

AGMAZINE

VOLUME VIII, NO. 5

PUBLISHED BY AMERICAN GUILD OF MUSICAL ARTISTS, A. F. L. - C. I. O.

JULY, 1956

Treasurer and Board Members Elected

In a nation-wide secret ballot, AGMA members have elected a treasurer and thirteen members of the Board of Governors. All AGMA members who were in good standing as of February 1, 1956 were eligible to vote.

Here is a complete report of the election returns:

TREASURER

ABBA BOGIN	207
Michael Therry	205
Write-ins	3

BOARD MEMBERS

BOSTON

(Soloist — 1)

MARGO WILLAUER STAGLIANO	8
Write-in	1

PHILADELPHIA

(Chorister — 1)

WYNEMA McKINLEY FOX	32
Write-ins	3

CHICAGO

(Choristers — 2)

RUDY TRAUTMAN	20
WILLIAM WOLSKI	20
Write-ins	5
	(6 votes)

PITTSBURGH

(Chorister — 1)

ANNE KUBIAK	18
Gloria Catizone	14

LOS ANGELES

(Soloist — 1)

HENRY REESE	43
Write-ins	3
	(4 votes)

NEW YORK

(Choristers — 3)

ARTHUR BACKGREN	124
CHARLES KUESTNER	110
MARIA AVELLIS	109
Marion Giddens	105
Christopher Carr	96
Harold Warren	72
Irving Lavitz	68
D. Wittig	56
Write-ins	4
	(9 votes)

(Dancers — 4)

RUTHANNA BORIS	210
HERBERT BLISS	194
FRANK HOBI	178
ROSEMARY WEEKLEY	156
Stuart Hodes	148
Write-ins	4

RESUME OF VOTING

A total of 467 valid ballots was cast.

INVALID BALLOTS

Envelopes with no Ballot	4
Envelope from Associate Member	1
Blank Ballot	1
Delinquents	7
No Names	13
Ballot Voided	1
	—

Invalid Ballots 27

VALID BALLOTS 467

TOTAL RECEIVED 494

Met Contract Concluded

After three and one half months of arduous intensive negotiations, most of which were conducted under the constant threats by the Metropolitan "to close the house," AGMA and the Metropolitan concluded a Basic Agreement for the seasons 1956-57 to June 1958. Although there are many changes in the Basic Agreement, the fundamental changes were as follows:

(1) Each chorister who is required to rehearse more than 15 hours in any week shall be paid at the rate of time and a half.

(2) The number of free hours of rehearsal for the ballet has been reduced from 21 hours to 16 hours per week and in addition very important safeguards have been established limiting the usage by the Metropolitan of the free hours of rehearsal.

(3) (a) The severance and the death benefits for chorus, ballet and principal artists have been improved so that a member who has retired, instead of being paid installments of \$150.00 per month, may elect, in his or her discretion, to have the entire amount paid to the member immediately;

(b) In the event of the death of a member (otherwise qualified for the benefit) the member's dependent shall be entitled to all of the severance allowance and not half of the severance allowance as before.

(4) All members of the regular chorus and ballet physically capable of performing their duties are guaranteed employment for the seasons 1956-57, 1957-58 provided that there is an opera season; newly hired choristers or ballet dancers are not accorded the same protection.

(5) Pre-season rehearsal pay for principal artists has been substantially improved.

(6) A new recording contract was agreed upon guaranteeing substantial compensation and protection for the principal artists and the chorus, and guaranteeing each member of the regular chorus, whether used or not in connection with the making of records, the equivalent of 2 three hour sessions per season.

(7) The Metropolitan has agreed to

(Continued on Page 6)

A PLEA FOR PROFESSIONAL CHORUSES

Paul Henry Lang in his column "Music and Musicians," in the New York Times of May 27th, expressed sentiments concerning choral music with which AGMA agrees wholeheartedly. In case you missed Mr. Lang's brilliant evaluation, we call these excerpts from his column to your attention:

"There has been no period in the history of music so far removed from true choral art as ours; and with a very few exceptions, all events attended during the past season by this writer, at which major choral works with orchestra were performed, turned out to be disappointing.

"... The layman may wonder why, in the face of thousands of school and church choirs, glee clubs, and other choral societies, I should speak in such funeral terms. Simply because almost without exception all these organizations are made up of amateurs and are mostly led by amateurs. While there can be no question either of the very real importance of this amateur music making, or of the improvements that can be observed in certain quarters, notably in college glee clubs and chapel choirs, artistic leadership can come only from the professionals. Indeed, the main reason for the artistic decline of choral music is the transfer of leadership from the professional to the amateur, a sociological rather than artistic phenomenon."

