

AGMAZINE

VOLUME V, No. 3

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JULY, 1952

Two Year Met Contract

The climax of four months of negotiations with the Metropolitan Opera management has resulted in a new two year basic agreement for the seasons 1952-53 and 1953-54. With so many members of the Metropolitan Opera Company out of town, a referendum vote is being used, instead of a membership meeting, to know the sentiments of the members of AGMA who are members of the Company. Here are significant points in the new contract:

Ballet

1. An increase in the performance week's minimum from \$70.00 to \$75.00

2. An increase in the minimum for rehearsal weeks from \$35.00 to \$40.00 for the season 1952-53 and to \$45.00 for the season 1953-54.

3. A minimum guarantee of 4 weeks rehearsal.

4. An increase in the daily tour sustenance from \$8.00 to \$10.00.

5. No more than 8 dancers may be discharged during the next 2 years and no more than 5 in any one year, a Committee of dancers to review discharges, within the above limitations, prior to their becoming final and to make recommendations to management.

Other gains for dancers include payment of additional one-quarter of soloist's fee to any Corps de Ballet dancer replacing a soloist. Dancers will be given notice of re-engagement for next season, as well as option for tour, 6 weeks instead of 4 weeks prior to the end of the New York season. The agreement also covers improved dressing room facilities and other physical comforts.

Principals

1. Principals receiving \$200 or less per week or per performance will receive \$10.00 instead of \$8.00 on tour.

2. Principals receiving between \$200 and \$250 weekly or per performance will receive \$10.00 instead of \$5.00 per day on tour.

3. For the season 1953-54 principals receiving between \$250 and \$400 weekly or per performance will receive \$5.00 per day on tour.

4. Principals included in the above categories will get \$4.00 during the New York season when the Company plays outside of New York City.

5. If the Company exercises an artist's option for the tour, he must be guaranteed at least 3 weeks of consecutive employment for the tour.

6. Stage directors who take part in more than 1 performance on any one day will get additional pro-rata compensation.

7. Announcements on radio broadcasts of participating artists will include all principals and stage directors.

8. All principals receiving \$250 or less per week will be furnished with wigs, by the management, irrespective of role performed.

9. All other principals will be furnished wigs by the management when performing non-leading roles.

The following minimums have been increased:

Principals on a per performance basis from \$100 to \$150.

Principals on a weekly basis from \$150 to \$175.

Stage Directors and Choreographers from \$150 to \$200 per week.

Assistant Stage Directors from \$130 to \$150 per week.

Solo Dancers on a per performance basis from \$60 to \$100.

Solo Dancers on a weekly basis from \$100 to \$125 per week.

Of important interest to principals also is the fact that the new agreement with the Metropolitan Opera Company retains a clause providing for the limitation of foreign artists in the ratio of approximately 3 Americans to 1 foreign artist.

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First Pact With Philharmonic

An agreement between AGMA and the New York Philharmonic-Symphony Society, signed late in June, marks the first contract between these two organizations. The agreement covers the season from June 1, 1952 to May 31, 1953 and under its terms, the orchestra society will engage as vocal soloists only members of AGMA in good standing. The Society also agrees, in connection with three large choral works with orchestra to be programmed this winter, to utilize in at least one of these works a chorus composed of AGMA members only.

Important Gains

A minimum of \$200 for soloists for three performances of the same work in one week has been agreed; \$30.00 is the fee for each chorister for three performances of the same work in one week. Additional performances of such work will be paid for at the rate of \$10.00 per chorus member, for each such additional performance. Fees include rehearsals, in the case of soloists. In the case of choristers, the Philharmonic will pay to the employer of the chorus an aggregate sum equal to \$1.50 per hour or fraction thereof for chorus rehearsals with orchestra and \$1.25 per hour or fraction for chorus rehearsals without orchestra. AGMA has agreed that the Society shall not be obligated to pay for more than 7 hours of non-orchestra rehearsals. The Society has agreed that it will pay for a minimum of 3 hours of rehearsals with orchestra.

The fees provided in the agreement also include a performance, by vocal soloists and choristers, on a sustaining radio broadcast without any additional compensation.

AGMA regards this agreement with one of the country's leading orchestras as a significant step forward, in a direction toward which AGMA's officers and executives have been planning and working steadily.

