, and the "plain" music lovers.

The group usually starts with one or two performances of a popular opera such as "Carmen" or "Traviata," and builds a repertory and an audience on this beginning. The tickets are kept at a low scale; scenery and costumes are home-made or donated; and everyone, with the exception of the "leads" and the orchestra, is usually unpaid. There is a certain air of "little theatre" about it, but hopes are high. In spite of all these assets, the proceeds from ticket sales are usually insufficient to cover the costs and the deficit is usually met by small or large donations.

Pattern in 12 Progressive Cities

Nevertheless, in a significant number of cases, from these unsure and small beginnings, resident opera companies

have and do develop. Performances are increased; repertory is expanded and built; a reservoir of local talent is tapped and developed; and deficits are met. This is and has been the history of opera in Pittsburgh, New Orleans, Chattanooga, Shreveport, Minneapolis, Milwaukee, Mobile, Atlanta, and Miami. In several other places, the pattern, though somewhat similar, has the sponsorship and support of the local symphony orchestra association. In these cities, such as Fort Worth, Kansas City, and Dallas, the performances are usually concentrated in a single week and have a larger proportion of professional talent both on stage and back stage.

AGMA Policy Of Encouragement

It has been AGMA's policy to encourage the growth of these types of companies to the fullest possible extent.

The first contracts usually cover only AGMA members and gradually proceed from that to a coverage of all principals and later on, in some instances, even chorus and ballet as well. We have tried, in this manner, not to stunt the early growth of these operatic ventures, while at the same time we endeavor to maintain the appropriate collective bargaining relationship upon which we can ultimately build full union protection. This policy has been beneficial both to these local groups as well as to AGMA and its membership.

I firmly believe that the continued existence and growth of "grass roots" companies will ultimately create in the United States the kind of operatic milieu which is found in so many countries in Europe, and develop a similar love and appreciation of the art of opera in our country. To coin a phrase, from such small acorns, mighty oaks will grow.

AGMAZINE

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SANDRA MUNSELL, Editor

VOLUME V, No. 5

DECEMBER, 1952

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276 West 43rd Street
Telephone: LOnacre 5-7508, 9, 10

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STate 2-0585

NOW READ THIS . . .

It has come to the attention of AGMA that in the October issue of "Allegro," the publication of Local 802 of the American Federation of Musicians, there appeared two letters, one written by James C. Petrillo, President of the AFM and the other by Ward French, Chairman of the Board of Columbia Artists Management, in which certain statements were made concerning the relation of concert instrumentalists to AGMA.

Mr. Petrillo states that Ward French's letter repudiates Columbia Artists' agreement with AGMA. Mr. French acknowledges that a valid collective bargaining agreement exists between AGMA and Columbia. This agreement requires that 90% of all artists managed by Columbia become AGMA members. Nevertheless, he writes in the last paragraph of his letter. ". . . you will find that we completely respect, and always will respect, the right of instrumentalists to work in their chosen field without being members of any other union whatsoever." This statement is in direct opposition to AGMA's agreement with Columbia.

Since Mr. French's letter does not give a true and proper picture of the existing situation, and furthermore may confuse members of AGMA and the AFM as to what a concert artist's obligations to AGMA are when managed by an AGMA manager, we wish to clarify the picture by quoting from the 1942 agreement concluded by Mr. Petrillo for the AFM, and by Lawrence Tibbett for AGMA, and also from the agreement between AGMA and Columbia Artists.

AFM-AGMA Pact

The 1942 agreement with the AFM says: "AFM recognizes AGMA's position and authority as the exclusive collective bargaining agency for all solo concert artists including solo instrumentalists for the purpose of their activities in the concert field.

"AGMA does not object to the right of AFM to enroll solo instrumentalists as members of AFM, and AFM does not object to the right of AGMA to enroll the solo concert artists, as above described, as members of AGMA. The parties agree to notify CCC, NBC, WGN and the other concert managers of the above."

AGMA-COLUMBIA Pact

Paragraph III (c) of AGMA's agreement with Columbia Artists reads thus: "Manager shall not henceforth represent any person who is not a member of AGMA in good standing, or who does not become such a member within thirty (30) days after entering into contractual relations with the Manager, or, in the case of a person who signs an Artist's Management Contract outside of the United States and Canada, within thirty (30) days after his arrival in continental United States or Canada, or in any event prior to the first appearance of the artist in the United States and Canada after entering into such contract with the Manager . . ."

