

# AGMAZINE

VOLUME XI, NO. 3

OFFICIAL ORGAN OF THE AMERICAN GUILD OF MUSICAL ARTISTS, A.F.L.-C.I.O.

DECEMBER, 1958

## AGMAZINE Visits with Sergei Denham

America's oldest ballet company . . . the Ballet Russe de Monte Carlo . . . is this year celebrating its twentieth anniversary and AGMAZINE paid a visit to the company's distinguished director, Sergei J. Denham to extend the Guild's congratulations and to invite Mr. Denham to give his views on the ballet scene past and present.

"Ballet has been my love since childhood," said Mr. Denham, "and back in 1937, I made a *grand jeté* out of banking into ballet, when I organized financial support for the Ballet Russe de Monte Carlo, among people whom I knew who had cultural and philanthropic interests.

"Originally our plan had been to spend an equal amount of time on both shores of the Atlantic and this we did until the outbreak of World War II. Since then, the cost of transporting a company of forty to Europe and back has been prohibitive and the company has become a resident company in America.

"America was not quite prepared for our productions back in the late '30's. In those days, we used to play only six or eight days in New York City, with a total attendance of about 20,000. Yet, not long ago we played New York for eight weeks, to a total audience of more than 147,000!"

Mr. Denham pointed out that his was one of the first ballet companies to be organized by AGMA. He has another "first" to his credit as well . . . the Ballet Russe de Monte Carlo was the first company to introduce a guaranteed contract.

"More than any other company,

(Continued on Page 3)

From its new home at 1841 Broadway, New York City, AGMA . . . its officers, Board of Governors and national staff . . . extends to each and every AGMA in the greetings of the season and warm wishes for good fortune, good health and happiness in 1959.





I'm sure that you know that AGMA has moved to its new National offices at 1841 Broadway (60th Street) in New York City. Since this is the new home of the AGMA staff and myself, and also the new home of your union, I thought you might

like to know a little bit about it and why we have moved.

I'm calling it a "home" for the employees of AGMA because all of our working day is spent here, and sometimes more time than we spend at home. I hope that you will come and visit and see the new offices of which we are very proud. I am sure that you will share our feelings of pride.

We "lived" for 5 years in our past office, but in the past few years it had become an impossible place, both for ourselves and for the AGMA members. The building had deteriorated tremendously, the elevators often failed to function and people had to walk up many flights of stairs. There were instances of molestations in elevators and halls; and in general, it was not the most desirable place to be. Furthermore, as AGMA's activities have grown over the past years, several additions to the staff have been made. As a result, the conditions were extremely crowded for the staff, as well as for files and other necessary equipment. There was no doubt that overcrowded and inadequate offices made it more difficult to accomplish the work effectively. This was not good either for the staff or for the membership on whose behalf they are working. Therefore, some time ago, we resolved to move as soon as our lease was up, and that was what we did.

The AGMA offices are located two blocks away from the Lincoln Square Performing Arts Center which, as you know, will be completed in 3 years. In this Center will be the new Metropolitan Opera House, the new Concert Hall and the home of the New York Philharmonic Orchestra, as well as a theatre for a resident ballet company and a theatre for a repertory dramatic group. In addition, the Juilliard School of Music, a library of Music and Arts, and parts of Fordham University will be housed in the area. All these will make the Center

one of the most dramatic and important concentrations of cultural and musical activities certainly in the United States, and even in the world.

Since the focal point of music and the performing arts in New York City will, in a sense, very soon be in this area, I felt that it was both logical and necessary that AGMA move there as well. The proximity of the new office to these performing and musical institutions will make it easier for the staff in its work, and for members in coming to AGMA when they need or want to.

Having mentioned all the plusses I think in fairness I ought to mention that it will cost AGMA more money in rent than it has before. This is because we have one-third more space than we had before, because the area, being a desirable one, has a higher rental rate, and because rentals have increased in the past five years.

