

# AGMAMAZINE

VOL. V, No. 1

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

FEBRUARY, 1952



## “THE HAUNTED ROOM”

OURS IS a strong ship. This ship—our union—has carried us safely through calm waters and boiling seas.

We may well be proud of our ship. We, the membership, are that great vessel—its ribs and struts, its steel plate, its motive power, the full ship's complement. As we grow and weld into bonds of unbreakable steel our unity, we strengthen the ship and those who sail upon it.

Nevertheless, a specter haunts our ship and its crew. Across the decks there strides a shadow. Almost inevitably, as we navigate in troubled water, this shadow materializes into a menace.

Stealing into the engine room, this specter throws monkey wrenches into the intricate machinery that drives forward our craft. Haunting the chartroom, it tries to steal the maps and guide-posts. Walking among the crew, it spreads unfounded rumor in an effort to stir up panic, fear and mutiny.

This is the non-member. He is neither passenger nor crew. He pays no passage, yet he comes along for the ride. He is excess baggage riding upon the shoulders of those who bear the load. He is a menace to the security of our ship and to the precious cargo of lives which our vessel carries.

Unfortunately, we have within our midst thousands of free riding non-members, barnacles befouling the bottom of our craft. The point is now reached where the bottom must be scraped clean. The free-rider must learn that he is an unwelcome guest at our table, that he is not wanted.

In practical terms the cost to us of the non-member is far too great to be borne further. He hampers our every activity, making our union's task far greater than should be the case.

When we, at our conventions, lay out our bargaining programs, the non-member's voice, although silent, rings loudly in the negative. When our chosen representatives sit across the bargaining table, the employers have on their side an unseen ally; the free rider.

Yet, every gain we make is grabbed by the non-member—without so much as a, “Thank you.” The non-member, save to criticize, takes no part in our affairs. He contributes no financial support, no positive work, no sacrifice and no moral aid. Because of him, it is harder to win justice on the job.

The non-member is a parasite upon all and can be ill

*(Continued on next page)*

afforded by our union. We pay a heavy toll for his existence in foregoing additional benefits that cannot be realized while he remains to plague us. He is a big cost upon the membership in money, in extra effort and in useless dead-weight.

There is no reason to tolerate the non-member. Where he exists through ignorance upon his part, we must educate him into membership. Where the fault is our own due to improper contact with him or through lack of contact, we must correct our organization and our efforts. Where he deliberately chooses to remain out of our ranks, we must make his isolation complete, being far more exclusive concerning the company we keep than he would ever know how to be.

We are the overwhelming majority and in this lies our strength. The minority of non-members must be made to recognize the will of the majority. We have it within our power to enforce that will through the deliberate isolation of the confirmed non-member who will then stand out as a horrible example.

We now start the year 1952. This must be the year in which we must establish the full stability of our union—a historic year in our development. If every member will do his part, we can kill the ghost of the non-member and his haunting of our ship. It is up to all of us, each and every member. Together we can, we will, we must do this job.

## AGMA Unfair List

The companies and producers listed below have been placed upon AGMA's unfair list by the Board of Governors. Under no circumstances may an AGMA artist perform with those companies. Any violation of this rule will result in disciplinary action by the Board of Governors.

1. Adams-Williams Corporation  
430 Sixth Avenue, N.Y.C.  
Wilson A. Williams
2. Alkahest Celebrity Bureau  
1221 Mortgage Guarantee Bldg.  
Atlanta, Georgia  
S. Russell Bridges
3. Belmont Opera Guild  
(Belmont Community Society)  
183rd Street and Arthur Avenue  
Bronx, New York
4. Cosmopolitan Opera Company  
1332 Walnut Street  
Philadelphia 7, Pa.  
Theodore Feinman
5. Boston Grand Opera Company  
160 West 73rd Street  
New York, N. Y.  
Stanford Erwin
6. London Opera Co., (Celebrity Attractions, Inc.)  
150 West 46th Street, N. Y. C.  
Vera Crenny
7. Manhattan Opera Co.  
119 West 57th Street, N.Y.C.  
Stanford Erwin
8. Manhattan Opera Guild  
1545 Broadway, N.Y.C.  
Benjamin F. Kutcher
9. Mascagni Opera Guild  
250 West 91st Street, N.Y.C.  
Josephine La Puma
10. New Brooklyn Opera Co.  
119 West 57th Street, N. Y. C.  
E. E. Stanford

