

# AGMA

OFFICIAL ORGAN OF THE  
**American Guild of Musical Artists, Inc.**

Volume II

JANUARY, 1937

No. 1

## Important Notice

The next meeting of the

## AGMA FORUM

will be held on

**Tuesday, January 26, 1937**

**In Room 414, 551 Fifth Avenue, New York City**

**at 2:30 P. M.**

Motions for discussion of matters of interest to the profession will be entertained from the floor. Please be sure to attend.

Show your membership card at the door. If you have not received a membership card or have lost your card, please write to the office and request one.

# AGMA

Official Organ of the AMERICAN GUILD OF MUSICAL ARTISTS, INC.

551 Fifth Avenue, New York City • Telephone MURray Hill 6-4258

LAWRENCE TIBBETT  
President  
JASCHA HEIFETZ  
1st Vice-President  
ALMA GLUCK  
2nd Vice-President  
DEEMS TAYLOR  
3rd Vice-President  
RICHARD BONELLI  
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GLADYS SWARTHOUT  
Recording Secretary  
FRANK LAFORGE  
Treasurer  
LEO FISCHER  
Executive Secretary  
HENRY JAFFE  
Counsel

## IN MEMORIAM

### WILLIAM M. DALY

It is with feelings of the most profound regret and with the realization of the great loss visited upon his many friends, upon the Guild and upon the whole of American Music that we remark the passing of William M. Daly, December 4th, 1936.

#### Board of Governors:

FRANK CHAPMAN  
RICHARD CROOKS  
EVA GAUTHIER  
GEORGE GERSHWIN  
CHARLES HACKETT  
HOWARD HANSON  
QUEENA MARIO  
JAMES MELTON  
ERNEST SCHELLING  
FRANK SHERIDAN  
ALBERT SPALDING  
DON VOORHEES  
FRED WARING  
PAUL WHITEMAN  
EFREM ZIMBALIST

## ... Growth of AGMA ...

Since the last issue the following new members have been elected to the Guild:

#### ... ACTIVE MEMBERS ...

Joseph Achron  
Max Altglass  
Melania Astro  
Emanuel Balaban  
Rose Bampton  
Michael Bartlett  
Tord Benner  
Ernesto Berumen  
Natalie Bodanya  
Claudia Bradbury  
Lucielle Browning  
Manuela Budrow-Rafferty  
Chalmers Clifton  
Norman Cordon  
Louis d'Angelo  
Andres de Segurola  
Wilfred Engelman

Edwina Eustis  
Dalias Frantz  
Sadie Gaines  
Dorothy Gordon  
Inez Gorman  
Glenn Dillard Gunn  
Hans Hess  
Lester Hodges  
John Holland  
Anna Kaskas  
Doris Kenyon  
Hans Kindler  
Ola Murray Krudener  
Maria Kurenko  
Clement J. Laskowsky  
Virgilio Lazzari  
Mischa Levitzki

Emanuel List  
Marjorie Livingston  
Theodore Lovich  
Edwin D. McArthur  
Ernest McChesney  
John McCormack\*  
Tandy MacKenzie  
Kaya Malamadoff  
Dorothy C. Manor  
Dorothee Manski  
Elinor Marlo  
Margaret Matzenauer  
Kathryn Meisle  
Mischa Mischakoff  
Boris Morros  
Verna Osborne  
Serge Oukrainsky

Irra Petina  
Viola Philo  
Mishel Piastro  
Erno Rapee\*  
George Rasely  
Elizabeth Rethberg  
Rudolph Reuter  
Charles A. Ridgeway  
Sonia Sharnova  
Charlotte Symons  
Helen Teschner-Tas  
Vittorio Trucco  
William van den Burg  
Cara Verson  
Thelma Votipka  
Frank L. Waller

#### ... ASSOCIATE MEMBERS ...

Hans Clemens  
Jose Iturbi  
Rene Maison

Carlo Morelli  
Gregor Piatigorsky  
Ezio Pinza

Kurt Ruhrseitz  
Leopold Sachse  
Ernst Victor Wolff

#### ... NON-RESIDENT MEMBERS ...

Stella Andreva  
John Barbirolli  
Robert Casadesus  
Gaspar Cassado

Samuel Dushkin  
Herbert Graf  
Lotte Lehmann  
Guimara Novaes

Rudolph Serkin  
Joseph Szigeti  
Gertrud Wettergren

\* Denotes Life Member.