But weighing the plusses against the minuses, I'm sure there isn't any doubt in anyone's mind that the favorable factors outweigh the unfavorable ones. We're happy to be here and look forward to seeing you whenever you have the chance.

The new office, with its freshly painted walls, its new lights, and a general feeling of airiness and spaciousness, gives our headquarters a feeling very much in keeping with the present holiday season.

All of us at the National office, therefore, feel more festive and want to wish all AGMA members a very Merry Christmas and a very Happy New Year.

**YOU**

**MAKE THE DECISIONS**

**AT YOUR**

**UNION MEETING**

**ATTEND REGULARLY**

## AGMAZINE

SANDRA MUNSELL, *Editor*

VOLUME XI, NO. 3

DECEMBER, 1958

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# AGMAZine Visits Sergei Denham

we go into the small cities on our tours. We cover about ninety cities in a year, with attendance in the hundreds of thousands," says the director. "The cost of touring with a large company . . . with full-scale productions of big ballets . . . is phenomenal. Just as a simple example . . . a costume costing \$400 which is worn on one-night stands and is packed wet all the time lasts only three or fourth months. And ticket prices remain the same . . . we can't increase them. It's true that in New York City, for some unusual performances, we can command higher box-office prices. But this isn't true in the rest of the country."

*Q. What do you consider some of the outstanding achievements of the Ballet Russe in the past twenty years?*

A. That would take hours and hours to list them . . . there are so many! If we talk of our achievements in terms of great dancers, then we must think of Markova, Danilova . . . of Slavenska and Youskevitch, and Franklin and many others whom we introduced. If we speak of developing talent, the Ballet Russe developed American artists such as Maria Tallchief, Leon Danielian, Gertrude Tyven and a great many others of lesser renown . . . and foreign dancers like Nina Novak, Eugene Slavin, Irina Borowska, and Irina Kovalska.

Achievement in stage decor? Among the artists we introduced to America are such outstanding painters as Eugene Berman, Henri Matisse, Salvador Dali, Andre Derain . . . there are many others . . . Picasso, Noguchi, Benois, Berard, Bakst . . . all of them great artists who created unusual and exquisite settings for our ballets.

Choreographers? Fokine, Masine, Balanchine, Lifar . . . they contributed so much to the greatness of our company. Agnes deMille was a concert choreographer until "Ro-



*Sergei J. Denham*  
*Director*  
*Ballet Russe de Monte Carlo*

deo" which we introduced. And we've sponsored the younger choreographers such as Leon Danielian, Ruthanna Boris, Valerie Bettis, Antonia Cobos, Nina Novak and others.

There is hardly a single great composer whose work has not been involved in our productions. Aaron Copland and Paul Hindemith have composed original scores for the company . . . the list of composers whose works have been used is like a "Who's Who in Music"!

*Q. What about talent . . . is it abundant or scarce?*

A. There is a great abundance of ballet talent but it's another thing to have it develop properly. The school is vital in the development of dancers. The teachers have their own style and that can contribute a great deal to the individualism of the dancer. Too many ballet schools in America simply teach . . . but whether all of them are qualified to teach is a very serious question.

At the beginning of the Ballet Russe, there was a treasury of eminent dancers, due to the influence of the extraordinary talent emanating from Russia. But the beneficial influence of the old Imperial Schools of Russia has ended and today the ballet has to rely on younger forces who are trained by various teachers

in various countries.

I personally feel that European methods of general education put more emphasis on the cultural side and I wish that our American young people were given a more fully rounded cultural background in American schools. But our young people *do* have enormous opportunities for study here in America.

I am very gratified that the School of the Ballet Russe has grown rapidly since we started it five years ago. Our teachers are the foremost dance masters of the world and they are educating young dancers in the great tradition and in the best the art of the dance can give.

Our company looks to the youth that comes to be trained in our school to take the place of those whose age, unfortunately, prevents them from continuing their active ballet life.