AGMA, Histadrut Form Cultural Bond

AGMA has been invited by the General Federation of Jewish Workers in Israel (Histadrut), through Dr. Joseph Burstein, representing them in the United States, and the head of the Cultural Department of Histadrut, to effectuate a mutually helpful relationship between Histadrut and AGMA. Dr. Burstein's proposal is outlined in the following excerpt from his letter to Hyman R. Faine, AGMA'S National Executive Secretary:

"Histadrut is the largest organization in Israel, embracing nearly half the entire population. It is concerned not only with the material welfare of the community but plays a most important role in the cultural life of the people. Histadrut maintains a full-fledged Cultural Department which conducts a wide variety of activities in the major urban centers, the hundreds of agricultural settlements and the immigrant camps.

"During the past few years, Israel has had the privilege of receiving guest artists from many lands, who have performed before very enthusiastic audiences, proving that the people of Israel are quite appreciative of the finer things in life. This experience has led us to seek a channel whereby this cultural interchange could be conducted on a more systematic basis under public auspices.

"We feel that your artists have much to offer, not only as performers, but also as examples to our people who have come from so many cultures. By close association, we shall be able to stimulate the folk arts and satisfy the cultural needs and artistic expression of our people.

"To implement this program, the Histadrut Cultural Department would like to explore the possibilities of establishing regular contact with the American Guild of Musical Artists. The AGMA could establish a special advisory committee which would help select the artists to be invited to Israel and participate in the arrangements."

AGMA has accepted this invitation and, after several exploratory discussions with Dr. Burstein, is now establishing a special committee to work with a committee which the Histadrut is forming in Israel. Together, these committees will formulate plans and lay out a program of activity. AGMA

welcomes this opportunity to promote closer cultural relationships and interchange between Israel and the United States. As National Executive Secretary Hyman Faine wrote to Dr. Burstein, "we are pleased to be able to work harmoniously with trade unions in other countries."

Those who are aware of the many problems of this newest of nations regard this type of cultural activity as vitally important not only for the resident population but as an aid in integrating the new, incoming population.

While the size of this new Committee is flexible and it is still in the forming stage, the following artists have accepted an invitation to serve on it:

Dr. Herman Adler, Victor Babin, Abba Bogin, Ruthanna Boris, Vera Brynner, Lawrence Davidson, William Horne, Doris Humphrey, Lincoln Kirstein, Marjorie Lawrence, Ray Lev, Sylvan Levin, Brenda Lewis, Seymour

Lipkin, Yehudi Menuhin, Yfrah Neeman, Patricia Neway, Elena Nikolidi, Muriel Rahn, Regina Resnick, Leonard Rose, Hazel Scott, Izler Solomon, Paul Ulanowsky, Astrid Varnay, Vitya Vronsky.

IN TRIBUTE

AGMA notes with extreme regret the passing of Kate Friedheim, who designed the costumes for the New York City Opera Company for the past five years. Miss Friedheim passed away in April, at the age of 47. AGMA remembers with gratitude her generous cooperation in donating her services in the designing and making of the costumes for the AGMA Cooper Union and Walton High School performances, and extends its condolences to her relatives and friends.

AGMAZINE

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SANDRA MUNSELL, *Editor*

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RESULTS OF NATIONAL ELECTION

In a nation-wide secret ballot, AGMA members have elected a national Treasurer and 15 members to fill vacancies on the Board of Governors. All AGMA members who had been classified to Active Membership and who were up to date in dues payments were eligible to vote.

Following is a complete report of the election returns.

TREASURER

Abba Bogin 304

Mr. Bogin was appointed Treasurer of AGMA by the Board of Governors to fill the vacancy left by the death of Donald Dame. He has now been elected to that post by the membership, with areas voting as follows:

New York	207
Philadelphia	23
New Orleans	10
Chicago	17
Los Angeles	32
San Francisco	15

BOARD OF GOVERNORS

Complete balloting on all candidates is reported here, with winning candidates' names given in large type. An asterisk (*) represents a member re-elected to the Board.