Having now over two hundred and fifty members we should have the country overrun with two hundred and fifty Membership Committees-of-one each of which should, within a few weeks, get at least two hundred and fifty new members apiece. It's a fool-proof scheme, obviously. And the nice part of being a Committee-of-one is that you're the Chairman of it and can order yourself about majestically. The office is now preparing some material to send out to the membership as an aid to their individual membership drives. This material includes a form letter and a special booklet of questions and answers describing the Guild.

Members who have been so far successful in obtaining new applications for the Guild are Queena Mario, Chairman of the Membership Committee; Jascha Heifetz, Lawrence Tibbett, Ruth Breton, Edward Harris, Lauritz Melchior, Yolanda Mero Irion, Eva Gauthier, Don Voorhees, and others.

# United to Preserve Individualism

By LAWRENCE TIBBETT

## Some Reflections on the Newly Formed Concerts Association of America

AS PRESIDENT of the Guild I have often been asked by artists who were not and did not intend to become members of the AGMA how organization and collective bargaining, so to speak, could be reconciled with the standards and ideals of individualism and distinction that have always been associated with art and artists. At first, organization having always seemed to me to be merely a logical and simple adjustment of the individual to the changed and still changing conditions of this fast moving world, these questions and this almost excessively cooped up and short sighted point of view had only the effect of bewildering me and prompting me to let the matter drop for the moment as something which should be left to work itself out in time. The thing grew so troublesome, however, being almost inevitably brought up as a final argument by those who "could not see" the Guild, that it became evident something must be done to face it.

Then, quite spontaneously, a succinct answer was given in conversation by Mischa Elman, who saw artists in the Guild "United to preserve their individualism." Certainly it must be evident to anyone who has had any experience in musical life in this country—unfortunately those who argue most vociferously against us invariably turn out to be those who have least first hand knowledge of what we are up against—that the methods and customs which guided professional activity fifty years ago are scarcely adequate to cope with the problems which arise in professional activity today. Only twenty years ago, before the war and radio and the movies, being a musical artist meant signing a contract to play or sing and getting paid, as a usual thing, for the performance. Records were made and sold and the royalties, however inadequate, were still easy to calculate. At that time, for the most part, individual bargaining and complete professional isolation were practicable though even then not entirely desirable. Now, however, when each performance is reproduced and transmitted twenty different ways, and each step in the business of getting the artist's performance before the public who finally pay to hear it is beset by a myriad of human adding machines

each figuring out his own "percentage," the artist who persists in being an individualist down to the bottom is left with his individualism and little else. Riding a high-wheeled bicycle in a picture hat may afford a wonderful view of the top of everyone else's head but it's suicide when you come to a swinging door.

The artist, however, seems very slow in realizing that all is not as it was. Much slower than those who have been associated with him in the business of presenting his art to the public—the managers and producers who have been experiencing the benefits of organization and coordinated activity for years. It would be hard to calculate the advancement in general efficiency of business, in raised standards of production and in an immensely widened field of activity that have resulted from the organization of the business side of art in the League of New York Theatres, the Motion Picture Producers and Distributors of America, the Publishers' Association, the unification of musical managers in Columbia and NBC, and countless other organized groups of erstwhile individualists.

Recently the artists themselves, who are, after all, the only indispensable factors in the whole scheme, have decided to profit by this example and have joined the ranks of those who have discovered that when a great many people are engaged in doing the same thing much greater efficiency and increased returns for all concerned are the result when they all work together.

Today, following the example courageously set many years ago by the Actors Equity Association, practically every branch of professional life in America is organized into representative and protective groups—Equity, the Screen Actors Guild, the Authors League, the Dramatists Guild, the Newspaper Guild, associations of painters and sculptors and many others. The American Guild of Musical Artists is one of the last but, even at the risk of being platitudinous, I must be allowed to remark that it is not one of the least.

