

# AGMAZINE

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## Italy: AGMA Singers Complaints

Growing rumors to the effect that AGMA members who have been or are now in Italy have been meeting with an anti-American feeling on the part of Italian artists came into the open, when a special meeting of the Board of Governors was held on September 24th. An AGMA member, a singer, lodged a complaint against the engagement of an Italian tenor, Roberto Turini, by the New York City Center Opera Company.

The charges against the tenor were that in the Spring of this year he protested against performing with the American singer in a performance of "Tosca" in Trento, Italy, in which both were scheduled to sing. The American singer claimed that as a result, her contract was broken and she did not appear in the performance; she also claimed that because of the Italian singer's protest, she failed to obtain further appearances in her several months' stay in Italy.

The Board of Governors heard all the facts and questioned the witnesses closely; it then ruled that the complaint against Mr. Turini had not been proven beyond a reasonable doubt and therefore AGMA would have no objections to admitting him to membership. The official resolution, passed by the Board of Governors at this special meeting, went on to state: "However, the artist (Turini) should be informed that if the evidence had been sufficient to prove the contention against him, the Board of Governors, in protection of its members, would have denied an application for membership and would have instructed its members not to work with Mr. Turini."

The Board of Governors then instructed National Executive Secretary Faine to write a letter of protest to the Sindacati Artisti Lirici, the Italian artists' union, demanding that contracts be honored, and insisting that the Sindacati make known the action it will take to protect American artists appearing in Italy. The letter states: "All Italian artists who have come to these

shores to sing or perform in these fields (opera, concert, choral and dance performances) are members of AGMA and are protected by our contracts and rules to the same extent as American artists. We make no distinctions between members, irrespective of the country of origin.

"Recently some of our members who have been to Italy and have performed or have tried to get engagements have come back with stories which, if true, AGMA would have to view with great alarm. They have told us that there is a strong feeling among artists, conductors, managers, impresarios and even the public, against the appearance of American artists in Italy. AGMA has promised to investigate each of these complaints as they come up and to take strong action if the facts are proven and the circumstances warrant.

AGMA also informed the Italian artists' union, in this firmly worded letter, that contracts in America are honored and that AGMA has protected Italian artists and collected large sums of money for them when they have bona fide agreements to appear in performances in the United States. It was pointed out to the Sindacati that AGMA is at a loss to understand how in Italy, American artists can be treated differently from the manner in which Italian artists are treated here in the United States.

In requesting word from the Italian union as to what it does or proposes to do to protect American artists appearing in Italy, AGMA's letter concludes: "Such a state of affairs in your country cannot help but lead to a desire among our members to retaliate here in the United States. This obviously is not a desirable result and is harmful to art and to the relations between Italian and American artists."

AGMA will continue to carefully investigate any further complaints of its members concerning such ill-treatment and will take vigorous action to protect its members when appearing in Italy.

## Merger News:

### AFTRA

In a decision of the International Board of the Four A's (the Associated Actors and Artistes of America) early in September, jurisdiction over live television programs was conferred upon Television Authority; jurisdiction over all actors employed in the motion picture field was given to Screen Actors Guild and Screen Extras Guild.

Thus was resolved a bitter dispute of several years' duration; in actual fact, each union emerged from the dispute with the jurisdiction which had been defined in a series of National Labor Board Decisions.

A further decision of the 4 A's International Board made possible the merging of Television Authority and AFTRA, the memberships of both organizations having approved such merger by the required majority in a referendum vote. The new organization is known as AFTRA . . . American Federation of Television and Radio Artists. AFTRA and SAG plan to meet soon to resolve other problems in connection with the long-considered merger of all unions in the entertainment field.

The merger of TVA and AFTRA into the new body does not preclude further merger. AGMA has received and accepted an invitation from ACTORS EQUITY to meet again, to discuss plans for merger.

AGMA members who are not now members of either AFTRA or TVA can join AFTRA by paying dues *without paying an initiation fee*, at any time between now and January 1, 1954. After that date, anyone joining AFTRA will be required to pay both dues and initiation fee. In view of this special arrangement, which is to be incorporated in the Constitution of AFTRA, it is of advantage to AGMA members to pay at least one-quarter's dues in AFTRA at their earliest opportunity and certainly before January 1st of 1954.