NEW YORK

(Vocalists—1)

1. JOHN BROWNLEE *	106
2. Vivienne Della Chiesa	55
3. Genevieve Rowe	45
4. Igor Gorin	44
5. Clifford Harvuot (Write-in)	2
6. James Pease (Write-in)	1
7. Felix Knight (Write-in)	1
8. Emil Renan (Write-in)	1

(Instrumentalist—1)

1. RAY LEV *	103
2. Byron Janis	84
3. Roman Totenberg	33
4. Benno Rabinoff	18

(Dancers—2)

1. RUTHANNA BORIS *	154
2. ALFREDO CORVINO	129
3. Frank Hobi	74
4. Vida Brown	67
5. Lorraine Ruess	53
6. Janet Collins (Write-in)	1

(Choristers—4)

1. MATTHEW FARRUGGIO	149
2. BETTY STONE	139
3. JOSEPH HANCOCK	121
4. JOHN TREHY	118
5. Tom Pyle	111
6. Charles E. Kuestner	106
7. Jules Sassani	105

8. Maurice Kostroff (Write-in)	11
9. Irving Lavitz (Write-in)	3
10. Leo Bernache (Write-in)	2
11. Eloi Grimard (Write-in)	2
12. Carol Taussig (Write-in)	1

PHILADELPHIA AREA

(Soloist—1)

1. EDITH EVANS	25
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NEW ORLEANS AREA

(Chorister—1)

1. ARTHUR P. WINTELER *	12
2. Adele Vallas (Write-in)	2

CHICAGO AREA

(Soloist—1)

1. ILMA BAYLE	15
2. Nancy Carr (Write-in)	1
3. Alfred Brazis (Write-in)	1
4. Nadine Waters (Write-in)	1
5. Joseph Tessmer (Write-in)	1

LOS ANGELES AREA

(Chorister—1)

1. RAYMOND BUELL	11
2. John Radic	10
3. Gene Curtsinger	8

4. Smith Russell	7
5. Donna Phillips	4
6. Herman Tappo (Write-in)	1

SAN FRANCISCO AREA

(Soloist—1)

1. CESARE CURZI	20
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(Choristers—2)

1. GALLIANO DANELUZ	19
2. PAUL GUENTHER	18
3. Bill Frost (Write-in)	1
4. Elmar Heitman (Write-in)	1

RESUME OF VOTING

A total of 1368 ballots were mailed to AGMA members throughout the country.

TOTAL VALID BALOTS	401
INVALID BALLOTS:	
Received Late	2
Unsigned Envelopes	8
Not paid up	13
Envelope without ballot	1
TOTAL INVALID BALLOTS	24
TOTAL BALLOTS RECEIVED	425

New Board Members



Bogin — Treasurer



Corvino



Farruggio



Stone



Hancock



Trehy



Evans



Bayle



Buell



Daneluz

For reasons of space, only newly elected members' photographs are shown. Agamazine regrets photographs of Cesare Curzi and Paul Guenther, newly elected to the Board of Governors, were not received by press time.

Artists-Managers Relations Committee Reports

A meeting of the AGMA Artists-Manager Relations Committee was held on May 11th at Steinway Hall in New York City, at which Vice-President Mack Harrell presided. A report of the committee's activities for the past several months was read to the assembled artists.

New Policy on Non-Members Gets Results

One of the objectives of the Committee is to devise ways of bringing in non-members. In line with its new "get-tough" policy, the Committee voted to send letters to non-members, giving each artist 30 days to join. If, after this period had elapsed, the artist had not joined, further action would be considered. Encouraging results of this new technique were reported. Thus far 22 artists have joined AGMA's ranks, without the necessity for resorting to any further action.

With respect to those who have not heeded the letter, the following course of action was decided upon by the AGMA Board of Governors: AGMA would notify the managers concerned that the 30-day period had expired and would give the manager one-week notice; if there were no results at the close of the week of grace, requests for the dropping of non-member artists would be made to the managers. Since the managers are allowed a 10% margin on our membership, they will be given the choice as to whom they select to enforce the membership requirements.

The Board of Governors approved the Committee's proposal that inducements to join should be offered on a special basis to non-members. This would include a waiver of dues for the first year of membership and payment of the lowest initiation fee (\$25.00) if the artist joins before June 30th.