11. New York Civic Opera Company  
150 West 46th Street, N.Y.C.  
William Reutemann
12. New York Operatic Society  
Empire Hotel  
63rd & Broadway, N.Y.C.  
William Feinmann
13. Rochester Grand Opera Co.  
745 Penfield Road  
Rochester, N. Y.  
Josephine di Crasto
14. Star Opera Company  
317 West 42nd Street, N.Y.C.  
Francis C. Torre
15. Verdi Grand Opera Co.  
110-42 65th Avenue  
Forest Hills, N. Y.  
Sylvestre Zaccaria
16. Washington Grand Opera Assn.  
1710 19th Street, N.W.  
Washington, D. C.  
William Webster

### AGMAZINE

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HOWARD M. LARAMY, *Editor*

VOLUME V, No. 1

FEBRUARY, 1952

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*Counsel*

#### OFFICES

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

*Los Angeles*  
EDWARD A. ROSENBERG  
6636 Hollywood Blvd.  
Hollywood 28, Calif.  
Hudson 2-2334

*Philadelphia*  
EDWARD DAVIS  
215 S. Broad Street  
Kingsley 5-4310

*San Francisco*  
THEODORE HALE  
216 Pine Street  
Sutter 0855

*Chicago*  
IRVING MEYERS  
188 W. Randolph Street  
STate 2-0585

# Concert Artists In AGMA

## SPECIAL MEETING CALLED BY OFFICERS

A special meeting of all concert artists was called by AGMA President, Lawrence Tibbett and 2nd Vice-President, Jascha Heifetz at Steinway Hall, December 16th, 1951 at 3:00 p.m. to which AGMA members and non-members were invited. The meeting was attended by about one hundred concert artists. Two reasons for the meeting were given by Mr. Tibbett:

1. Membership participation in the affairs of AGMA.
2. More membership coverage among the concert soloists, both vocal and instrumental, to create a stronger union.

### **Early History Of AGMA**

Reference was made to the history of the formative years of AGMA when the Metropolitan Opera had complete control over all the professional activities of its artists under the provision of the infamous Clause 12. Under these provisions, the artist often had to pay to the opera company commission fees which were more than the salary paid to the artists by the company. Salaries then ranged from nothing to \$15.00 per week. Through long negotiations and experience, these matters were greatly improved and the artist was made freer to accept concert engagements without having to pay commission fees to the Met.

Negotiations with the concert managers was a long and bitter struggle. But success in a great measure has been achieved by AGMA; reductions of commission fees for community and civic concert dates as well as for radio appearances were secured. In spite of these improvements, some concert artists refused to join AGMA although enjoying the benefits secured for all artists by AGMA.

### **The A.F.M. Controversy And Its Effects**

At present our concert artists who are vocalists are 100% AGMA members. But concert instrumental artists have held out from joining AGMA. In 1946, the A.F.M. attacked AGMA's rights and ordered instrumentalists, who were members of AGMA, to resign and join A.F.M. In spite of the loss of many of our instrumental artists and the refusal of others to join under the threat

of trouble with the A.F.M., some of our instrumentalist members remained on the side of AGMA and helped win this battle with A.F.M. Through the intervention of William Green, Pres. of the A.F.L., we made an agreement with Petrillo which required all instrumentalists to be members of A.F.M. but for purposes of collective bargaining in the concert field, recognized AGMA as having exclusive jurisdiction. Following this agreement, we tried to organize the instrumentalists in the concert field and negotiated contracts with the concert managements. Under these agreements, we were given the right to organize 90% of all artists under management contracts. The 10% was provided for foreign artists who might be engaged in the concert field of the U.S. This percentage provision has created increasing difficulties for AGMA. The A.F.M. claims that AGMA has no right to coerce instrumentalists into joining AGMA. This claim is groundless, since the A.F.M. in the above mentioned agreement has recognized and affirmed AGMA's jurisdiction over instrumentalists in the concert field, and consequently AGMA's right to organize these artists. Due to the A.F.M.'s position less and less instrumental soloists have joined AGMA. The foreign artists in whose behalf the 10% clause was established, have in most cases been very willing to join AGMA, and it is the native artists who have been hesitant to become members. Thus the whole purpose of this clause has been circumvented. This reluctance on the part of instrumental artists to join AGMA has resulted in creating a weak link in our chain of membership categories, threatening the strength of the whole guild.