Your Responsibility

We believe that the quotations from the above cited agreements leave no doubt as to AGMA's right to organize concert artists, including instrumentalists. Since there can be no question as to the validity of the AGMA Columbia Artists agreement, AGMA expects all managers and concert artists, including instrumentalists, to fulfill and comply strictly with the terms of their respective AGMA managers agreements and individual management contracts.

AGMA, for its part, intends to fully live up to the agreements it has negotiated with all concert managers. Therefore, every concert artist has a duty to abide by his individual management contract and make sure that his manager also respects the terms of his contract with AGMA and his individual artists.

Soloists Attention

The basic agreements now in effect between AGMA and the concert managers will terminate on or before December 31, 1953. In order to improve and strengthen AGMA's bargaining position, it is necessary that all soloists read carefully and follow strictly the instructions set forth in the mimeographed letter sent to every soloist under management on November 20, 1952. As a further reminder, the letter is reprinted here:

Dear Member:

By order of the Board of Governors, you are hereby notified that the AGMA Managers' Basic Agreement with your manager expires December 31, 1953 (or June 30, 1953).

You are hereby instructed not to sign any management contract which will obligate you to any manager beyond the above date of December 31, 1953 (or June 30, 1953) UNLESS the following paragraph is added and made a part of your management contract:

"In the event this contract or any obligations hereunder exist beyond December 31, 1953 (or June 30, 1953), then for such period of longer duration this contract shall be subject to and subordinate to the artist's prior obligations to obey AGMA's rules, regulations and orders, notwithstanding anything herein to the contrary, except that the artist will be obligated for the payment of commissions for engagements performed, and to perform engagements previously contracted for. In the event there shall be a new Basic Agreement between manager and AGMA governing the relationship between artist and manager for the period beginning January 1, 1954 (or July 1, 1953), this clause shall be void and this contract shall thereupon become subject to such new Basic Agreement."

Negotiations for the new Basic Agreement will be initiated in the near future and it is expected that there shall be a contract by January 1, 1954 (or July 1, 1953). However, the above clause is necessary so that you will not be in violation of the AGMA rule prohibiting your being under contract with a manager who has no Basic Agreement with AGMA should an impasse develop between AGMA and your manager.

SAVE MONEY ON YOUR INCOME TAX

Federal and State Tax Returns

Low Cost Individual Service

25% DISCOUNT TO AGMA MEMBERS

DONALD HILLIARD

Public Accountant

**1650 Broadway at 51st Street
New York City**

Judson 6-7684

Ten Years Ago — and Today

GAINS IN POPULAR PRICE OPERA

Continuing a feature begun in the previous issue of AGMAZINE, we review in this issue the important gains made in the field of popular price opera, as reflected by the Basic Agreements in effect in 1942 and 1952. AGMA members in this field will find a careful study of the provisions in present contracts and those of ten years ago both enlightening and rewarding.

1942—The employer of ten years ago was not restricted in the matter of a maximum admission charge; today's contract requires that the impresario in the popular price opera field cannot charge more than \$3.00 admission without AGMA's expressed consent.

1942—Contracts in that year did not extend the benefits of Social Security to artists in popular price opera. Contracts since then entitle the artist to Workmen's Compensation, Unemployment Insurance, the benefits under the New York Disability Law (where applicable) and to Old Age Insurance.

1942—Artists in the popular price opera field will recall their tribulations in the absence of any provision in their contracts at that time for a security deposit to be posted by the impresario. 1952 contracts, as the result of protective measures taken during the intervening years, now require the impresario to deposit a specific sum as security for the artists.

Through the course of the ten years we are reviewing in this issue, two weeks' sick leave for artists has been made a part of their contracts; this welfare clause was non-existent in 1942 contracts.

In 1942, travel between midnight and early morning was considered a "part of the game," much to the artist's discomfort. In the years between, it has been recognized that this was a penalty matter and today's contracts provide that a penalty be imposed on the manager in this event.

Sustenance pay, absent from agreements in 1942, is now provided for at the rate of \$7.00.