Lawrence Tibbett, President of  
(Continued on page 7)

# Ten Years Ago — and Today

A comparison of basic contracts in effect in 1942 and 1952 indicates significant gains in the past ten years for AGMA members. AGMAZINE, with this issue, begins a series of articles analyzing the benefits in present contracts so that members may study the progress made through the years in ballet, opera and concert fields. This issue will report on the basic ballet contract.

1942—Unemployment insurance, benefits under the New York Disability Law and Federal Old Age Insurance were not in existence in their application to the ballet field in this year.

1952—All of these points are included in current contracts.

1942—Sick leave was not a part of ballet contracts 10 years ago. Today dancers are protected on this point.

1942—No penalties were levied for travel beyond certain hours; today's contract has a protective clause.

In 1942, sustenance pay was a pittance; travel pay was \$3.00. 1952 contracts provide \$8.00 sustenance pay and \$5.50 travel pay.

The 1952 contract carries a clause which prohibits assignment of contracts without the artist's consent; this corrected an abuse that created many problems ten years ago.

Non-existent in the 1942 contract was any provision for liquidated damages in case of unauthorized publicity; the current contract provides a minimum of \$50.00 in this event.

## Minimum Compensation

Dancers with guaranteed employment were paid \$41.50 per week in 1942; this figure is now double in 1952 contracts.

Dancers who are also employed as assistant stage managers received \$15.00 per week extra compensation in 1942; today they are paid \$28.00 per week additional.

Extra pay for singing and speaking roles was non-existent in 1942. Today, dancers who speak roles or sing are compensated additionally at the rate of \$11.00 per week.

Stage Managers' salaries in 1942 were \$75.00, as were Assistant Stage Managers'. The 1952 contract provides for \$150.00 per week for Stage Managers, \$100.00 for Assistant Stage Managers.

## Rehearsal Compensation

Salaries for rehearsals for the first 5 weeks were \$20.00 per week in 1942; in 1952, dancers receive \$45.00 per week for this same period.

## Overtime Compensation

The per-hour rate of overtime compensation in 1942 was \$1.00; it is now \$1.60.

## Single Performance Compensation

In the city of origination, salaries were \$15.00 in 1942; are \$25.00 in 1952. No provision was included in the 1942 contract for single performances outside the city of origination; fee for such performances in 1952 is \$32.00.

## Other Gains

Costume fitting in 1942 was not compensated for; in 1952 this time was paid for at the rehearsal time rate.

Up to \$2.00 was the money penalty for rehearsing within certain hours close to performances; the 1952 penalty is up to \$4.35.

Money penalties were not levied for closing a performance after 11:30 P.M. The current contract provides for this.

In 1942 there was no specified time for intermission between ballets. The 1952 contract provides for a 15 minute intermission between ballets.

The 1952 contract provides that there

be no lay-off without two weeks' notice and then only 2 weeks at Christmas and 1 week at Easter. This protection was not in 1942 contracts.

Current contracts provide that management pays for and supplies shoes, costumes, wigs, and facilities for bath if body make-up is needed. If there are no washing facilities, management must pay \$1.60 to each dancer. This provision was not a part of the contract of 10 years ago.

The security deposit required of management in 1942 was \$60.00; today the deposit is at least one week's payroll.

## Summary

Wages during the ten-year period 1942-1952 increased 100%; the cost of living for this period increased 58%. A net wage gain of 42% to dancers and others covered by the basic ballet contract has been achieved through this period. AGMA is justly proud of the gains and benefits it has secured for dancers throughout the past ten years and its success, against obstacles too numerous to list here, is significant.

## AGMAZINE

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SANDRA MUNSELL, Editor

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### OFFICES

276 West 43rd Street

Telephone: LOnacre 5-7508, 9, 10

*Los Angeles*

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# HY NOTES

by Hyman R. Faine  
National Executive Secretary



Hy Faine, in Israel this summer to cement helpful relationship between AGMA and Histadrut, views the Israeli countryside with Baruch Bagg of the Ministry of Education.

I have just returned from a most stimulating trip to Israel which I visited at the invitation of the Cultural Division of the Histadrut, the General Federation of Jewish Workers. I was most impressed by the courage and spirit and vision of the Israeli people in the face of great scarcities of material and equipment and food. Nevertheless, the vitality and strength of the musical and cultural life was highly impressive.