### **Necessity for 100% Membership**

At this crucial point, AGMA deems it necessary to inform these concert artists of the need to join AGMA and back the guild in order to combat this threat to our organization and, once and for all settle this membership requirement for all concert artists.

Mr. Faine gave a more detailed background of what AGMA has achieved in the past agreements with managers. This is covered in detail in the survey printed on page 4.

Mr. Heifetz contributed some further remarks about the purposes behind the

meeting with the solo concert artists, stressing the need to secure not only the 90% membership provided for in the agreement but to increase it to 100%. The arguments against the organization of AGMA in its formative years were based on the theory that artists in the higher brackets would never get together since they had nothing to worry about. The history of AGMA's formation was similar to that of the other entertainment unions; it was the top people in the field who were the prime movers in setting up guilds to protect the rights of all members. The strength of AGMA was based upon the "box office" strength of the artists in the higher brackets. We still need such support from the "higher bracket" concert artists in order to give AGMA the required strength to bring about the 100% AGMA membership in the concert field.

In order to achieve solidarity in AGMA it may be necessary for the individual artist to sacrifice a few engagements, since only through artist loyalty and support of the guild which has secured so many benefits already and eliminated many abuses to which all artists were victims, can AGMA convince the managements that we mean what we say.

The artists present then resolved to give a vote of confidence and support to the officers, executives, and members of the Board of Governors of AGMA in the program to keep and enforce the contracts already existing, as well as to outline a long-range program to secure greater benefits.

### **Lawrence Tibbett Appoints Committee**

An AGMA Artists-Manager Relations Committee was appointed by Mr. Tibbett to study and make recommendations for AGMA's activities in the concert field. The committee members now are:

Ann Ayars	Julius Katchen
Abba Bogin	James Pease
Walter Cassel	Benno Rabinof
Joseph Fuchs	Robert Rounseville
Carlton Gault	Eleanor Steber
Igor Gorin	Conrad Thibault
Byron Janis	Floyd Worthington

A meeting of the above committee was scheduled for Saturday, December 22, 1951 to commence the work of such a study.

# Protections for Artists Under Present Agreements

## MR. FAINE REVIEWS BENEFITS TO CONCERT ARTISTS

All soloist concert artists whether singers or instrumentalists, have protection afforded them through the Basic Agreements negotiated between management and AGMA.

Exercising the rights granted to AGMA by the International Board of the American Actors and Artists Association A. F. L. to represent artists performing in the concert field as the sole bargaining agent; AGMA has negotiated Basic Managers Agreements which insures many benefits to the performing artists.

Under such agreements the AGMA artists gain the following advantages:

1. Manager guarantees that he is equipped and will continue to be equipped, to handle the artists and his affairs.

2. Existing contracts made with artists prior to the AGMA agreement are to be modified to conform with Basic Agreement. Manager must file by January 30th the list of all artists under his management.

3. No individual contract can be longer than three years, including options.

4. All options to renew individual contracts must be exercised not later than December 1st of any year.

5. Your Manager cannot book you for dates beyond the expiration of your individual contract.

6. You may examine your bookings at reasonable times and receive a list of all written offers of bookings.

7. You can require statements of account and payment of net balances at 30 day intervals, and quarterly itemized statements of all expenses.

8. The maximum amount that your manager may spend for advertising, except as to amount needed to service bookings, without your consent, is \$500.00 in any one year, of which \$250. may be payable in advance, but can be used only for printing of brochures.

9. If you feel the manager has too many artists in your category, or has booked you unwisely, or has refused bona fide offers for your services, you can get a release from your contract, if an arbitration board decides that the facts are as you claim.

10. You can terminate your contract with your manager if,

(a) during the first year under his management you obtain in gross fees less than six times your regular concert fee, or

(b) during any subsequent year you obtain less than twelve times your regular concert fee, or less than 65% of your gross concert fees of the preceding year, whichever is greater.

11. Commissions that may be collected are 20% for regular concerts, 15% for Civic or Community concerts, and 10% for radio, phonograph recordings and opera engagements. If your fee is \$750. or more and you earn in gross fees in a year, less than \$7500.00, the commission on regular concerts drops to 18%. These are maximum commissions. No commissions may be deducted on any minimum fees under AGMA contracts.