One of the abuses of contracts in the early forties has been prevented through contractual clauses, achieved in the intervening years, prohibiting the assignment of artists' contracts without the consent of the artists.

Minimum Compensation then and now presents an interesting picture of progress in the popular price opera field.

Here is a comparative table of minimum fees in all branches of the popular price field:

Single Performances:	1942		1952	
	City of Origination	Outside City	City of Orig.	Outside
Class A Role	\$ 40.00	\$ 50.00	\$ 63.00	\$ 79.00
Class B Role	25.00	35.00	47.00	63.00
Class C Role	15.00	25.00	40.00	55.00
Class D Role	No Provision	No Provision	35.00	47.00
Class E Role	No Provision	No Provision	24.50	40.00
Ballet Mistress and Choreographer	25.00	35.00	32.00	46.00
Solo Dancer	20.00	30.00	17.00	35.00
Corps de Ballet	6.00	10.00	11.00	14.00
Choristers	7.00	8.00	11.00	15.00
Stage Manager	25.00	35.00	40.00	55.00
Asst. Stage Manager	15.00	20.00	24.00	40.00
<i>Weekly Performances:</i>				
Tenors—1st leading	150.00	No Provision	171.00	224.00
Baritones—1st leading	150.00	No Provision	148.00	186.00
Bassos—1st leading	125.00	No Provision	148.00	186.00
Sopranos—1st leading	150.00	No Provision	171.00	224.00
Mezzo-Sopranos—1st leading	150.00	No Provision	148.00	186.00
All Comprimarios	75.00	No Provision	84.00	113.00
Choristers	48.00	52.50	75.00	90.00
Ballet Mistress and Choreographer	100.00	No Provision	113.00	148.00
Solo Dancer	75.00	No Provision	84.00	113.00
Corps de Ballet	40.00	No Provision	60.00	80.00
Stage Director	125.00	No Provision	148.00	186.00
Asst. Stage Director	75.00	No Provision	84.00	113.00

Rehearsal Compensation

In 1942, principals and choristers were not covered for rehearsal compensation; dancers' contracts provided for \$20.00 in that year.

In 1952, principals, dancers and choristers receive \$30.00 rehearsal pay.

Supernumerary Pay

Supernumerary pay was not provided for in contracts of 10 years ago; today dancers receive \$2.00 in this function, choristers from \$1.00 to \$3.00.

Sustenance Pay

Sustenance Pay for dancers and choristers, now provided for at the rate of \$7.00, was not a part of earlier contracts.

Other Gains

Present-day contracts provide that management provides costumes, wigs and shoes for dancers, a clause not contained in contracts of 1942.

Current contracts now call for chorus components to be 70% A members and 30% B members; this provision was uncovered in contracts of earlier years.

The requirement of 18 choristers per company, now a standard in current contracts, was not a part of earlier contracts.

1952 contracts provide for a free day per week for artists in the popular price field, a benefit not covered in contracts of 10 years ago.

AGMA's consent is now required for the filming, broadcasting or televising of any performance of popular price opera, a clause unknown to earlier contracts.

Current contracts carry a clause which provides a minimum of \$50.00 for liquidated damages in the event of the unauthorized advertising of an artist's name; this protection for the artist was not provided in contracts of ten years ago.

Amendment Equalizes Dues of Solo Artists

The drive, begun at last December's 1951 meeting of concert soloists, to re-define the term gross "professional annual income," culminated in the approval by the Board of Governors of an amendment to the By-Laws to achieve this purpose.

The spade-work for this change was started and brought to a finish by the members of the AGMA Artists-Managers Relations Committee who, during the course of many meetings, discussed the issues involved and proposed various solutions to the problem. It was decided to send to every soloist under management contract a questionnaire to determine the amount of money expended by the solo artist for his own transportation, his accompanist's transportation and fees. The results of the survey indicated that by far the greatest item of expense was the artist's own transportation, averaging around 20 to 25% of the fees received. Accompanist's transportation and fees averaged 10 and 5% respectively. Since it was deemed too difficult to enforce and police a system of percentage deductions, the Committee recommended to the Board of Governors that solo artists be permitted to deduct the entire amounts of the above three items.