I saw performances of opera and plays, heard the Israel Symphony Orchestra and attended the First International Jewish Choir Festival. Despite the physical limitations of the concert halls, the lack of materials for costumes and scenery, and the inadequacy of training and rehearsal, these performances were of an extremely high level musically and artistically. All opera is given in Hebrew and shows a fine blending of the language and the music. With some exceptions, the singers were young people whose artistic careers had only recently begun in this country. The opera company has thus been both a training as well as a "producing" organization. Its weakest element is the ballet. While

the folk material for dancers is varied and rich, the training available in classical ballet and modern dance has as yet been insufficient to produce first-rate dancers. The Israel Symphony Orchestra is already too well known throughout the world to require any detailing in this column.

Most of the musical and dramatic groups in Israel are organized on a non-profit and cooperative basis. The performers band together to start their own company and agree to share the expenses and profits, if any. Additional members of the group have to be approved by the original founders who continue to constitute the governing body and producing organization. This type of co-operation is common in Israel in all fields of endeavor and has produced several excellent artistic groups, but it has the limitation of sometimes creating closed circles and a diffusion of responsibility.

Though many of these cultural activities receive partial support from the American Fund for Israeli Institutions, from the Histadrut and from the Government, they must still depend to a

great extent on the box office. Israel musical and dramatic performances are very well attended, are often sold out well in advance and repeat performances are frequently given in order to accommodate the large demand. The audience is extremely appreciative as well as culturally sophisticated and is distinguished by a large proportion of young people.

Israel can well use large and newer concert halls and theatres, technical facilities and material for costumes and scenery and musical instruments for both large and small groups. In addition, there is a great need for teachers and instructors to bring to the potentially large reservoir of native talent the training in the newer methods of production, performance and technique. The United States, which leads the world in many of these fields, can be of great help by encouraging American artists, teachers, directors and instructors to come to Israel in larger numbers than have heretofore.

AGMA is at present discussing with the Histadrut a program of joint co-operation towards meeting these needs. There are many problems involved in such a program but the solution would result in an enrichment of both American and Israel cultural life.

## Library Gift

Through the generosity of AGMA member William Fisher, AGMA's library is now enriched with scores and chorus parts of operas in the standard repertoire. These scores and parts are available to members wishing to study or review these operas. 26 operas are represented in this most liberal donation of Mr. Fisher. The grateful appreciation of all AGMA members is most heartily extended to him.

## Notice!

Members are reminded that they must notify the AGMA office of any change of address. Notices of meetings, AGMAzine, special announcements and other communications go to members at the addresses on file at AGMA's office. Mail which is returned to the AGMA office because of failure of members to record their new addresses with AGMA is a waste of time and money!

# AGMA, Equity Tangle on 'Darlin' Aida'

With the denial of AGMA's claim to jurisdiction over "My Darlin' Aida," scheduled for production on Broadway this fall, the need for a revision of the AGMA-Equity agreement of 1939 is more than ever evident. A review of past disputes with Equity over jurisdiction on opera in English makes it clear that the 1939 agreement is of "horse and buggy" vintage, and does not take into account the inevitable changes which a living, vital art such as the musical stage undergoes.

The 1939 agreement, entered into by Actors' Equity, Chorus Equity and AGMA, gives jurisdiction to AGMA on grand opera in English, which is defined as follows: "'Opera' is hereby defined as drama set to music as distinguished from plays in which music is incidental. To be considered an 'opera,' the intent of the composer must be a dramatico-musical work along classical lines, following historical musical foundations." The agreement also provides that in case of forms of opera created in the future and which are different from the type set forth above, jurisdiction would be determined after conference between the three unions concerned.

## **"Regina" Decision Prompts Re-evaluation**

In 1950, AGMA claimed jurisdiction over Marc Blitzstein's "Regina," based on the fact that this composition belonged in the operatic field, that the work represented the tendency of modern composers in serious music to bring their creations to a larger audience and possibly to greater financial success. Although AGMA lost that decision in the 4 A's International Board by a slight margin to Equity, a resolution was passed by the International Board that the three unions should appoint committees to re-evaluate the old agreement of 1939. AGMA immediately appointed such a committee but all proposals of AGMA toward the fulfillment of the ruling of the 4 A's International Board were unacceptable to Equity. Further meetings were postponed due to talks about merger which, if it were to materialize, would simplify the issue.