Attainment in the ballet field takes lots of hard work and exceptional talent and a solid foundation and in our own schools we have found talented dancers who have already made us proud of their achievements and who will one day join the ranks of the great dancers of all time.

The most enjoyable part of my work, I think, is to watch our classes. Whenever I feel the pace and the pressure of my work crowding me too much, I refresh myself by visiting the classes. There is such genuine satisfaction in seeing clumsy little bodies develop grace . . . line . . . self-control. It happens over and over at our school, yet each time I see our American children and young people developing from week to week, it is a fresh pleasure.

*Q. What is your feeling about modern dance?*

A. I think modern dance is of great interest but I think American audiences find classical ballet more interesting and more appealing. It is generally more picturesque, the

*(Continued on Page 6)*

## Ellenville

### Cancellations

#### Resolved

An arrangement has been worked out for the cancelled performances of opera at Ellenville, New York which has been approved by almost all involved.

The Empire Music Festival at Ellenville had scheduled two performances of "Murder in the Cathedral" for August 21st and 23rd, and two performances of "La Boheme" for August 22nd and 24th, when a heavy storm ripped the large tent, resulting in the cancellation of all four performances.

"Murder in the Cathedral" was rescheduled for September 17th and 22nd at Carnegie Hall and all members were paid for the performances, the rehearsals, and the expenses they incurred in Ellenville.

The "Boheme" performances have been postponed until next summer and those members who agreed to accept this postponement will perform the opera at Ellenville in 1959. Those members who are not willing to accept the postponement have presented their claims to AGMA. Since the Empire Music Festival claims that cancellation of the four performances was "an Act of God", with which AGMA totally disagrees, arbitration will decide the settlement of the matter.

\* \* \*

#### Deceased

The musical world lost one of its illustrious figures, with the death of Artur Rodzinski at the age of 64, in Boston, on November 28th. Earlier that month, the maestro had conducted a series of guest appearances with the Chicago Lyric Opera. AGMA extends its sympathies to Mrs. Rodzinski, and the host of friends of the late conductor.

\* \* \*

## AMERICAN GUILD OF MUSICAL ARTISTS, INC.

### Statement of Operating Receipts and Disbursements

For the Fiscal Year Ended

September 30, 1958

#### RECEIPTS:

Initiation Fees .....		\$ 23,787.14
Dues: Active Soloists .....	\$30,403.20	
Choristers .....	20,820.18	
Dancers .....	11,386.25	
Associate Soloists .....	10,654.80	
Choristers .....	9,514.33	
Dancers .....	12,058.10	
		94,836.86
Working Permits .....		4,499.95
Contract Forms .....		467.20
Service Charges .....		184.25
		\$123,775.40
Interest Income .....		1,260.68
Sundries .....		280.31

#### TOTAL RECEIPTS

\$125,316.39

#### DISBURSEMENTS:

Office Salaries .....	\$54,391.25
Rent .....	3,600.00
Stationery and Office Supplies .....	5,059.92
Printing and Mimeographing .....	158.95
Telephone and Telegraph .....	3,716.47
Postage .....	2,002.11
Dues, Subscriptions and Periodicals .....	324.25
Light, Water and Towel Supply .....	372.56
Press Clippings .....	467.08
Insurance Expense .....	1,214.18
Miscellaneous Expenses .....	1,846.02
Repairs and Maintenance .....	—
Auditing Fees .....	1,850.00
Publication: "The Coming of Age of the American Artist" .....	1,961.01
Arbitration Fees .....	500.00
Legal Fees .....	2,925.00
Legal Disbursements .....	160.85
Meeting Expenses .....	269.52
Entertainment .....	360.62
Traveling Expenses .....	2,044.95
Delegate Expenses .....	558.05
Office Expenses:	
Los Angeles .....	13,078.88
Chicago .....	2,479.78
San Francisco .....	809.85
Philadelphia .....	731.17
Seattle .....	500.00
Consultation Fees .....	2,000.00
Public Relations Fees .....	3,000.00
Per Capita Tax to AAAA .....	1,467.13
Group Life Insurance .....	15,802.29
Agmazine Expense .....	2,424.67
Taxes:	
Federal Old Age Benefits .....	960.06
Federal Unemployment Insurance .....	93.59
New York State Unemployment Insurance .....	181.86
New York State Disability Benefits .....	91.04
California Unemployment Insurance .....	—
Furniture and Fixtures Purchased .....	291.26