Very recently there has been formed what may be considered to be, in managerial ranks, the counterpart of our organization, the Concerts Association of America, which numbers nearly all

of the prominent concert managements in this country, and which, according to the account in the New York Times of January 5th, intends to embrace all opera and concert impresarios as well as the advertising agencies. This, it will be seen, means that on one hand there is a united group of those who may be called the employers of artists and on the other hand, in AGMA, the united group of the artists themselves.

"On one hand" does not necessarily mean "on one side" and it certainly does not mean that in the case of the Guild. To my mind, this new organization is merely the culmination of a fundamental tendency in modern life; issues and problems that arise are large scale issues and problems and they demand large scale consideration and solution—the sort of solution that can only be given them by large scale organizations. Now, with all parts of the profession strongly organized, they can get that kind of consideration and their solution will be speedy, efficient and to the best interest of all concerned.

As a case in point may I cite the following example: A few weeks ago several of the prominent New York music managers approached various members of the Board of Governors of the Guild and asked to be permitted to confer with the Board on the matter of the reintroduction of the Dickstein Bill. As the Board was particularly busy at the time, the very arduous task of meeting these several gentlemen had to be deferred until the Board should have more time at its disposal. Now these same managers are organized into one group and a committee of the Guild, meeting a committee of the Concerts Association of America, can achieve the same results in a few hours that would have taken days and probably weeks before.

As its first matter of policy, the Concerts Association of America has announced its opposition to the Dickstein Bill and to any measure that attempts to regulate the immigration relations between this and any other country. They state as their reason for this policy their belief in the internationalism of art and their impatience with any "Chauvinistic" policies that seek to impede it.

Now this is a matter which should completely demonstrate the value that is inherent in organization. The basis of our policy last year in supporting

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# The American Federation of Labor

WITHIN RECENT WEEKS the Board of Governors has been approached as to the possibility of the Guild's affiliation with the American Federation of Labor through the Associated Actors and Artistes of America. This is probably the most important matter that has yet confronted the Guild and the Board of Governors in a series of special meetings has been giving it very minute examination.

In order to acquaint the membership with what has already transpired, we will here undertake a short resumé of the findings of the Board in its still continuing examination of the facts.

One of the first objections to affiliation with the Federation was the notion, entertained by most people not well acquainted with labor organization, that such affiliation imposed the obligation of sympathetic action and strikes whenever one of the organizations within the Federation instituted a strike. Thus it was supposed, by some members of the Board of Governors, that if the stage hands at the Met or the musicians in the Philharmonic symphony went on strike, the singers at the Met and the conductor and soloists of the Philharmonic would be obliged to strike with them.

This is, of course, an entire misapprehension. A charter from the Four A's, as the division of the Federation that includes artists and theatrical performers is commonly called, is an entirely clean slate, leaving the organization chartered entirely autonomous and imposing no obligation whatsoever toward the Federation or any of its units beyond the payment of nominal dues of a few cents a year per member to the Federation treasury and the promise on the part of the organization chartered that its members will not take the place of the members of any other Federation organization which is on strike. This means, simply and shortly, that in the entirely improbable case that the Metropolitan stage hands or the Philharmonic musicians should strike, the singers who belong to the Guild could not shift the scenes or pull up the curtain, and the instrumental soloists in AGMA could not take the place of the striking musicians by playing in the pit as part of the orchestra. As there is no question

that these artists could be induced to perform these functions in any case, this restriction is merely a matter of routine.

As regards obligations attendant upon affiliation therefore, the simple truth is that, in effect, there are none. Any sympathy strikes that have occurred in the past between any of the industrial organizations affiliated with the Federation have come about as the result of a private agreement between the two organizations concerned. No organization has ever joined another in a strike unless it has been voted by its membership to do so. Furthermore, in view of the fact that in the event of a strike by the stage hands at the Opera or the Philharmonic musicians neither of these organizations could present a performance despite the efforts of the soloists, the problem of general or sympathy strikes is no more troublesome within the Federation than without it. Indeed, once affiliated with the Federation, our organization could use its influence to arbitrate difficulties which concerned our membership and thus prevent the necessity of such strikes.