## **"Die Fledermaus"**

In 1951, AGMA and Equity again tangled in a dispute over jurisdiction of

"Die Fledermaus." AGMA based its claim to jurisdiction on what has become the traditional practice in handling the jurisdiction of this very work during the years since this agreement had been drawn up . . . a practice which had not occasioned any disputes between the unions.

The pattern was that when a repertoire opera company had produced "Die Fledermaus" during a season, it would be covered by the union with which the producers had negotiated a basic agreement. Thus "Die Fledermaus" had been produced by the Cincinnati Summer Opera Association two successive seasons, under AGMA; the Central City Opera House Association had performed it in 1949, under AGMA; the Chautauqua Institution gave the work, under AGMA, and the Metropolitan Opera Association with whom AGMA has a Basic Agreement included it in its 1950 season. At no time had AGMA received any protest from Equity on this pattern, nor did AGMA expect any such protest.

AGMA based its latest claim on the Basic Agreement with the "Met" which had been in existence since 1938 and which has covered all performances of that company.

Agreement for the 1951 performance of the Strauss work had been reached with the producers, assuring the performers wages and working conditions equal to or better than those in effect in Equity contracts, when Equity challenged AGMA's jurisdictional right to the production. After several meetings of the International Board, during which the undemocratic use of various threats and pressures was unfortunately resorted to to influence other unions who are members of the International Board, the motion to give Equity complete jurisdiction over "Die Fledermaus" was carried 53 to 29.

## **"Four Saints" Makes History**

More recently, in April of this year, an unprecedented arrangement was entered into with respect to the ANTA production of "Four Saints in Three Acts." AGMA's claim to exclusive jurisdiction over this production (the score states on its cover: "An opera by Virgil Thompson") was challenged by Actors Equity. To avoid dispute and to avert the conflict which might jeopardize the em-

ployment possibilities of members of the individual organizations, AGMA and the Equities entered into an agreement whereby they held joint jurisdiction and administered contracts jointly for this production.

## **"Aida" Denial Sharpens Issue**

With the denial of AGMA's claim to jurisdiction over "My Darlin' Aida," the pressing need for a basic revision of the 1939 AGMA-Equity agreement is obvious. The old agreement takes no cognizance of the ever-changing processes in the field of composition and inspiration by opera creators. AGMA must be granted rights under an ever-widening field that follows the pattern of our normal jurisdictional horizon.

It is in the light of these continuing challenges of AGMA's jurisdictional rights that AGMA has supported all plans calling for a merger, in whole or in part, of the 4 A branches.

## **Tibbett States AGMA Position**

AGMA's traditional position throughout the years of disputes with its sister unions over works of the type of "Regina," "Die Fledermaus," etcetera, was expressed in a statement made in July 1951 by National President Lawrence Tibbett and National Executive Secretary Hyman R. Faine, at the time AGMA withdrew its claims to coverage of "Die Fledermaus":

"In withdrawing its claim, AGMA by no means indicates that its position was erroneous but it is our earnest conviction that the livelihood of the performers employed for the tours and the harmony which must prevail among all sister unions — allied and united in many ways — must transcend the legal claims of one such union. If this dispute will have demonstrated the need for closer unity and cooperation among all the unions in the theatrical and entertainment fields, we believe, despite our disappointment at the outcome, that the voluntary relinquishment both of our legal position and our traditional jurisdiction in the field of opera will have served a good and useful purpose."

AGMA continues to seek to modify the 1939 agreement so that the relationship of AGMA and Equity will be more in line with the realities of the times.

## 8 Points for Concert Artists



Howard M. Laramy  
Assistant Executive Secretary

A representative of AGMA was a guest speaker at the 32nd Biennial Convention of PHI MU ALPHA-SINFONIA fraternity held in Cincinnati, Ohio July 10, 11, 12 and 13th, 1952 at the Netherland-Plaza Hotel. On Saturday, July 12th, in a panel discussion on "The Advancement of the Cause of Music in America" the speakers were: Dr. Howard Hanson, Dr. Earl Moore, Sigmund Spaeth, Thor Johnson, Stanley Chapple, Don Malin and Howard M. Laramy, Assistant Executive Secretary of AGMA. Mr. Laramy's subject was "Concert Artists."

Over four hundred delegates and alumni members of Sinfonia were present at the meetings held, and also attended a performance of "Rigoletto" on Friday evening at the Zoo, given by the Cincinnati Summer Opera Association.