#### TOTAL DISBURSEMENTS

\$127,694.37

#### EXCESS OF DISBURSEMENTS OVER RECEIPTS

\$ 2,377.98

**Statement of Assets and Liabilities  
as of September 30, 1958**

**ASSETS:**

*Cash in Banks and on Hand:*

Manufacturers Trust Company, New York, N. Y.			
Regular Account .....	\$23,565.48		
Sinking Fund Account .....	21,408.14		
Special Purpose Account .....	21,408.14	\$66,381.76	
Security — First National Bank of Los Angeles, California:			
Membership Account .....	16.08		
Office Account .....	359.21	375.29	
Petty Cash Fund — New York, N. Y. ....		135.05	
<b>TOTAL CASH IN BANKS AND ON HAND</b>		<b>\$66,892.10</b>	

Sundry Receivable .....		179.75	
Rent Deposits — New York Office .....		1,583.34	
Furniture and Fixtures — Nominal Value .....		1.00	

*Security Funds and Banks — Contra:*

Manufacturers Trust Company, New York, N. Y.			
Claim Adjustment Account .....	\$ 4,371.89		
Security Deposit Account .....	44,208.00		
Custodian Account .....	25,500.00		
Security — First National Bank of Los Angeles, California:			
Security Bond Account .....	10.00		
Total Security Funds and Banks — Contra		74,089.89	
<b>TOTAL ASSETS</b>		<b>\$142,746.08</b>	

**LIABILITIES:**

*Taxes Payable:*

Federal Withholding .....	\$ 554.50		
Federal Old Age Benefits .....	197.47		
New York State Disability Benefits .....	35.37		
California Unemployment Insurance .....	6.78		
Total Taxes Payable .....	\$ 794.12		
Claim Adjustments and Security Deposits Payable — Contra .....	74,089.89		

**TOTAL LIABILITIES** **\$74,884.01**

**EXCESS OF ASSETS OVER LIABILITIES** **\$67,862.07**



**Back  
Stage  
Noises**

*In honor of one of our newer members, the current column begins with John Castellini's inspiring story of the Texan who flew to New*

*York in order to hear Van Cliburn's Carnegie Hall recital. Arrived at the hall, he was dismayed to realize that he had miscalculated: he was hours early.*

*"Now, whut am Ah goin'-a do? Ah know; Ah'll see some of the sights Ah've nevah seen befoah."*

*He unrolled a Manhattan street map.*

*"Why, look-a heah! These nice New Yawkers have named a street after our great Texan, Sam Houston! Ah declare Ah'm goin'-a see that street."*

*He strolled along Houston Street (HOWston to us—just in case you'd forgotten). He was intrigued with its flavor.*

*Suddenly he cried, "Ah declare, Ah got only twenty-five minutes to git to Carnegie Hall. How'll Ah do it?"*

*He accosted a grandmotherly lady, swept off his Stetson, bowed, and asked: "Pahdon me, ma'am, kin y'all tell me how to git to Carnegie Hall?"*

*The little old lady peered up at him. "Vo-ot?"*

*The Texan repeated his gallant routine and again asked, "How can Ah git to Carnegie Hall?"*

*The little grandmother appraised him shrewdly for a moment, then replied: "Nu... practice."*

\* \* \*

*While on Carnegie Hall, I am reminded of a pathetic yet tender story by Allen Funt, erstwhile "Candid Camera" man of radio, TV, etc.*