The question resolved itself, therefore, in the investigation by the Board of Governors, into that of whether the benefits to be derived by affiliation justified the taking of such a step.

At this point it is necessary to introduce a very important factor in the situation which has had great influence in guiding the opinion of the Board thus far.

There is already in existence and affiliated with the American Federation of Labor, an organization called the Grand Opera Artists Association of America. This organization is chartered with jurisdiction only over grand opera sung in foreign languages. It has already, however, accomplished a great deal in establishing certain standard conditions of contract for its members with the Salmaggi and Gallo Opera Companies with which its members largely appear. This organization, however, although it has received a charter for the organization of the grand opera field, is not truly representative of that field, having a limited membership which, in view of the fact that practically all of the members of the Metropolitan Opera Company be-

long to the Guild, seems to have come to the end of its possibilities.

There is, nevertheless, a growing tendency in this country to recognize organizations affiliated with the Federation as the representatives of their profession, and much legislation has been passed and is impending which is to the benefit of affiliated organizations. This present national administration is very sympathetic to the organized labor cause and an affiliated organization would probably have much more influence in Washington than one not affiliated. Finally it is quite possible that an upheaval of the political situation is imminent with the formation of a national labor party. If this is so it would certainly be to our advantage to be associated with the group that would have our interests most nearly at heart. If anyone is to have control of our professional affairs it should certainly be ourselves who are most completely representative of musical life in America than any other existent or proposed group could be.

The Grand Opera Artists Association of America, recognizing the fact that the Guild was a more representative organization than itself, has voted, through its membership, its willingness, under certain conditions, to relinquish its charter in favor of a more comprehensive charter for the Guild and to come over to the Guild "en masse."

This is the situation as it has so far developed. It is the hope of the Board that the membership will extend its appreciation of the work they have put upon this matter by giving it their most serious thought and coming to the AGMA FORUM on January 26th prepared to offer their constructive opinions and suggestions as to what steps should be taken next. At that time the Board hopes to have ready a definite proposal on the part of the Federation and the Grand Opera Artists Association which they can present for consideration to the membership. In this way provision can be quickly made for a vote by the membership which will settle the question for good.

In this connection there is one consideration that will probably have not

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# Special Delivery

FOR A LONG TIME NOW it has been a definite objective of ours to find out for certain if the postman *always* rings twice. Accordingly, this morning, we secreted ourself behind the door to await his arrival. After about ten minutes we heard steps in the hall and we braced ourself for the test passing our tongue nervously over our lips as we always do. Imagine our surprise and chagrin when the postman, for it was he, strode directly in without knocking at all, bumping the door against our head and depositing on the table the following letter from Mr. Rudolph Reuter of Chicago. He strode right out again too and went down the hall after casting a curious glance to where we were still crouched behind the door. We jumped up and immediately resolved to establish a department in our magazine called Special Delivery which should deal with letters sent in by the membership for publication in the magazine. Here it is.

Chicago, Illinois, January 8th, 1937.

Gentlemen:

I have read the Bulletins with interest. I might contribute, from time to time, certain knowledge that we glean here, for instance the below. Use it to suit yourself. Later, as we get stronger, actual names and facts should be placed before our membership.

Throughout the country a type of manager is springing up by the hundreds who ask artists to pay them "advance commissions" on dates which, they say, they can secure if their traveling and living expenses are paid by these sums. While some of this activity is legitimate, a large portion, probably most of it, is not. There is much dishonesty. Many such "managers" pile up a list of artists to whom they are thus obligated and for whom at best they can only carry out a fraction of such promises. In many cases phony engagements are booked which are afterwards cancelled. Fake contracts are much in evidence. An Iowa artist with such a contract recently went to the city where he was to play later in the season and could not obtain the slightest information about the club mentioned or the names signed and forged to the agreement by the manager.

In haste and sincerely,

RUDOLPH REUTER.