On Saturday evening, one of AGMA's artists was the soloist — Lydia Ibarando, singing arias from "Carmen," in which opera she appeared during the Cincinnati season, as well as other songs. She received a standing ovation at the end of her program, and AGMA is grateful to her for her contribution to the Convention program.

*Howard Laramy's talk was addressed to concert artists and highlights of it are given here.*

Concert artists comprise that group of musical performers who, through

special talents and gifts and a perfected technic through training, are qualified to perform before the public as the top artists in their field. In this high position, the concert artist must bear the responsibility of his high estate, must guarantee to continue his development as an artist and not to cease his growth with the equipment he brings to his debut.

If he happens to be a singer, his most priceless equipment is his voice. This is a human instrument, subject to all the ills that may beset his physical being unless his technic is dependable. Such a technic will function to his mental order, even when his physical condition may not be up to par. The artist must fortify himself with every available means at hand to perfect his technic. Should the concert artist be equipped in other fields of musical expression as an instrumentalist, violinist, pianist, etc., he must also have acquired this same dependable technic, even though the medium of recreation may be a mechanical one.

The preparation and training of the concert artist must of necessity be both thorough and extensive. The artist's training is never completed. There is no graduation or final diploma signifying that the artist can stop growing, or perfecting his talents.

Economically, the cost of such artistic training is a heavy one, and financial return is not always assured, although more and more American artists, born and trained in this country, have been able to achieve both economic security and artistic success on the world scene of music.

In no sense is the career of the musician a "namby-pamby" affair. One of the evils in the U.S. is that often parental support is either withdrawn after a certain age is reached or is not ample enough. It is a sad realization to note that a musical career is not looked upon as the best way to achieve financial success. This lack of approval is a serious stumbling block to many a brilliant student. Any other profession seems more welcome than that of a musician, to our average parent.

In the world's history, it is the career, works, compositions, life, and the exalted inspiration of the artist that often places his city, country, or his era in the annals of revered and recorded achievements.

Now, before progressing further, I wish to relate my subject to the organi-

zation which I represent here today. As I am proud to have been a member of the brotherhood of Phi Mu Alpha I also wish to vocally ascribe and endorse the organization wherein brotherhood (and sisterhood) are united for the economic good of its family of members—The American Guild of Musical Artists.

Some sixteen years ago some of the leading American artists, among whom I list Lawrence Tibbett, Jascha Heifetz, Efrem Zimbalist, Alma Gluck, George Gershwin, Deems Taylor and many other artists, saw the need for some organization to protect them and their fellow artists' interests; The American Guild of Musical Artists was organized, chartered by the 4A's International Board of the A.F.L. and was given thereby the right to act as the sole bargaining agent to negotiate agreements with producers for artists performing in the field of opera, concert, ballet, and chorus. These courageous artists risked their careers and popularity with the public at that time to champion this cause and formulate the Guild. They were steadfast in their aim and since that early battle in 1936 the Guild has progressed in negotiating agreements with producers, managers and managements, for the economic protection of its members, the American artists engaging in the field of musical performance. Not only the Metropolitan Opera Company, the City Center, San Francisco Opera Company, New Orleans, Central City, Cincinnati Operas, but all the recognized managers and managements are organized under AGMA conditions.

The responsibilities of the professional concert artist, to advance the cause of music in America, are, to my mind, as follows:

1. Be proud of your gift, advance it, develop it to the highest that it is possible and be a truly responsible custodian of this most precious gift given to man by God—your talent!

2. Never be satisfied with your present attainments; be alert to new ideas that will advance your career and raise your own qualifications as an American artist.

3. Be eager and willing to perform the compositions of your fellow Americans in order to develop the artistic output of our own composers and develop an American culture which can take its

*(Continued on next page)*

## State Disability Law

The purpose of this law is to provide weekly cash benefits for employees who are injured or become sick from causes not arising out of or related to their employment.

Employers of four or more people are subject to this law. A few employee groups, such as government, railroad and farm workers, and those working for most religious, charitable and educational institutions, are excepted.

An employee who has become disabled due to an off-the-job cause after working four weeks for a covered employer may claim disability benefits after a waiting period of seven days. In two instances a covered employee cannot get benefits: if pregnant or if entitled to workmen's compensation insurance. If an employee changes from covered employment to another covered employment, he is protected from the first day on the job. However, if an employee changes his employment to one that is exempt, he loses his protection until he has worked once more in covered employment for a period of four weeks. Claims for benefits must be made within four weeks after the disability occurs.