*One day, Allen was posing as a musical advisor at a settlement school . . . the hidden camera and microphone busily at work.*

*Along came a small, chubby nine-year old, with a perpetually worried look on his face. It was disclosed that he was obsessed with the fear that an atom bomb was likely to go off at any moment, in the air above. Somehow Allen distracted him from his memories of relatives who had been war casualties, and from his nearly hysterical fear of the bomb-tenanted upper air, and guided the conversation to the subject of music. And soon the child began to talk about*

*(Continued on Page 6)*

**AGMA JURISDICTION RE-STATED**

For the education of our membership the following is worth repeating.

AGMA has jurisdiction in the United States, and in Canada by arrangement with Actors' Equity in Canada, over the presentation of performances of opera in any form and language, jurisdiction over dance, whether ballet or modern, and jurisdiction over concert artists.

**Commercial and Non-Profit Performances Included**

This jurisdiction covers performances whether given by commercial organizations, such as established opera companies, dance companies, symphony orchestras, or concert managers, as well as performances of this type at colleges, universities, music festivals and under any auspices, whether such auspices are profit making or non-profit making.

**Board Action Necessary For Exceptions**

No AGMA member may, unless there

is express waiver by the Board of Governors of AGMA, appear in such performances or be represented by concert managers unless such performances and concert managers have Basic Agreements with AGMA. No AGMA member may participate in a performance of opera or dance unless waived by the Board of Governors of AGMA, if he is not signed to an AGMA Standard Employment Contract. The Board of Governors will, of course, consider carefully all requests for permission and waivers under special circumstances, but unless such waivers are granted, failure to obey the long standing rules of AGMA, which are described above, may subject the member to disciplinary action.

If you have any questions, please do not hesitate to write or call the AGMA office for further clarification.

# AGMAzine Visits Sergei Denham

stories are very colorful, there is a poetry and romanticism about classical ballet to which Americans respond.

And a good dancer must have a classical basis, whether he continues in the classical field or embraces modern dance. The fundamentals . . . which establish a dancer's technique, his approach, his style . . . must be studied in the classical tradition.

*Q. Do you believe in government subsidy for ballet?*

A. We are naturally all impressed with the foreign companies which perfect themselves with subsidized funds and come here beautifully equipped, with subsidized costumes and sets. But while government subsidy in America would be of enormous value to native ballet companies, it is one thing to vote it in and another thing to have it distributed on a basis that is of benefit to ballet. It is a serious consideration what would motivate a fair and just distribution of funds and what persons would be empowered to determine the use of the funds . . . what their qualifications would be.

*Q. Would you comment on the Lincoln Square Project?*

A. It is naturally a very interesting plan and it is important that New York City should have a modern center of cultural activities. But I feel that if the selection of attractions to perform there is to be of benefit, then there must be complete neutrality to perform there . . . it cannot be just for a few. Thus the directors chosen to guide the destiny of the Lincoln Center must be known for their broad-mindedness and impartiality.

Ballet has to be seen in a certain perspective . . . it needs the proper stage, proper lighting, a particular setting. The Metropolitan Opera

House is ideal for a large company like the Ballet Russe.

But Lincoln Square is an important step forward in the life of the arts and in the life of New York City.

*Q. Final question, Mr. Denham. What are your favorite ballets?*

A. It is a long, long list, which starts with the great classics of the ballet: "Giselle," "Coppelia," "Sleeping Beauty." Then one must remember such outstanding productions as "Saint Francis," "Beethoven Symphony," the great piano concertos (Tschaikowsky, Chopin, etcetera). One must also recall "Rodeo" and even "Frankie and Johnny." And mentioning "Frankie and Johnny" makes me think of the time we first performed this work in Boston. We were told that we could not perform it because it was considered contrary to the moral interests of New Englanders!