(Ed.) The Guild has received several requests for information regarding managers in outlying districts by members who were solicited to enter into managerial agreements of a similar nature to those outlined by Mr. Reuter. In most cases it has been necessary to advise members to avoid all business relations with the persons in question because of their inefficiency and general irresponsibility. This will probably become a very important function of the Guild and in the very near future the Board of Governors will take under consideration the establishment of regular machinery through which all our members may investigate persons whom they are considering as business representatives. In the meantime all members are urged to take advantage of the Guild's impersonal power of inquiry and insure themselves against this widespread abuse which Mr. Reuter describes.

One of our members has reported the activity about town of a sort of telephone Raffles who seems to have a penchant for musicians as victims.

His system is to go into a telephone booth, call his prospect, and introduce himself as a steward from the great big ocean liner Queen Mary. He gives some musician whom he knows to be a friend of his proposed victim as a recommendation; claims indeed to be calling from his home, and offers to sell some very fine English cloth or other material at a price considerably below the usual—the idea is that he's smuggled it off the Queen Mary in a golf bag or something. According to our informant, the catch is that the cloth he will actually sell you, if you let him get any nearer than the telephone, comes from Second Avenue and is very, very cheap and very, very poor in quality.

We've always admired fellows like that; they have something. Nevertheless we would advise anyone who hears from this cockney mastermind to hang up quick and run and hide.

## Attorney for Guild

THE Board of Governors wishes to inform the membership that Henry Jaffe has been appointed as attorney for the Guild. Legal matters relating to Guild affairs or concerning the general welfare of the Guild membership should be referred to the Guild office where they can be taken up with our attorney whenever this seems advisable.

## New Ruling for Non-Resident Membership

At a special meeting of the Board of Governors, December 22nd, 1936, the By-Law, Article 7, Section III of the Constitution was suspended to provide for the admission of Non-Resident artists to membership at the same fees as govern the admission of Active and Associate members.

As outlined in the Constitution, before this suspension, Non-Resident members were required to pay dues of fifteen dollars per month with a minimum of forty-five dollars per season.

## Leo Fischer at MTNA Convention

On December 30th, 1936, the Guild's Executive Secretary, Leo Fischer, spoke before the joint convention of the Music Teachers National Association and the National Association of Music Schools on "The Dickstein Bill." His speech was followed by a talk by Nikolai Sokoloff, National Director of the Federal Music Project of the WPA, who outlined the achievements of the Project in advancing the cause of music in America. Dr. Sokoloff is a member of the Guild.

Dr. Howard Hanson, a member of the Board of Governors of AGMA, presided at the convention.

## Opportunity Knocks, Dubiously

We wish to bring to the attention of the membership the following matter of great moment and trust that every member will avail himself of the courtesy so generously extended.

On Saturday, January 2nd, 1937, we received at the office the following postal card, addressed to "The American Guild of Musical Artists."

THIS CARD WILL ENTITLE ONE COUPLE TO HAVE THEIR MARRIAGE CEREMONY PERFORMED IN 1937 AND PAY FOR IT IN 1938. PLEASE WRITE AND TELEPHONE IN ADVANCE.

FRANKLIN MITTAU  
*Justice of the Peace*

161 Grove Street, Stamford, Conn.  
Phone Stamford 3-7156 or 4-0020

Remember, write or telephone in advance. And wear your rubbers.

# Is Music Worth Its Keep?

By ALMA GLUCK

## An Analysis of the Effects of Free Audiences at Radio Broadcasts

DURING THE PAST FEW YEARS, and particularly during this current season, there has appeared in the field of music presentation a new tendency that has attracted the uneasy attention of those who make their living and their life's work in the performance of music. This tendency has been a cause of alarm to musicians, first in its threat to the integrity of their artistic standards and secondly in its attack on the prestige and pecuniary independence of the entire musical profession. I refer to the rapidly crystallizing policy on the part of those groups who utilize the performance of music on the radio for purposes of advertising commercial commodities, of engaging large concert halls and traditionally established musical auditoriums for the presentation of their sponsored broadcasts and in inviting huge audiences to attend these performances free of charge. In this way they propose to catch the color and glamour of an actual performance and make the personality of the artist whom they engage an added attraction for their advertising public. To this end they require the artist to give two performances at the same time, one to the vast throng of invisible listeners at the other end of the radio transmission system and one to the large visible audience actually present at the broadcast.