12. Manager can move engagements already made only for your own good and you must be so notified. He may not

make commitments outside the United States without your consent, and at no higher commissions than stated above.

13. All disputes between yourself and the manager are to be settled by arbitration, which is a fast and inexpensive method.

14. Your individual contract must state your minimum fees for regular, Civic or Community duties and manager may not book you at lesser amounts without your written consent. Your manager is entitled to his commissions only if you get paid.

15. Your manager warrants that the fee he collects for you in Community or Civic dates is not in excess of your regular concert fee.

There are many other benefits which cannot be enumerated here because of space. If you have any questions about your present contract, or the AGMA Basic Artists Management Contract, please do not hesitate to contact Eugene Hayman, Assistant to the Executive Secretary at the AGMA office.

## *Critical Denial of Crisis*

### PROTESTS FROM MEMBERS

Following this meeting, Mr. Faine received some written reactions to the concert artists' meeting at Steinway Hall December 16, both approving the need for strengthening our present membership, and striving to get 100% AGMA membership for all concert artists under management agreements.

Among the letters were some criticizing the present AGMA stand. Based on the explanation offered to the artists at the meeting, some denied the need for calling a meeting of the concert artists in the first place.

A typical letter of criticism contained the following items:

1. No present urgency was fully outlined except a demand for building up AGMA membership. For what?

2. If the situation is indeed serious, why were the artists not fully acquainted

with the crisis said to be of utmost importance to all performing artists.

3. If AGMA cannot achieve the 90% membership with managements provided for under its agreement, a strike call would not be backed except by those artists not performing.

4. Although the writer wished to make no crusade for his personal point of view, if his letter were to goad the committee into decisive and constructive action, it would be so much the better.

The above letter was answered by AGMA Artists-Managers Relations Committee.

The Committee then took this letter into consideration and made the following reply, which is herewith printed, as containing the proper basis for AGMA's position and to answer other concert artists who may hold similar if unexpressed opinions.

# Answer to Letter from Critical Artist

## AGMA COMMITTEE CLARIFIES GUILD'S STAND

Mr. Faine has brought to our attention your letter of December 31, 1951, addressed to him, and we felt that we, as a committee, would like to answer some of the questions you posed concerning the present situation and the necessity of this committee.

You state that you are not convinced of the extreme urgency of the situation; you ask what the specific threats to the position of the artist are, what AGMA proposes to do towards ameliorating the artist's position, and what the purpose of building our strength to 90% and then to 100% is.

May we answer all these questions together by reminding you that at one time there was no AGMA. Artists were still *managed* then and some of them succeeded in building very fine careers. But many did not, and as time passed the concert managers learned that their role was more that of the businessman out to make more and more money, and less that of the impresario who feels he is achieving something artistically by being an active cog in the machinery of presenting art to the public.

Therefore, the manager, in all his subsequent relations with new artists presented terms to the artist that meant more business primarily for the man-

ager. How many different ways there are of doing this we are sure you are aware of. The commissions could be any percentage the artist would be willing or forced to agree to, also the differential on Community and Civic dates anything the manager could get out of the town; the amount of money the manager spent for the artist's publicity (at the artist's expense, naturally) anything the manager wanted to, many times without presentation of bills and with a portion going into the manager's pocket. Concerts could be booked all over the map with utter disregard to the amount of time or money the artist wasted in order to fulfill his dates.

Maybe for the big drawing card this was not of importance, his fees were high enough, his popularity already well-established enough, so that he could make demands to which his manager had to concede because it was more profitable to him on a business basis. But the situation today, with so many accomplished performers, would be intolerable were it not for a guild through which the artists, acting collectively and therefore with strength, can and did establish their rights and proper relations with their managers.

At present, we artists have a guild

which, as our representative, has signed basic contracts with the managers. These contracts, for the first time, hold the managers to maximum commissions and demand certain rights for each artist. Perhaps you are not aware that your own relationship with your manager is governed by these contracts. Don't you feel that these provisions which AGMA has fought to have placed in that contract are also for your benefit? Most concert artists seem to, certainly.

But many of them have grievances and suggestions for improving the future contracts. That future is very near. We need not tell you that this entire business works a year or two in advance, as far as booking and planning go, and therefore, December 1953 is really not very far off. That is the date all Basic AGMA-Management Contracts expire and all individual contracts on AGMA forms. Therefore, we feel that if we are to do anything towards achieving a better basic contract for artists we must do it now. Our membership must let us know at present what their grievances are if any demands for improvements are to be made. This is the urgency.