Well, the censors came around and we talked and argued and negotiated. Finally the problem was resolved by an amusing compromise . . . in the rooming house scene, where the girl lowers the window shade each time she has a 'visitor,' the Boston compromise was that the shade would not be pulled down! This satisfied everybody! Artistry undiminished and morals maintained!!

\* \* \*

The interview concluded, Mr. Denham left his office for a business meeting, stopping off at the Ballet Russe school to "refresh" himself by watching the progress of some tiny ballerinas.

## Back Stage Noises

*his violin lessons.*

"I had four lessons. I wuz late the first lesson, so I didn't have no lesson. The second lesson, I learned the E-string."

He became very intense. "That's a wonderful string, the E-string. 'N'en, the third lesson, the teacher wuz late, so I didn't have no lesson. The fourth lesson, I learned the A-string! A very nice string, very nice." He glowed with the happy memory.

"Well, now," Funt said, "I want you to look into the future. I want you to imagine what it will be like, say twenty years from now. You'll be tall, grown-up. You will have done a lot of playing, all over the world, but now you're about to make your first appearance at Carnegie Hall . . . as violin soloist with the Philharmonic!"

The boy's face began to soften, and he somehow did seem to be far away.

"You appear on the stage, in evening clothes, your Stradivarius under your arm. The audience begins to applaud . . . for YOU. You lift your violin." The child, in a happy daze, lifted his fiddle.

Funt continued, "You raise your bow and you play for them. Now, play. Play the way you're going to play for that Carnegie Hall audience."

With lights shining in his eyes, the boy touched his bow to the strings, then turned an earnest face toward Funt.

"Should I play the A-string or the E-string?"

\* \* \*

The imminent ringing out of the old year makes Sandra Munsell think nostalgically of things musical in other "old years." Such as:

Adelina Patti was approached by a manager to tour for three months, giving twenty concerts. The prima donna coolly demanded one hundred thousand dollars for the tour.

The manager remonstrated: "But . . . but . . . that is more than the salary of the President of the United States!"

"Well, then," retorted the diva, "ask the President to sing."

\* \* \*

The conductor Hans von Bülow was a noted wit. One day, he accidentally bumped into an unknown man on the stairs of the conductor's house.

"Ass!" muttered the stranger.

"Charmed," replied the conductor. "My name is Bülow."

(Continued on Page 8)

In the last few months, AGMA has collected a total of \$34,665.25 for its members, where contracts could not be fulfilled for one reason or another.

Take the case of "Ballet USA" which closed three weeks short of its contracted period. AGMA insisted that the contract be paid in full, and collected, for its members in the company, a total of \$14,550.

Or take the matter of the Ballet Russe de Monte Carlo, whose contracts called for 25 to 30 weeks' employment for the past season. AGMA held the company to the terms of its contract, and collected \$5,234.25 for its dancer members.

Stage Manager Katcharoff of the Ballet Russe de Monte Carlo claimed

salary due him and also compensation for baggage which had been stolen. AGMA held that the Employer was responsible for both items and the matter was in process of arbitration, when it was settled to Mr. Katcharoff's satisfaction.

"Maria Golovin"—the new work by Giancarlo Menotti—is another instance. Not well received by the New York public, the production closed after 5 performances. AGMA made sure that everyone was paid two weeks' salary and one week for rehearsals, in spite of the fact that only 5 performances were given. AGMA has seen to it that there were disbursed these sums . . . a matter of \$13,779 . . . to its members who were employed in the "Maria Golovin" undertaking.

\$1,102.00 was collected by AGMA from the New Orleans Experimental Opera Theatre in behalf of some 18 or 19 members. Some of these members were engaged locally and were not paid for the rehearsal weeks prior to the four performances scheduled by the N. O. E. O. T.

Other members were engaged from out of town and once they arrived, were contracted for at local fees or lesser fees than those established as minimum for classified roles.

Individual claims ran from \$15.00 to \$160.00 and the total of \$1,102.00 has been disbursed to members involved.