A complete list of non-members in the concert field has been prepared and is now available to any member of AGMA. Members are urged to consult it and to persuade their colleagues and friends who are on this list, to strengthen AGMA and enjoy AGMA's gains and benefits themselves, by becoming members promptly.

Members in Bad Standing

The Committee adopted an equally realistic policy with regard to these

artists. Letters were sent to artists in this category, giving each 15 days to place himself in good standing. If the artist does not comply, a request for the deduction from his earnings of the amount owed to AGMA will be made of his management. As of May 6th, 7 artists have reinstated themselves, as a result of this action.

Lack of Cooperation Hampers Gains

Two of the goals of the Artists-Manager Relations Committee are to make full information available to soloists with respect to the provisions of the AGMA-Artists-Managers contract, and to urge all artists to bring any grievances directly to AGMA. To implement the work of the Committee, a lengthy letter setting forth the principal benefits of the current AGMA-Artists-Managers agreement was sent to all concert artists under management early in February. With it was included a letter in which members were asked to report grievances or contract violations, as well as to suggest proposals to be used in the forthcoming negotiations for a new managers Basic Agreement. This undertaking, which involved a great deal of time and expense, has been *astonishingly unproductive* of any replies. Out of a total of, roughly, 435 letters sent to concert artists, *not one single answer* has been received. Due to the negative results of this mailing, the Committee is in no better position today with respect to information on specific problems and grievances than it was last December.

As a further consequence of this lack of attention to their own problems on the part of concert artists, AGMA is deferring a questionnaire which it had planned to use to crystallize and help formulate proposals to be made to all managers when negotiations begin this fall. The questionnaire, which requires no signature or identification on the part of the person filling it out, would ask specific questions relating to current problems in the concert field.

When the questionnaire is released, it is the earnest hope of the Committee and of AGMA's Officers and Board of Governors that the artists will this time recognize the need for their personal cooperation in solving mutual problems.

Report on Managers Meetings

With contract enforcement the subject, two meetings were called at AGMA's offices, one for the large management companies and one for the independents. Chief purpose of these conferences was to advise the managers that AGMA would hold them to strict compliance with the terms of the Managers Basic Agreement. AGMA pledged itself to abide completely by the terms of the current contract. Compliance with our demand for strict enforcement has been quite good on the part of the big management companies; on the part of the independents, compliance has been somewhat spotty, particularly in the failure to file individual artist's management contracts.

Following these conference sessions, individual meetings were held with managers, at which it was emphasized that non-member artists must join AGMA within the 30-day period or AGMA would insist that they be dropped from the management roster.

Discussion on New Contract Proposals

There was spirited discussion at the membership meeting on the proposals for revisions and new provisions of the AGMA-Managers basic agreement to be re-negotiated this fall.

Uppermost in the minds of the members present were the following important points:

Elimination of differential on Civic and Community dates.

Percentage reduction of differential as to maximum between artist's regular and civic fee, and as to the average differential of a manager's complete artists' list.

It was proposed that if neither of these revisions could be achieved, the following alternative would help to eliminate discrimination between lower fee Civic and Community artists:

If an artist's concert fee is below \$1,000, one uniform differential percentage rate would apply to all artists in that category. If the percentage were, for example, 25%, the manager would receive the same proportionate differential from each artist. Thus, if there are three artists whose regular concert fee is \$500, they must all have the same Civic fee and therefore, within this fee range, there would no longer be an

(Continued on Next Page)

Highlights Of New Ballet Contract

On May 12th, a new basic agreement was negotiated by AGMA with the Ballet Theatre, which represents a number of gains for dancers. The new contract is "streamlined" and all provisions in it are titled for convenient reference.

The agreement is for a two-year period, with a "one-way" cost of living clause. Wages may be increased in relation to any increase in the cost of living, but in no case can they be lowered beyond the present minimum provisions.

\$1.00 more per rehearsal week is provided for in the contract. Single performance rates in the city of origination have been upped from \$22.00 to \$25.00; outside the city of origination they have been raised from \$27.40 to \$32.00. Subsistence has been increased from \$7.65 to \$8.00 per day.

Under the terms of the new contract, the employer is required to pay taxi fares incurred in the course of a regular trip.

The employer also agrees to clean every artist's costume once each season.