The Board debated the Committee's proposal at great length and also considered a number of alternate methods.

One of the most serious problems was the possible loss of income to AGMA which such a step would entail. However, the Board decided to watch carefully the impact such a measure might have on the dues structure, to determine whether or not corrective steps must be taken to make up any possible loss of revenue to AGMA. The Board then decided to approve the Committee's recommendations and adopted the following amendment to Article VII of the By-Laws of the Constitution, to be effective with the dues period beginning February 1, 1953:

Section 3: Initiation Fees and Dues

"The 'professional annual income' from the activities under the jurisdiction of AGMA shall be the gross income during the year preceding the payment of dues, or the gross income from contracts for the current year, whichever is higher."

Amendment:

"Soloist singers, dancers and instrumentalists, in the computation of their 'professional annual income' from their professional activities under AGMA's jurisdiction, may exclude the amount paid by the solo artist for his transportation, his accompanist's transportation and his accompanist's fees with respect

to the professional activities in question. The gross income less the above 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."

Example:

As an example of how the amendment may work out, we cite one possible situation. If, under the old definition, a solo artist earned gross fees of \$3,000 in opera and \$4,000 in concerts, he paid dues on \$7,000. When the new definition of gross income becomes effective (February 1, 1953), the same artist may deduct from the \$7,000 his own transportation expenses of \$1,500, his accompanist's transportation of \$300 and his accompanist's fees of \$600. Thus the artist in this example may deduct a total of \$2,400 from his gross 'professional annual income, of \$7,000, leaving \$4,600 as the adjusted gross income upon which dues may then be computed. In the applicable dues brackets, the saving accruing to the artist in this case would be the sum of \$12.00 per year.

AGMA believes that by means of this amendment, the basis of assessing dues upon the gross incomes of all solo artists will be equalized and put on the same level with the other categories of AGMA's dues-paying membership.

Summary of Gains in Popular Price Opera

Average gross wage increases, in the following classifications, are revealed in

this side-by-side analysis over the past ten years:

	City of Origination	Outside City of Origination
<i>Single Performances:</i>		
Singers (including comprimarios)	\$26.00—54%	\$35.00—60%
Choristers and Dancers	4.50—69%	5.50—63%
Stage and Assistant Stage Managers	12.00—60%	20.00—60%
<i>Weekly Performances:</i>		
Singers (including comprimarios)	11.35—10%	53.00—40%
Choristers and Dancers	24.00—54%	39.00—85%
Stage and Assistant Stage Managers	16.00—16%	50.00—50%

AGMA is justly proud of the gains and benefits it has secured for artists in the popular price opera field; its suc-

cess, in the face of obstacles too well-known to need repetition here, is significant.

BULLETIN — ATTENTION SOLOISTS

At a meeting of the Board of Governors held on December 15, 1952 in New York City, the Board adopted the following resolution, in view of the willingness of some of the managers to sit down and negotiate with AGMA:

RESOLVED that information be communicated to all AGMA members that until further notice, the instructions in the letter sent to all soloists on November 20th, 1952 (quoted in this issue) will not be enforced against any member who signs new management agreements with managers who indicate their willingness and agreement to sit down and negotiate with AGMA at AGMA's request, regarding the subject matter of the November 20th communication and also with respect to the new Managers Basic Agreement.

Referendum

At a meeting of the Board of Governors held in New York City on December 1st, an amendment to Article VIII, Section 1 of the Constitution was proposed and considered by the Board, with respect to the postponement of the AGMA convention until June of 1954.

The Board gave lengthy consideration to the fact that the costs of conventions are increasing constantly, the drain on the National Treasury would be excessive and that there are no imperative, major problems which would require a Convention.