To receive benefits an employee must be under a doctor's care. The employee may select his own physician, but the insurance company has the privilege of having its doctor examine. The cash payments made are one-half the employee's average weekly salary during the last eight weeks of employment up to a maximum of \$30 per week. These benefits are payable for thirteen weeks of disability in any 52 week period. Remember, the benefits provided for by this law are only cash payments and not medical care.

If an employee is able to work, or if his employer continues to pay his regular weekly salary, no disability benefits can be collected. An employee who becomes disabled while unemployed, receives the same weekly rate of benefits as if the disability had occurred during employment. However, no employee can draw both unemployment insurance and disability benefits at the same time.

The administration of this law is in the hands of the Workmen's Compensation Board, 80 Centre Street, New York, N. Y. C., COrtland 7-9800, and any further questions concerning this law should be directed to that agency.

## Co-op Opera

As a result of the highly successful initial season of opera in English jointly sponsored last year by AGMA and the Cooper Union in New York City, with the cooperation of other theatrical unions, the second season will be inaugurated on October 26th.

These presentations will again be directed by Dr. Leopold Sachse and will be presented in the Great Hall of Cooper Union free to the public.

The opera series fulfills a two-fold purpose in providing opportunities for AGMA members to perform in operas in which they have not appeared heretofore and at the same time building a greater interest in . . . and consequently a larger audience for . . . opera in America.

In the absence of any admission charge, AGMA members perform without compensation. AGMA and Cooper Union have set aside a modest sum of money to cover incidental expenses. Productions are given in costume, with piano accompaniment.

In a letter sent to all AGMA members early in September, National Executive Secretary Faine pointed out that 13 singers who performed in the Cooper Union series last season found professional engagements with well-known opera companies; three singers of this group were given leading roles with the New York City Opera Company.

"The original concept of opera — a play that is sung rather than spoken — will be reborn through operatic performances in English," says Dr. Sachse, "because every syllable of our performers' singing will be understood by our audience. The relationship between performers and spectators will be an intimate one, so that the audience will become a live part of the play. These performances will be theatrical productions and not so-called operas in concert form."

The first opera scheduled for the 1952-1953 season will be *La Boheme*. The balance of the repertoire under consideration will be chosen from the following works:—*Abduction From the Seraglio*, *Rigoletto*, *Scenes from Boris Godounoff*, *Hansel and Gretel*, *Don Pasquale*, *Tales of Hoffmann*.

## 'Concert Artists'

*(Continued from page 5)*

place favorably with those compositions produced in other countries.

4. Be adaptable to the new developments of science which use music and the musician as the medium of entertainment: radio, television, movies, phonograph and other electronic means. These old and new inventions need a supply of talent and you should fit yourself to become a part of the reservoir from which such talent is selected.

5. Never lose touch with your audience—your audience is your employer, and while you do not necessarily have to cater to the lowest level of his taste, you should always aim to inspire as well as entertain him.

6. Never sell your talent short! You are an exponent of the highest form of art expression, and you should be justly and fairly rewarded for your development and training.

7. Be wise in your business dealings—only by the most practical approach can you make yourself economically secure in your profession.

8. If you are also talented in the performance of opera, be a protagonist for opera in English! By this means only can America develop a love for this form of art expression. Every other country of the world performs opera in its own language. The American artist should give his support to its advancement. Producers should also be made to realize this as the only proper way to make opera universally popular.

Do not become a musical snob who says that opera would sound silly in English. If that really is true, then the opera must be silly in its original concept. Some snobs claim that only the music counts, that words are not important. If that is true, then remove the scenery, lights, costumes, gestures, movement from opera performances. Or let the opera singer stand and sing in the dark—these methods would give us music for music's sake. As for language proficiency, just consider the night club singer whose well articulated words are his stock in trade. He must sell the lyrics of his songs or he is out of work. If as much time were devoted to proper diction of one's own language by the concert and opera singer, there would be acceptance of opera in English.

And with all this advice, I add endorsement of the aims of *Sinfonia* to advance the cause of music in America, to foster the mutual welfare and brotherhood of students of music.