### **Stricter Enforcement of AGMA-Managers Contracts**

The problem then boils down to the fact that until now we have not even enforced the basic contracts we have. Each manager agreed to have at least 90% of his artists sign AGMA contracts which require the artist to join AGMA. The managers were willing to have 90% of the people they manage join AGMA, but they have not pressed the artist in to joining because we have not pressed the managers.

If we cannot make the manager live up to his contract, how can we expect him to listen to other terms we may demand from him in future negotiations. But, you ask, what is the purpose of the membership drive? I think we are all aware of the fact that "in union there is strength." If 100% of the artists managed by the concert managers belonged to an organization which consistently fought for better conditions for the artist, the fight would be an easy one.

Do you doubt the fact that many artists are victims of all sorts of injustices by the managers? Certainly most of these injustices could be eliminated if each and every artist belonged to a

(Continued on page 8)

## Letter To All Concert Artists

February 4, 1952.

Dear Member,

Have you grossed less than \$7500 in concert fees in any one season for the past few years? If so, your manager may owe you money!

We, your AGMA Artist-Managers Relations Committee, want to acquaint you with the above and many other beneficial provisions of your contract which AGMA has fought so hard to achieve. The attached letter will give you the details. If after reading this summary you do find that you have claims but cannot collect them, please refer them to the AGMA office.

The negotiations for your new basic contract will begin this year. Now is the time for you to acquaint your representatives with your problems. Even though we are artists like yourself, we cannot know them all. Please, dear member, this time we don't want money; we need to know your grievances or suggestions in order to formulate new provisions which will really solve some of the difficulties of our profession.

Will you contact us by telephone or mail? Better still, join this committee which exists solely for the improvement of the relations between you and your managers.

Sincerely yours,

AGMA ARTISTS-MANAGERS RELATIONS COMMITTEE

Ann Ayars  
Abba Bogin  
Walter Cassel  
Joseph Fuchs  
Igor Gorin

Byron Janis  
James Pease  
Benno Rabinof  
Robert Rounseville  
Floyd Worthington

# Official AGMA Producers

The following companies have negotiated Basic Agreements with AGMA for the 1951-1952 season.

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.

Each AGMA member is advised to check with the AGMA office before signing a contract with any producer.

## OPERA

Atlanta Opera Co.  
 Celebrity Artists Corp.  
 Central City Opera Assn., Inc.  
 Chautauqua Institution  
 Cincinnati Summer Opera Assn., Inc.  
 City Center of Music and Drama, Inc.  
 Columbia Opera Co.  
 Connecticut Opera Association  
 Connecticut Opera Company  
 Fort Worth Opera Assn., Inc.  
 Guild Opera Co.  
 Johnstown Opera Guild  
 La Scala Opera Assn. of Hollywood  
 Los Angeles Conservatory of Music and Arts  
 Los Angeles Grand Opera Productions  
 Metropolitan Opera Association  
 J. H. Meyer  
 Monte Carlo Opera Co.  
 National Grand Opera Co.  
 New England Opera Theatre Inc.  
 New Orleans Opera House Assn.  
 New York Youth Concerts Inc.  
 Nine O'Clock Opera Co.  
 Opera Guild of Miami  
 Frank Pace  
 Pacific Opera Co.  
 Philadelphia Civic Guild Opera Co.  
 Philadelphia La Scala Opera Co., Inc.  
 Pittsburgh Opera Inc.  
 Popular Price Grand Opera Co.  
 Rome International Opera Co.  
 San Francisco Opera Assn.  
 Shreveport Opera Co.  
 Symphony Society of San Antonio  
 Chas. L. Wagner Management, Inc.

## BALLET

Ana Maria Spanish Ballet  
 Ballet Russe de Monte Carlo Inc.  
 Ballet Theatre Foundation, Inc.  
 City Center of Music and Drama, Inc.  
 Jose Greco and his Spanish Ballet  
 Mata and Hari  
 Sadlers Wells Theatre Ballet  
 Mia Slavenska Ballet Variante  
 Marina Svetlova Ballet  
 Uday Shankar — Hindu Ballet

## CONCERT

American Bach Society  
 Bach Aria Group  
 Choral Art Society

Concert Theatre Ltd.  
 James A. Davidson Management  
 (Rodgers & Hammerstein Nights)  
 De Paur Infantry Chorus  
 Southern California Symphony Assn.