The amendment will be submitted by referendum to the membership. It reads as follows:

WHEREAS, AGMA has previously held several conventions, and

WHEREAS, the cost of each such convention has been in excess of several thousand dollars per year, and

WHEREAS, such costs are increasing constantly, and

WHEREAS, the cost of such Conventions has been borne to a large extent by the National Treasury, supplemented twice by some income from a benefit concert, and

WHEREAS, AGMA, in lieu of the Annual Convention, has in the past year instituted a procedure whereby its Executives are making trips to the various parts of the country to consult with the memberships there, and

WHEREAS, AGMA is investigating the possibility of, when the occasion requires it, bringing to New York for consultation Board members and Executives from various parts of the country, and

WHEREAS, the National Treasury cannot at this time bear such expenses without endangering the financial stability of the organization, nor is it likely to be able to bear such expenses for an Annual Convention without an increase in our income,

NOW, THEREFORE BE IT RESOLVED that Article VIII, Section 1, shall be amended to read as follows:

'The Guild shall hold a convention every two years during the last three weeks of the month of June, except that the Board of Governors may, by two-thirds vote, order a convention within such two-year period, the date of such convention to be fixed by the Board of Governors at such place as the delegates at the preceding convention may determine.'

BE IT FURTHER RESOLVED that the first convention under such amended Article VIII, Section 1, shall be in June, 1954.

American Guild of Musical Artists, Inc.

FINANCIAL STATEMENT

as of September 30, 1952

Statement of Operating Receipts and Disbursements

For the Fiscal Period

October 1, 1951 to September 30, 1952

RECEIPTS:

Initiation Fees		\$15,204.45
Dues:		
Active Soloists	\$20,022.19	
Active Choristers	9,252.54	
Active Dancers	5,084.78	
Associate Soloists	11,481.60	
Associate Choristers	5,918.20	
Associate Dancers	5,032.21	56,791.52
Working Permits		4,101.03
TOTAL RECEIPTS		\$76,097.00

DISBURSEMENTS:

Office Salaries	\$35,191.40
Printing and Mimeographing	330.73
Stationery and Office Supplies	2,287.89
Rent	2,700.00
Telephone and Telegraph	2,869.67
Postage	1,751.17
Light, Water and Towel Supply	320.40
Insurance	988.18
Press Clippings	385.56
Miscellaneous Expenses	1,496.68
Bank Charges	50.00
Subscriptions and Periodicals	85.50
Auditing Fees	400.00
Arbitration Fees	350.00
Legal Fees	2,700.00
Disbursements — Legal	26.55
Merger Study Expenses — with AEA	500.00
Checking Performances	34.62
Meeting Expenses	721.07
Traveling Expenses	577.42
Delegates Expenses	246.81
Office Expenses:	
Chicago	651.80
Los Angeles	7,428.04
San Francisco	1,403.38
Philadelphia	536.12
Per Capita Tax to 4 A's	835.51
Audition Expenses	57.50
Agmazine Expenses	1,052.06
Contribution to Cooper Union Operas	300.00
Federal Unemployment Tax	149.47
Federal Old Age Benefit Tax	427.37
New York State Unemployment Tax	559.55
New York State Disability Benefits	76.01
California State Unemployment Insurance	77.47

TOTAL DISBURSEMENTS

\$67,567.93

EXCESS OF RECEIPTS OVER DISBURSEMENTS

\$ 8,529.07

**Statement of Assets and Liabilities
as of September 30, 1952**

ASSETS

Cash in Banks and On Hand:

Manufacturers Trust Co., N. Y. Regular Acct.....	\$43,415.59
Security First National Bank of Los Angeles	151.64
Petty Cash and Travelers Checks	182.60

TOTAL CASH **\$43,749.83**

Cash in Transit:

Manufacturers Trust Co., N.Y. Regular Acct.	\$ 417.00	
Security First National Bank of Los Angeles	15.00	432.00
Rent Deposit — New York Office		450.00
Sundry Receivables		257.50
Furniture and Fixtures (nominal value)		1.00

Security Funds and Bonds:

Manufacturers Trust Co., New York		
Claim Adjustment Acct. — Contra	\$ 512.31	
Security Deposit Acct. — Contra	\$26,895.00	
Custodian Acct. — Contra	23,000.00	49,895.00

Security First National Bank of Los Angeles		
Security Deposit Acct. — Contra	185.00	50,592.31

TOTAL ASSETS **\$95,482.64**

Liabilities:

Notes Payable — Screen Actors Guild	\$ 1,400.00
Sundry Payables	92.50
Taxes Payable	536.25

Claim Adjustments Payable — Contra	512.31
Security Deposits Payable — Contra	
New York	\$49,895.00
Los Angeles	185.00
	50,080.00