Much has been said in the discussions that have prevailed on this subject at AGMA meetings covering the financial and technical factors of the situation. It has been more or less definitely established that these double performances are artistically and physically impossible for the performer and that the extension of this practice has had an unfortunate effect on the financial prosperity of the profession. I would like to emphasize the factor which is probably the most important of all, and the effects of which will be the most dangerous and the most lasting—the breakdown of the healthy and normal psychology of concert going, which the prevalence of these hybrid presentations is bringing about among music lovers.

Not so very long ago giving a concert was a fairly simple thing from a business point of view; an artist possessed of talent gave a performance or several performances to which those of the public who were interested came and paid admission at the box office. There were a few free tickets given to friends and business associates and to the press, but the fundamental psychology on the part of the general public and of the artist was that of fair exchange; the artist had something of value for which the public was willing to pay. It may or may not have been an unfortunate or deplorable condition that fine art was under the necessity of placing itself in the market as a commodity; at any rate it placed itself there as a respected and demanded commodity with a great deal of intrinsic worth; the business of giving a concert or any other form of musical performance was surrounded by a great deal of dignity and distinction. At that time the musical artist, putting the more sordid features of mercenary necessity behind him, could engage in his profession with at least as much independence and integrity as the maker of any other commodity of every day utility and with a great deal of artistic satisfaction as well. That is, unfortunately, not the case today. With the beginning of radio broadcasting on a large scale, musical art in this country accepted a position of commercial subservience such as had never before existed in its history. Music became, for the first time, not something with any intrinsic value of its own for which a price could directly be asked, but rather something like the big drum that is beaten at peasant fairs to attract the crowds to the cattle stall. Performers on the radio took on the character of performers at a medicine show. In more practical and matter of fact language, music became a factor in an advertising campaign, and because of the tremendous power of those groups who had secured the domination of broadcasting activities every musical artist who wished to perform over this wonderful and promising new medium was compelled to

submit to these conditions. Many of them submitted with the hope that they might be able to bring to the radio some of the artistic worth and spirit that went naturally with their other activities. These were soon disillusioned. Some participated frankly to make money and engaged in legitimate activity on the outside for their artistic satisfaction. All of us, in any case, participated because we had no other choice.

And while these conditions were confined to the radio, while we still had our other legitimate activities from which to draw artistic sustenance, the situation was not, perhaps, so bad as it might appear. Music lovers, true music lovers with the capacity for appreciation and critical discrimination have always been limited. These the artist might still claim in his legitimate concert or operatic work and in the meantime, despite appearances, his activity on the radio might slowly be bearing fruit in the popularizing effect that such wide distribution of music could be expected to bring about.

While these conditions were confined to radio then, and while the concert and operatic field was left untouched, the artist managed to get along as best he could. Now, however, has come the most serious threat of all; one that if not quickly disposed of will have an effect on music in this country from which it will be a long time in recovering.

When every Sunday over ten thousand people can attend concerts in three cities of the country and hear the finest artists in the profession perform absolutely free of charge to themselves the situation is no longer one which can be safely accepted. From the artists' point of view it means that this demoralizing subservience to the sale of bathing caps and rubber gloves is extended to his concert activities as well as to those over the radio, but, having grown so used to it, he can possibly endure this new extension. But from the point of view of the audience the situation is fatal. The public has come to accept all of its radio enter-

# December AGMA Forum

ON December 29th the first meeting of the membership in AGMA FORUM was held in Room 414, 551 Fifth Avenue, with about fifty members attending, to discuss the pressing question of non-paying audiences at radio broadcasts. Lawrence Tibbett opened the meeting with a few remarks on the merits of open discussion of common problems and gave a brief report of the progress of the Guild's membership expansion.

A very spirited and detailed discussion of the studio audience question followed and it was decided that the Guild must take some concerted action in the very near future. Accordingly, the membership is being canvassed for a final determination of their attitude toward this practice. Although the members attending the meeting on the 29th were

unanimously opposed to these non-paying audiences and in most part to any audiences whatsoever at a radio broadcast performance, it was felt that the Guild could act more surely and effectively if a complete representation of the opinion of the membership were secured.