### AMERICAN GUILD OF MUSICAL ARTISTS, INC.

#### Statement of Operating Receipts and Disbursements for the Fiscal Period

October 1, 1950 to September 30, 1951

#### RECEIPTS:

Initiation Fees .....		\$12,710.33
Dues:		
Active — Soloists .....	\$18,040.83	
Choristers .....	7,384.67	
Dancers .....	5,858.45	
Associate — Soloists .....	10,843.92	
Choristers .....	6,440.06	
Dancers .....	4,779.17	
		53,347.10
Working Permits .....		3,641.94
Assessments .....		.00

#### TOTAL RECEIPTS

**\$69,699.37**

#### DISBURSEMENTS:

Salary — Executive Secretary .....	\$10,099.60
Office Salaries (Schedule A-1) .....	21,660.50
Printing and Mimeographing .....	2,197.56
Stationery and Office Supplies .....	1,091.91
Rent .....	2,700.00
Telephone and Telegraph .....	3,058.60
Postage .....	1,863.76
Light, Water and Towel Supply .....	491.94
Insurance .....	84.08
Miscellaneous Expenses:	
Furniture and Fixtures .....	53.03
Advertising .....	300.00
Sundries .....	1,326.83
Bank Charges .....	97.12
Subscriptions & Periodicals .....	48.75
Auditing Fees .....	900.00
Arbitration Fees —	
American Arbitration Association .....	250.00
Legal Fees (Schedule A-2) .....	2,250.00
Disbursements — Legal .....	82.92
Checking Performances .....	268.21
Meeting Expenses .....	248.38
Traveling Expenses (Schedule A-3) .....	845.41
Delegates Expenses (Schedule A-4) .....	234.03
Office Expenses:	
Chicago (Schedule A-5) .....	643.22
Los Angeles (Schedule A-6) .....	5,214.03
San Francisco (Schedule A-7) .....	1,403.13
Philadelphia (Schedule A-8) .....	338.02
Per Capita Tax to AAAA .....	1,382.72
Audition Expenses .....	51.13
Agazine Expenses .....	613.97
Contribution to Maintenance Fund	
for Convention Expenses .....	.00
Contribution to T.V. Authority .....	.00
Federal Old Age Benefit Tax .....	308.69
New York State Unemployment Tax .....	615.04
New York State Disability Tax .....	81.09

#### TOTAL DISBURSEMENTS

**\$60,803.67**

#### EXCESS OF RECEIPTS OVER DISBURSEMENTS

**\$ 8,895.70**

# Managements Under AGMA Agreements

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.

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.

Berenece Kazounoff, Inc.  
1776 Broadway, N. Y. C.

David Libidins  
113 West 57th St., N. Y. C.

Wladimir Lubarsky  
119 West 57th Street, N. Y. C.

Ludwig Lustig  
11 West 42nd Street, 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. Bottorff for Civic

Emmy Niclas  
Hotel Wellington, N. Y. C.

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.

## Statements of Assets and Liabilities as of September 30, 1951

### ASSETS

*Cash in Banks on Hand:*  
Manufacturers Trust Co. New York, N. Y. Regular Acct..... \$34,504.93  
Security First National Bank of Los Angeles, Calif. .... 1,056.80  
Petty Cash and Travellers Checks ..... 248.44

**TOTAL CASH** **\$35,810.17**

*Cash in Transit:*  
Manufacturers Trust Co. New York, N. Y. Regular Acct..... 263.90  
Rent Deposit — New York Office ..... 450.00  
*Sundry Receivables:*  
Loan to 4A's ..... \$ 1,000.00  
Miscellaneous ..... 282.50 1,282.50

*Furniture and Fixtures:*  
Nominal Value ..... 1.00

*Security Funds and Bonds:*  
Claim Adjustment Account — Contra (Sch. B-1)  
Manufacturers Trust Co., New York, N. Y. .... 2,783.16  
Claim Adjustment Account .....  
Security Deposit Account — Contra (Sch. B-12)  
Manufacturers Trust Co., New York, N. Y. .... \$22,702.00  
Security Deposit Account ..... 5,000.00 27,702.00  
Custodian Account .....