TOTAL LIABILITIES **\$52,621.06**

EXCESS OF ASSETS OVER LIABILITIES **\$42,861.58**

Hollywood Negro Ballet
Jacob's Pillow Dance Festival
Slavenska-Franklin Ballet
Marina Svetlova Ballet

CHORUS

Bach Aria Group
Choral Art Society
The Concert Choir
Concert Theatre — Shaw Chorale
DePaur Infantry Chorus
Jaroff Male Chorus
Lauritz Melchior Show
Schola Cantorum
Fred Waring's Festival of Song

CONCERT MANAGEMENT

Jack Adams & Co.
11 West 42nd St., N.Y.C.
Laura Arnold
545 Fifth Avenue, N.Y.C.
Dick Campbell Concerts, Inc.
81 East 125th St., N.Y.C.
Deborah Coleman
1740 Broadway, N.Y.C.
Columbia Artists Management, Inc.
Community Concert Service
113 West 57th St., N.Y.C.
Lawrence Evans for CAMI
Ward French for Community
Consolidated Concerts Corp.
30 Rockefeller Plaza, N.Y.C.
Charles E. Green
Giorgio D'Andria
1005 Carnegie Hall
57th St. and 7th Ave., N.Y.C.
James A. Davidson Management, Inc.
113 West 57th St., N.Y.C.
Wilfrid L. Davis
62 West 91st Street, N.Y.C.
De Pace Associates
1270 Sixth Avenue, N.Y.C.
Fortune Gallo
1697 Broadway, N.Y.C.

General Artists Concert Bureau, Inc.
1270 Sixth Avenue, N.Y.C.
Sylvia Hahlo Theatrical Agency
113 West 57th St., N.Y.C.
Dolores Hayward Concert Mgt.
113 West 57th St., N.Y.C.
Hans J. Hofman
55 West 42nd Street, N.Y.C.
Hurok Attractions, Inc.
711 Fifth Avenue, N.Y.C.
International Artists Corp.
420 Madison Ave., N.Y.C.
Berenec Kazounoff, Inc.
119 West 57th Street
Wladimir Lubarsky
119 West 57th Street, N.Y.C.
Ludwig Lustig
11 West 42nd St., N.Y.C.
J. H. Meyer
119 West 57th Street, N.Y.C.
Wm. Morris Agency, Inc.
1740 Broadway, N.Y.C.

National Concert & Artists Corp.
Civic Concert Service
711 Fifth Avenue, N.Y.C.
Marks Levine for NCAC.
O. Bottonoff for Civic
Emmy Niclas
Hotel Wellington, N.Y.C.
(Continued on next page)

Managements Under AGMA Agreements

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

OPERA

American Chamber Opera
Atlanta Opera Co.
Baltimore Civic Opera
Cafarelli Opera Group
Central City Opera Assn.
Chattanooga Civic Opera Assn.
Chautauqua Institution
Cincinnati Summer Opera Assn.
City Center of Music and Drama
Connecticut Opera Assn.
Educational Opera Assn., Inc.
Florentine Opera Company
Fort Worth Opera Assn.
Guild Opera Co.
Hoboken Grand Opera Co.
Hollywood Bowl Opera Co.
Los Angeles Conservatory of Music and Arts

Metropolitan Opera Assn.
J. H. Meyer
Mobile Opera Guild
National Grand Opera Co.
New England Opera House
New England Opera Theatre
New Orleans Opera House Assn.
Northwest Grand Opera Assn.
Opera Guild of Miami
Pacific Opera Co.
Philadelphia Civic Grand Opera Co.
Philadelphia La Scala Opera Co.
Pittsburgh Opera Co.
Rhode Island Opera Guild
Rosinger Opera and Operatic Guild
San Francisco Opera Assn.
Scarsone Opera Co.
Schlavone Grand Opera Co.
Shreveport Opera Co.
St. Paul Civic Opera
University of Southern California
University of Utah Theatre
Chas. L. Wagner Management

BALLET

Ana Maria Spanish Ballet
Bali Ballet
Ballet Russe de Monte Carlo Concert Co.
Ballet Russe de Monte Carlo
Ballet Theatre Foundation
City Center of Music and Drama
Jose Greco and his Spanish Ballet

NEW BOARD MEMBERS

Three new members have been appointed to the Board of Governors to fill vacancies created by the resignation of three AGMA Board members.