You will find enclosed with your copy of this issue a ballot, which, when filled out, signed and returned, will record your sentiment either for or against action on this matter by the Guild. If you have any particular opinions which you would like to express to the Board or to the whole membership you are earnestly requested to send them in for publication in the next issue of the magazine. It is most important that all points of this matter be covered in open discussion before final action is taken.

ainment at the hands of the makers of breakfast cereal, but for its legitimate musical entertainment it has still been under the necessity of paying for its admission at the box office and thus according to music, in common with other articles of daily consumption, the recognition of a certain real value. On this thin thread the whole psychology of professionalism has been hanging, on it the last vestiges of our artistic and professional integrity is dependent. If we are to appear now in legitimate concert under the banner of commercial patronage we must admit our final defeat.

The public will admit it with the greatest alacrity. If we allow them to become accustomed to seeing as well as hearing us for nothing as the guests of commercial sponsors, we cannot but expect them to refuse us their recognition as independent business people. When that happens we must ask ourselves if we have a right to demand their recognition as artists.

In the New York Times of Sunday, January 10th, there appeared, conspicuously under the department of Concert and Opera Activities of the week, the following item:

"In connection with this 'Tristan,' the Metropolitan box-office people told this one: All week long they were turning customers away, since the performance sold out the day the seats went on sale. The day before the presentation a woman called on the telephone and asked whether the opera was being broadcast. She was told that it was. In that case, she said, she would

take three tickets. She was politely informed that there were no tickets left.

"But I want one for myself and two for my daughters," she said.

"Sorry, Madame, we have no tickets."

"The woman seemed to be irritated. 'I don't see it,' she said sharply, 'don't you want a studio audience?'"

The Editors obviously thought it funny. I am sorry that I cannot see it that way.

(Ed) In connection with the article above by Mme. Gluck, the following item from Variety, January 13th, should be of interest:

## BUSINESS MEN BANKROLL CONCERTS; NO ADMISH

Kansas City, Jan. 12th.

A series of free winter orchestra concerts to be held in the Muny and here are to be angeled by Isaac and Michael Katz, cut rate drug officials. The orchestra, under the direction of Sol Bobrov, has a roster of 42 musicians. Concerts will be given Sunday afternoons. The first one was last Sunday (10).

The Katz brothers in bankrolling the venture state that the concerts are offered to Kansas City in appreciation of what Kansas City has done for them. They have seven local stores and several out of town."

The idea that the rightful function of music is to advertise automobiles and cut rate drugs seems to have

gained pretty wide acceptance. We should be consoled, however, by the reflection that if it comes to the worst we can still go to the family drug store and get complimentary tickets to hear each other sing.

## The American Federation of Labor

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even been considered by the membership but which may as well, nevertheless, be here disposed of.

The Associated Actors and Artistes of America is a completely autonomous division of the Federation and all of the several organizations which make it up—Actors Equity Association, The Grand Opera Artists Association, The Screen Actors Guild, etc.—are again completely independent and autonomous. There is no connection between them and the various industrial organizations affiliated with the Federation except a purely nominal one. Thus there would be no question, in joining the Federation, of losing caste or distinction through association with industrial workers even if such association should be considered in that light by our membership. Consideration of this question should be on a purely business basis—How much good will it do the Guild to affiliate with the Federation and does this benefit justify our joining?

It is the earnest wish of the Board of Governors that the membership come to the January 26th meeting prepared to lend constructive assistance on this problem.

# Membership Drive

## In Chicago and the West Coast

DURING the month of November, while most of the operatic section of the Guild's membership were dividing their time and talents between San Francisco and Chicago, the Guild instituted and carried on an intensive membership drive in Chicago and the West Coast, forming membership solicitation committees of the artists who were currently appearing in each of the respective cities, spreading publicity and holding open meetings for the professionals of the local area to acquaint them with the significance and purposes of the Guild and to collect their signatures on the application blanks which flowed freely about.