**TOTAL ASSETS** **\$68,292.73**

### LIABILITIES

Notes Payable — Screen Actors Guild ..... \$ 2,600.00  
*Sundry Payables:*  
LeRoy Antoine — Salary Bond ..... \$276.00  
Educational Opera Association — Salary Bond ..... 100.00  
Frank Pace — Salary Bond ..... 28.67  
Miscellaneous ..... 89.17 493.84

*Taxes Payable:*  
Federal Withholding and Old Age Benefit Taxes .... 359.01  
New York State Disability Benefit Tax ..... 22.21 381.22

Claim Adjustments Payable — Contra (Sch. B-1) ..... 2,783.16  
Security Deposits Payable — Contra (Sch. B-2) ..... 27,702.00

**TOTAL LIABILITIES** **\$33,960.22**

**EXCESS OF ASSETS OVER LIABILITIES** **\$34,332.51**

## New York Area Membership Meeting

**SUNDAY, FEBRUARY 29, 1952, 2:30 P M**

*Friday*

### AGENDA

1. Organization of the concert field;
2. Postponement of AGMA convention;
3. Election of members to the N. Y. Area Nominating Committee;
4. Report on negotiations;
5. Report on TVA Convention and 4A's merger.

**HOTEL CLARIDGE**

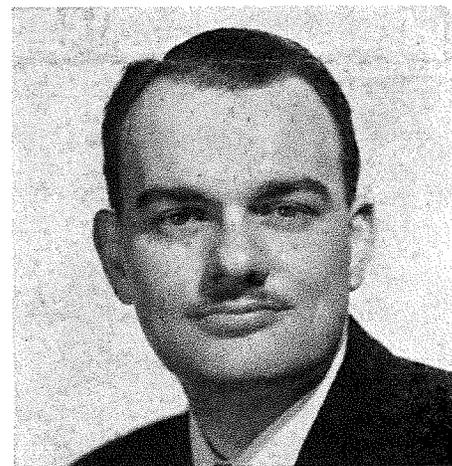
**Broadway and 44th Street**

**PLEASE ATTEND & BE PROMPT!**

## Donald Dame Dies Suddenly

Donald Dame, well-known and well-liked tenor and member of AGMA since 1941, died on January 21, 1952 in Lincoln, Nebraska, while on tour with the Metropolitan Opera's production of "Die Fledermaus." He was only 34 years old.

Mr. Dame was an active member of AGMA and in 1950 was appointed treasurer to fill the vacancy left by Frederick Jagel. In 1951, Mr. Dame was nominated and elected treasurer of AGMA,



an office which he held competently until his untimely death.

The passing of Donald Dame is a deeply felt loss to AGMA and the profession. The members, the Board of Governors, and the staff of AGMA join in offering their condolences and sympathy to the family and relatives of Mr. Dame.

### GOT ANY NEWS?

*Members who have any news items of interest for the next AGMA-ZINE please send to the office, care of the AGMAZINE Editor.*

## Letter Answered By Committee

*(Continued from page 5)*

group formed specifically for this purpose and were active and interested to see that this group acts in his behalf.

Both this committee and Mr. Faine agree with you that the meeting at Steinway Hall was indeed badly managed and failed to present the problems to the audience quickly and concisely. But if the situation is serious and urgent, a badly handled meeting does not make it less serious and urgent. We feel that when the problems were finally made clear, we could see that there existed real grievances which most of the people in the concert field are extremely concerned about; that artists are not impossible as you seem to feel, but that artists present were intelligent and strong personalities who were willing to stick together even if it came to a strike, a step which we will never have to take if the managers see that we are well organized and mean business.

Sincerely yours,  
AGMA ARTISTS-MANAGERS  
RELATIONS COMMITTEE

### OBITUARY

**MAX ALTGLASS**

*Soloist*

**RICHARD LORD**

*Dancer*

**CATHERINE LITTLEFIED**

*Dancer*

**OSCAR NATZKA**

*Soloist*

**LEON ROTHIER**

*Soloist*

The membership of AGMA wishes to pay homage to their fellow artists who have passed away since our last issue.

The merits of their service to the cultural life of this country and the world is measured by the high degree of their fame in the field of music. AGMA wishes to express its sympathy to those relatives and close friends whose great loss is shared by the artist members of this union.

AMERICAN GUILD OF MUSICAL ARTISTS

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