Dancers are to get 1 hour off for every 3 consecutive hours of rehearsal.

AGMA has given the employer a special arrangement allowing him 2 free costume-fitting hours for each new ballet per year. Any hours above this figure, he must pay for at rehearsal rates. The time, in this case, is cumulative: the employer can use one hour for one new ballet and 3 hours for the other, under this clause.

Every week, during a performance week, the employer must give the artist a 24-hour free day in the city of origination or a free day and a free night, if the schedule does not permit his giving the 24-hour free day.

The new contract contains a provision which will reduce the number of free rehearsal hours in a performance week whenever a daylight trip exceeds 8 hours. The reduction in free rehearsal hours is figured in proportion to the number of hours above 8.

Regarding summer employment, the employer agrees to notify every artist by May 15th of each year whether there will be summer employment. If the guarantee of 36 weeks has been met and there is no guarantee of summer employment made, the dancer's

individual contract will be considered terminated.

AGMA has given the employer a provision whereby he can reimburse himself from fines and levies, if he has had certain expenses (such as the expense of hiring a pianist and rehearsal hall and then having to cancel the rehearsal). The employer must submit a statement to AGMA, detailing the amount of fines levied and collected and for what purpose this money is spent.

AGMA has arranged that it will waive the penalty rehearsal provision where a rehearsal had to be called, due solely to injury or sickness of an artist, if the employer applies to AGMA. As in the past the employer is under restriction as to calling a rehearsal close to performance time, etc. However, under the new contract, AGMA will waive the application of penalties, if the employer gives evidence that emergency circumstances as above described made it impossible for him to comply.

Contracts with the City Center Ballet and the Ballet Russe expire in September of this year, at which time the same new ballet agreement will go into effect with those companies.

ARTISTS-MANAGERS REPORT

advantage, financially, for the manager to promote one artist in preference to another.

Other points discussed by the Committee and members were:

Recommendation that the minimum under a guaranteed management contract be raised from \$10,000 to \$15,000.

Addition of new termination clause whereby artist or manager can void contract upon 30 days' notice, if manager does not secure a specified, agreed number of engagements within 3 or 4 months.

Manager to bear all promotional expenses other than printing of announcements and programs.

Managers required to submit proof of financial responsibility, adequate sales and office staff, contacts and reputation before franchise granted to him.

Enforcement of sanctions and penal-

ties against managers not living up to Basic Agreement.

Penalties against managers who cut artists' fees without their consent.

Accompanist's fee and transportation to be deducted from fee before computation of commission.

It was also recommended by the Committee that a clause be inserted in the new agreement prohibiting any manager from demanding any sum of money from an artist as a condition of managing him and providing penalty against the artist who violates this prohibition.

Redefinition of "Gross Income" As Applied to Dues Asked

At this meeting, the Committee again referred to a matter that had been raised at several previous meetings . . . that of a redefinition of the term "gross income" as applied to dues payments by concert artists. The proposal has

been made that transportation costs for the artist himself, as well as transportation charges for the accompanist and his fee be deducted before the dues payment schedule be applied. The Board of Governors took up this point at a recent meeting and found merit in the artists' contention that these costs are essential to the conduct of the artist's profession and in no sense can be thought of as being real income.

The Board has authorized AGMA's executives to study this problem and to make a survey to determine what the financial loss to AGMA would be in the event such a proposal was carried. To activate this change in interpretation, some means would have to be devised to make-up the loss to AGMA's treasury. As a step in the study of this problem, a questionnaire has been circulated to all AMGA concert artist members in order that material may be available for further examination of this question.

Board Studies Merger Plan

The second draft of the large-scale plan to merge the five Eastern Branches of the 4A's and TVA is now under consideration by AGMA's Board of Governors. AGMA's official position is one of agreement with the plan in principle, although in an undertaking of this size there are naturally many problems to be ironed out before final approval is given.

The official stand of AGMA and its sister unions, Actor's Equity, Chorus Equity, American Federation of Radio Artists, American Guild of Variety Artists, has been for one over-all one-card union. The only exceptions to this concept have been the Screen Actors Guild and the Screen Extras Guild, both of which have refused at this time to have anything to do with such a merger.