The Guild's Executive Secretary, Leo Fischer, traveled out to the Coast and to Chicago, setting up headquarters in the two cities where the opera companies were performing and while in San Francisco, making several trips to Los Angeles.

The membership drive in Los Angeles, which had not originally been anticipated, grew out of the developments in San Francisco, which disclosed, along with very deplorable conditions affecting the local resident artists, a growing tendency toward centralization of professional life in the southern city. Several of the Guild's members, including four or five members of the Board of Governors, were in Hollywood on picture assignments and presented an ideal nucleus for a membership solicitation meeting. After some preliminary organization work a meeting was held at the Hotel Roosevelt, attended by about two hundred

artists resident in Los Angeles or there temporarily for motion picture work. This meeting was one of the most eminently successful features of the whole campaign, enrolling immediately a considerable number of members and making contacts and establishing a foothold that has already resulted in many more.

The meeting in San Francisco brought to an immediate head a problem that had been evident to the Board and to all those members who were active in the solicitation of membership from the beginning of the activity of the Guild. In many parts of the country, outside the large centers of artistic life, where professional activity is negligible or merely seasonal, where conditions are very unfavorable, the artist without a nationwide reputation finds it very difficult to make a living. For these artists the fees of the Guild, as they now stand, are prohibitive. There is no question of the desirability of obtaining the membership of these artists and there is even less question of the eagerness of these artists to join the Guild; the very conditions which prevent their prosperity urge them to seek protection. At the same time it would be neither just nor practical to admit these artists at considerably reduced fees with the same rights and privileges as are accorded to those members who pay the full fees. It seems necessary to establish one or more new classifications of membership at reduced fees and to permit members who enter under these classifications such proportional rights and privileges as

their payments and needs will justify. This is a question which is receiving a great deal of consideration from the Board and the Guild has received many applications contingent upon the establishment of such classifications.

In Chicago the membership meeting held was very successful, enrolling many new members as well as adding to the list of applicants for a new membership at reduced fees.

As a direct result of this membership drive of six weeks the Guild has doubled its numbers and has started on the way to the complete representation of the profession that is indispensable to our effectiveness and influence. AGMA has been received with great enthusiasm by artists all over the country as a long needed institution in the profession.

We are now ready to begin serious activity, following up at the same time our well begun campaign towards our most imperative goal—increased membership. The Guild is ready to take upon itself the complete protection of its members' interest in all of their activities, centralizing control and eliminating from the field all factors that through hostility or inefficiency are impeding their progress. To do this most effectively it is essential that members participate to the utmost in all the Guild's activity, attend all meetings and respond to all ballots or questionnaires, so that the Board of Governors may act speedily and with greatest effect in the several immediate problems that are confronting the profession.

## United to Preserve Individualism

(Continued from Page 3)

the Dickstein Bill was one of reciprocity and certainly not one of restriction. Being ourselves artists and therefore in a better position to appreciate the international aspects of art than even the managers, we were indignant at the exceedingly chauvinistic policies of many foreign governments in completely preventing the profitable activity in their locality of any foreign artists from any other land and decided that the most effective way of breaking down this distasteful and disgraceful condition was by bringing to the attention of the nations in question the fact that if they persisted in their unfair practices they would have the

very same measures enlisted against them as they were using against the artists of other countries. This is what the Dickstein Bill provided and it was on this ground that we supported it.

The statement of the Concerts Association of America in the press indicated, however, that they entirely misunderstand both the significance and provisions of the Dickstein Bill and our motives in supporting it. Had there been no organization on either hand to clarify this situation, this misunderstanding might have persisted interminably to the great inconvenience of all concerned. Now, however, it can be cleared up in a few minutes and with

the combined influence of both groups an end can be brought to a situation which in its larger aspects is a disgrace to modern civilization and is a manifestation of the national psychology that is most immediately responsible for all disruptions of international peace and amity.

The prospect, as it now stands, is more promising than at any other time in my experience. The complete field is represented by responsible organizations; the fly-by-night and irresponsible individual is being eliminated and the way is paved for the coordination and cooperation that means big things for America's cultural future.