At a meeting of the Board of Governors held on Nov. 17th in New York City, the resignations of Iva Kitchell, Ruggiero Ricci and Charles Wiedman were reluctantly accepted, and the three new members: Frank Hobi, Janet Collins, Byron Janis—appointed to the Board.

FRANK HOBI, replacing Charles Weidman and representing the interests of dancers, has been AGMA's representative with the New York City Ballet for the past three years, the period



for which he has been soloist with that company. He has also been a member of the Ballet Russe de Monte Carlo and of the Ballet Theatre, and saw service with the United States Army Air Force from 1942 to 1945.

JANET COLLINS, who replaces Iva Kitchell in representing the ballet's interests on the Board, is a ballerina with the Metropolitan Opera Company and has also toured with Columbia Concerts as a concert dancer. She has shown, at membership meetings, a lively interest in the problems



of dancers in opera companies and in concert performances.

BYRON JANIS, pianist, replaces Ruggiero Ricci in representing the instrumentalists on the Board of Governors. Mr. Janis has been an AGMA member since 1951 and is a member of the AGMA Artists-Managers Relations Committee. He has been soloist with leading symphony orchestras in America, has concertized both there and in South America, and has just recently returned from a successful European tour.



Managements

(Continued from previous page)

David W. Rubin Artists Mgt.
113 West 57th St., N.Y.C.

William L. Stein, Inc.
113 West 57th St., N.Y.C.

J. J. Vincent
119 West 57th Street, N.Y.C.

Charles L. Wagner Management, Inc.
511 Fifth Avenue, N.Y.C.

Martin Wagner
Bank of America Building
Sunset & Clark Avenues
Hollywood, California

WCB Artists & Concert Mgt.
236 West 55th Street, N.Y.C.
J. A. Bollew, Director

Carl Yost
789 Madison Avenue, N.Y.C.

SYMPHONY ASSOCIATIONS

Kansas City Philharmonic
Little Orchestra Society
New York Philharmonic
Robin Hood Dell Co.
Stadium Concerts
Symphony Society of San Antonio

AGMA Unfair List

Under no circumstances may an AGMA artist perform with these companies.

Adams-Williams Corporation
430 Sixth Avenue, N.Y.C.
Wilson A. Williams

Alkahest Celebrity Bureau
1221 Mortgage Guarantee Bldg.
Atlanta, Georgia
S. Russell Bridges

Belmont Opera Guild
(Belmont Community Society)
183rd Street and Arthur Avenue
Bronx, New York

Cosmopolitan Opera Company
1332 Walnut Street
Philadelphia 7, Pa.
Theodore Feinman

Boston Grand Opera Company
160 West 73rd Street
New York, N. Y.
Stanford Erwin

London Opera Co., (Celebrity Attractions, Inc.)
150 West 46th Street, N.Y.C.

Vera Crenny
William Tello
William Reuterman
Lawrence Lambert

Manhattan Opera Co.
119 West 57th Street, N.Y.C.
Stanford Erwin

Manhattan Opera Guild
1545 Broadway, N.Y.C.
Benjamin F. Kutcher

Mascagni Opera Guild
250 West 91st Street, N.Y.C.
Josephine La Puma

National Negro Opera Co.
5259 So. Wabash Avenue
Chicago 15, Ill.
Mrs. Mary C. Dawson

New Brooklyn Opera Co.
119 West 57th Street, N.Y.C.
E. E. Stanford

New York Civic Opera Company
150 West 46th Street, N.Y.C.
William Reutemann
New York Operatic Society
Empire Hotel
63rd & Broadway, N.Y.C.
Theodore Feinmann

Rochester Grand Opera Co.
745 Penfield Road
Rochester, N.Y.
Josephine di Crasto
Star Opera Company
317 West 42nd Street, N.Y.C.
Francis C. Torre

Harold Todd
Oklahoma City

Verdi Grand Opera Co.
110-42 65th Avenue
Forest Hills, N.Y.
Sylvestre Zaccaria

Washington Grand Opera Assn.
1710 19th Street, N.W.
Washington, D. C.
William Webster

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