What was your question, member? What has AGMA done for you . . . lately?

## Big Fact — Little Known

Perhaps little known to most AGMA members is the fact that the Guild annually disburses some \$50,000 for individual performances by its members . . . but not from the Guild treasury!

Many Employers have entered into arrangements with AGMA whereby, instead of posting a security bond with AGMA, the Employers give AGMA checks for the total payroll for performances, at a stipulated time prior to the performance (usually one or two weeks).

AGMA then disburses these checks to members who have appeared in these individual performances.

The Santa Fe Opera Association, with which a splendid rapport has been established by AGMA, is unique in that the Association sends AGMA its entire summer payroll before the season opens . . . even, in fact, before rehearsals start!

This is an aspect of AGMA's operation which is perhaps too little known to its members, and is only one part of the complicated business of a union.



*At the Metropolitan Opera Club on October 8th, two-year contracts with four unions who represent a majority of "Met" employees are signed by Rudolf Bing. Seated left to right are Solly Pernick, who signed for Local No. 1 of the "Stagehands" union; the Met's General Director; John Brownlee, AGMA's President, and Anthony Cassar of Local 54, Theatre and Amusement Service Employees. Standing are Al Manuti, President of Local 802, American Federation of Musicians and AGMA's National Executive Secretary, Hy Faine.*

# AGMA UNFAIR LIST

The companies and producers listed below have been placed on AGMA's Unfair List by the Board of Governors.

AGMA members are warned not to appear or perform with any of these companies until further notice. Violation of this ruling will lead to disciplinary action.

Adams-Williams Corporation  
430 Sixth Avenue  
New York City  
(Wilson A. Williams)

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

## Back Stage Noises

*Speaking of wit, it was Brahms who is quoted as saying, when asked his opinion of Richard Strauss' music:*

*"If it's Richard, then I prefer Wagner. If it's Strauss, then I prefer Johann!"*

\* \* \*

*A Viennese critic reviewed a first performance of Weinberger's "Schwanda." Without raising the cry of plagiarism, he wrote:*

*"Mr. Weinberger bowed, acknowledging the plaudits in the names of the absent composers."*

\* \* \*

*Let's have YOUR story or anecdote and YOUR name here in 1959!*

*And a happy '59 to one and all!*

—EMILE RENAN

Boston Grand Opera Company  
160 West 73rd Street  
New York City  
(Stanford Erwin)

Cosmopolitan Opera Company  
1332 Walnut Street  
Philadelphia 7, Pennsylvania  
(Theodore Feinman)

London Opera Company  
(Celebrity Attractions, Inc.)  
150 West 46th Street  
New York City  
(Vera Crenny)  
(William Tello)  
(William Reuteran)  
(Lawrence Lambert)

Manhattan Opera Company  
119 West 57th Street  
New York City  
(Stanford Erwin)

Manhattan Opera Guild  
1545 Broadway  
New York City  
(Benjamin F. Kutcher)

New Brooklyn Opera Company  
119 West 57th Street  
New York City  
(E. E. Stanford)

New York Civic Opera Company  
150 West 46th Street  
New York City  
(William Reuteran)

New York Operatic Society  
Empire Hotel  
63rd Street and Broadway  
New York City  
(Theodore Feinman)

Harold Todd  
Oklahoma City, Oklahoma

Verdi Grand Opera Company  
110-42 65th Avenue  
Forest Hills, New York  
(Sylvestre Zaccaria)

Washington Grand Opera  
Association  
1710 19th Street, N. W.  
Washington, D. C.  
(William Webster)

The previously scheduled meeting of the

## NEW YORK AREA MEMBERSHIP

was adjourned for lack of quorum. Let's  
have a quorum at the meeting to be held

WEDNESDAY, JANUARY 14, 1959

3:30 P.M.

Laurelton Room, Hotel Wellington

Seventh Avenue and 55th Street

New York City

AMERICAN GUILD OF MUSICAL ARTISTS

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