Two college research groups, one from the Institute of Industrial Relations of the University of California at Los Angeles, and the other from the New York State School of Industrial and Labor Relations, Cornell University, undertook research late last year to evolve a plan for a proposed five-branch merger. The result is a 42-page study, which recommends that all 5 unions merge their financial structure to support one union. Dues and fees would "be based on income derived from services performed in the jurisdiction of the organization".

After merger, the new union would represent the combined jurisdictions of the present five branches plus Television Authority.

Membership will be open to all performers; where collective bargaining will require representation of non-performers, such as stage managers or technicians, these may join the new body.

The following paragraphs from the lengthy study summarize the principal recommendations:

1. All members of the five Branches and TVA automatically become members of the new association without payment of fees and dues until such dues become payable in the merged organization.

2. The highest governing authority is a biennial convention of approximately 200 delegates elected by the locals.

3. Officers of the association—president, 5 vice-presidents, treasurer and recording secretary—are nominated by the membership, by a nominating committee and by convention delegates but are elected by a referendum vote of the membership.

4. General management and execution of the policies of the association are vested in a national executive board of about 100 members elected directly by the membership of the locals.

5. Referendum on any issue of general concern to the membership may be initiated by majority vote of the national executive board or by petition of the executive boards of 5 locals or by petition of any 200 members in good standing.

6. Locals (composed of all members of the 5 branches and TVA) govern their own affairs and assist in the enforcement of national codes and agreements.

7. A national initiation fee of no less than \$100 is payable in advance. Annual dues will have to be determined by the first constitutional convention.

8. Machinery for merger utilizes the existing constitutional provisions that now regulate the 5 branches.

AGMA representatives have worked with the University teams since January, in making suggestions for smoother administration, and in pointing out the problems peculiar to artists performing in the fields under AGMA's jurisdiction.

The first meeting of all the 5 unions and the University researchers was held on January 22nd; a progress report was issued on March 27th and the first draft of the plan was presented to representatives of all the unions at meetings in New York City on May 19th and 20th. As a result of points made at those meetings by the various unions, a second draft of the plan was developed and it is this new, revised plan which is now receiving the careful examination of AGMA's officers and Board of Governors.

AGMA members will be kept advised, through the pages of AGMAZINE and eventually by a detailed study of the plan, of the progress of this new proposal.

Met Contract

(Continued from Page 1)

Chorus

1. Sustenance on tour has been increased from \$8 to \$10 per day.

2. No more than 7 choristers may be discharged during the next 2 years and no more than 4 in any one year.

3. For the season 1953-54, the first 200 instead of the first 100 hours of rehearsal in the performance week will be paid for at the rate of \$1.50 per hour.

4. During the rehearsal week, the 18 hours of rehearsal will be spread over 5½ days instead of 6.

5. All choristers will receive an additional \$7.50 per week during the performance weeks for which they may be required to do a number of supering and other bit parts presently being paid for on an extra basis. However, there will be additional compensation above the \$107.50 per week for performance of mute parts or of acts not pertinent to the dramatic role of the chorister, supering in operas not requiring vocal participation and supering in acts before or after the last chorus singing appearance, carrying of human objects, carrying of objects weighing more than 20 pounds per chorister, for each chorister carrying such object, performance of spoken or musical solo lines other than those usually performed by principals, performance of lines which involve singing in unison of not more than 2 choristers, and several other instances.

The negotiation of the new agreement was begun late in January, when AGMA submitted its proposals to the Metropolitan management. General

Mr. Bing then urged that before the Metropolitan Opera Company be required "to make any formal counter-proposals, which could perhaps precipitate a serious situation which I am sure neither of us desires, I be given the opportunity of presenting the general position of the Management and the Board on these matters to your Board of Governors."

Accordingly, Mr. Bing appeared at a meeting of the Board of Governors on February 19, 1952 and suggested that AGMA's proposals be withdrawn.