## 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.  
Baltimore Civic Opera  
Cafarelli Opera Group  
Central City Opera Assn.  
Chattanooga Civic Opera Assn.  
Chautauqua Institution  
Cincinnati Summer Opera Assn.  
City Center of Music and Drama  
Connecticut Opera Assn.  
Fort Worth Opera Assn.  
Guild Opera Co.  
Hobokon Grand Opera Co.  
Hollywood Bowl Opera Co.  
Los Angeles Conservatory of Music and Arts  
Metropolitan Opera Assn.  
J. H. Meyer  
Mobile Opera Guild  
National Grand Opera Co.  
New England Opera House  
New England Opera Theatre  
New Orleans Opera House Assn.  
Northwest Grand Opera Assn.  
Opera Guild of Miami  
Pacific Opera Co.  
Philadelphia Civic Guild Opera Co.  
Philadelphia La Scala Opera Co.  
Pittsburgh Opera Co.  
San Francisco Opera Assn.  
Scarsone Opera Co.  
Schiavone Grand Opera Co.  
Shreveport Opera Co.  
University of Utah Theatre  
Chas. L. Wagner Management

### BALLET

Ana Maria Spanish Ballet  
Bali Ballet  
Ballet Russe de Monte Carlo Concert Co.  
Ballet Russe de Monte Carlo  
Ballet Theatre Foundation  
City Center of Music and Drama  
Jose Greco and his Spanish Ballet  
Hollywood Negro Ballet  
Jacob's Pillow Dance Festival  
Slavenska-Franklin Ballet  
Marina Svetlova Ballet

### CHORUS

Bach Aria Group  
Choral Art Society

## AFTRA

(Continued from page 1)

AGMA, who was Chairman of Television Authority, is now Co-Chairman of the new AFTRA; Chairman of the new organization is Knox Manning, by virtue of his previous office as President of AFRA.

In passing the resolution which approved the formation of AFTRA, the International Board of the 4 A's further resolved: "That this Board requests the following five branches—Actor's Equity, Chorus Equity, AGVA, AGMA and AFTRA to sit down and negotiate for 5, 4, 3, or 2-Branch merger and that any other Branch that wishes to participate is invited."

AGMA, officially in favor of one over-all, one-card union, will continue to try to work out the admittedly difficult technical problems leading to merger.

The Concert Choir  
Concert Theatre — Shaw Chorale  
DePaur Infantry Chorus  
Jaroff Male Chorus  
Schola Cantorum  
Fred Waring's Festival of Song

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as of November 1st, 1951  
to as of August 1st, 1952

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Hortense Archer  
Lorraine Ammerman  
Thomas S. Armour  
Shirley S. Bardin  
Albert A. Barnett  
Ted Barnett  
Rodolof Barragan  
Felice Basso  
Martin Baum  
F. O. Beardsley  
Jeanna Belkin  
Larry Bolton  
Charles Booth  
Fred A. Boschetto  
Edward N. Bosco  
Mona Bradford  
Paul E. Brattain  
Arlana Bronne  
Doris Brown  
Robert A. Bulger  
Clark Burroughs  
Miriam Burton  
Inez Campa  
Isabel Campa  
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Rosa Canario  
Anne D. Capozzi  
Robert W. Carlson  
Joseph J. Caruso  
Robert L. Carver  
Constance H. B. Case  
Rosamond Chapin  
Burton K. Chase  
Robert P. Cohan  
Earl L. Conklin  
Leonora Corona  
Wellmert Cramm  
Luigi Dalle-Molle  
Jean P. Deis  
Maria de la Vega  
Lucille Dellano  
Armand DeMasi  
Nancy DeProphetis  
Vittorio DeSantis  
Nino DiSalle  
Mary Donovan  
Katherine Dunham  
Mary Elizabeth Earle  
Frank Estrella  
Arene Evans  
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Vera Ford  
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Lasar Galbern  
Chuy Garcia  
Lina Gastoni  
Roger Gerry  
Martha Goebel

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Stephan Harun  
Herman Heller  
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Stella Hughes  
Margaret Hunter  
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Florence M. James  
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as of November 1st, 1952

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Martin Boughan  
Richard Burgess  
Stanley Carlson  
Sumner A. Crockett  
Charles Danford  
Patricia Denise  
Rosalind Elias  
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Sara Fogel  
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Vera Crenny

William Tello  
William Reuterman  
Lawrence Lambert

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Stanford Erwin

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