AGMA stood firm in its refusal to withdraw its proposals and on Febru-

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Managements Under AGMA Agreements

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.
Garden State Opera Assn.
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
Montic Opera Guild
Monte Carlo Opera Co.
National Grand Opera Co.
National Negro Opera Company
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
Tulsa Opera Company
University of Utah Theatre
Virzi Opera Guild
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

"Free Rider" Editorial Response

Concern of AGMA members over the lack of attendance at membership meetings, which was the subject of an editorial in the previous issue of AGMAZINE, is evident in the mail response which has come into the New York office. One writer suggests that meetings be held during the week, around mid-day, when artists are between rehearsals. It was pointed out to the writer, however, that AMGA's previous efforts to produce larger turn-outs included scheduling of meetings during the week, at night and in the afternoon, with no significant improvement.

Another member has suggested that a canvass be made to determine why

members do not attend and the results compiled for consideration by the Board, before any thought is given to instituting a system of fines. This recommendation has been referred to the Board of Governors.

In view of the point made by one member, in his letter on this subject, AGMAZINE wishes to make it clear that the criticism in the article was not directed against members who are interested to attend meetings but cannot do so because of conflicting professional engagements.

AGMA welcomes any recommendations which other members may have which will lead to a solution of this grave problem.

Sadlers Wells Theatre Ballet
Mia Slavenska Ballet Variante
Marina Svetlova Ballet
Uday Shankar — Hindu Ballet

CHORUS

American Bach Society
Bach Aria Group
Choral Art Society
Concert Theatre, Ltd.
De Paur Infantry Chorus
Schola Cantorum
Southern California Symphony Assn.

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Consolidated Concerts Corp.
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1005 Carnegie Hall
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J. A. Bollew, Director
Carl Yost

789 Madison Avenue, N.Y.C.

SYMPHONY ASSOCIATIONS

New York Philharmonic
Robin Hood Dell Company
Stadium Concerts

MET CONTRACT

(Continued from Page 6)

ary 28th, counter proposals were offered by the Metropolitan Management. There followed a series of meetings, both in New York and in Memphis and St. Louis while the opera was on tour.

The new agreement, which retains present benefits and incorporates additional gains, is the result of many months of steady, painstaking and patient work on the part of the Wages and Working Conditions Committee, the Negotiating Committee, the Board of Governors and AGMA's National Executive Secretary.

AGMAZINE speaks for the AGMA members of the Metropolitan Opera Company and for Hy Faine in expressing grateful appreciation for their untiring efforts to bring about this agreement to Committee members Max Alperstein, Lorenzo Alvary, Henry S. Arthur, Arthur Backgren, John Brownlee, Alfredo Corvino, Lawrence Davidson, Frank D'Elia, Frank Finn, Herbert Graf, Frances Haeger, Clifford Harvuot, Osie Hawkins, Charles Kullman, Tilda Morse, Janet Picarde, Lorraine Ruess,

Benefits In Jobless

Pay Law

Governor Thomas E. Dewey has signed the amendment to the New York State Unemployment Insurance Law which requires non-profit producers of plays, musical and otherwise, to provide coverage for their employees. Previously listed as exceptions to the law, non-profit producers are now liable for contributions under the amendment. In its report on this measure, the Joint Legislative Committee on Unemployment Insurance stated that non-profit organizations compete with commercial producers and that the employees need protection against unemployment as much as those of the profit-making enterprises. The Committee pointed out that several such organizations, the Metropolitan Opera included, covered their employees voluntarily before passage of this bill.

May Savage, Eleanor Steber, Set Svanholm, Abraham Tamres, Blanche Thebom, Astrid Varnay, Ramon Vinay and Thelma Votipka.

Memorial Library

The "Die Fledermaus" Company, with which Donald Dame was touring when he passed away, has established a memorial library in his name at the 58th Street Music Library in New York City. Recordings and scores, collected from the troupe, form the nucleus of the collection. Mrs. Dame has turned over to this worthy project the late singer's personal scores.

The Committee for this new undertaking, which consists of Howard Jarratt, Kenneth Schon, Ted Hart, Miriam Scott and William Horne, are hoping that friends who have already contributed will continue to donate scores and recordings, or funds with which to make additions to the library.

Donations may be sent to Miss Gladys Chamberlain, Head Librarian, 58th Street Music Library, 121 East 58 Street, New York City, and should be earmarked for the Donald Dame Memorial Library.

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 these companies. Any violation of this rule will result in disciplinary action by the Board of Governors.

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

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
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.
William 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

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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