Mr. Lang goes on to make the point that choral singing became a "democratic art" and it was this fact which undermined its artistic qualities... homogeneity of sound and absolute clarity and balance of the several parts... and its very aims. He continues:

"What concerns me... and the concert-going public... is how the great masterpieces of choral music can be produced in the concert hall in a manner to justify the collaboration of a first class orchestra. The choral forces used at present invariably come from amateur quarters. Some of them are quite good but what we need is a thorough-going professional choir which would be at the disposal of the great orchestras that appear in Carnegie Hall.

"It is a sad commentary upon our stereotyped and aimless musical life that such an organization is missing, that we are seemingly condemned to double standards in our public musical life: the ultimate in professional excellence in orchestral music and amateurism in the chorus.

"I realize, of course, that a professional choir of sixty to eighty members would call for as much money as a philharmonic orchestra, but why should such a thing be beyond the realm of possibility? Surely some subsidy could be found if the artistic magnitude and value of such a professional choir is properly understood. The various organizations making use of the choir could chip in, radio and television, too, would be well served by it, and it would not be difficult to keep the choir busy during a long season. Our great foundations, which of late have shown enlightened awareness of the role of music in our intellectual life, will, I imagine, stand

by if others bestir themselves and show some initiative."

AGMA wishes that Mr. Lang's sentiments could be carried in every newspaper and magazine, on every radio and television station in the country!

Here is a frank, amusing letter from Helen Wyatt, wife of the tenor Keith Wyatt, which explains the wills (not the whims) of Fate!

Last September, Robert Shaw asked Keith to join the chorale as tenor soloist on their annual tours. There were two tours of America and one of the Near East and Europe and the season ended on June 1st for the touring group.

The only break in the nine months of touring occurred in December. Keith was due home on December 13th and his son, Evan Keith, was born on December 14th. Proving that Mother Nature or the stork or someone was most understanding of the problems of life in the choral world!

AGMAZINE

Official organ published bi-monthly by the American Guild of Musical Artists, A. F. L. - C. I. O., 274 West 46th Street, New York City
SANDRA MUNSELL, Editor

VOLUME VIII, NO. 5

JULY, 1956

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EDWARD DAVIS
215 S. Broad Street
KIngsley 5-4310

Los Angeles

LEE HARRIS
6636 Hollywood Blvd.
Hollywood 28, Calif.
Hollywood 2-2334

OFFICER and BOARD MEMBERS ELECTED



Bogin



Avellis



Backgren



Bliss



Boris



Hobi



Kuestner



Weekley



Fox



Wolski



Trautman



Kubiak



Stagliano



Reese

Lee Harris Reports from Los Angeles

AGMA is proud of its participation in the Mt. Sinai Hospital Tribute Dinner to Jean Hersholt, the beloved actor, which was held in the Crystal Room of the Beverly Hills Hotel on May 16. (*Mr. Hersholt, long seriously ill, was permitted by his physicians to attend the dinner but on June 1st, he succumbed*).

Top representatives of all phases of the entire entertainment industry gathered in the Crystal Room of the Beverly Hills Hotel to honor the one man considered by all in the entertainment field an outstanding humanitarian.

Lawrence Tibbett and Lily Pons were members of the Mt. Sinai Committee for this memorable occasion. Los Angeles representative for AGMA, Lee Harris, served on both the Steering Committee and the Entertainment Committee. Over 400 guests assembled, including the Governor of California, Goodwin J.

Knight, and Mayor Norris Poulson of Los Angeles. Proceeds from the \$100.00 a plate dinner went to Mt. Sinai Hospital for the establishment of their Entertainment Wing, for members of the profession.

Lee Harris writes, "The newspapers and trade papers all commented on the fact that Jean Hersholt was able to hear those tributes that usually are offered too late."

* * *

Two of Southern California's outstanding summer music events, the Ojai Music Festival and the Los Angeles Music Festival, were taped for use on the CBS-radio program presenting world-wide music festivals. Both music festivals have agreements with AGMA and the arrangements for the tapes were made with AFTRA in consultation with AGMA. All of the soloists on both festivals were

AGMA members, and the Roger Wagner Chorale was conspicuously featured by the Los Angeles Festival.

* * *

Richard Robinson and Page Swift were the winners of the Los Angeles area auditions held by the San Francisco Opera Company and the Merola Foundation. They will compete in San Francisco with the winners from other West Coast areas.

* * *

Lee Harris sends an urgent plea to AGMA members: "The Los Angeles Area AGMA Blood Bank now has only seven pints and we are in debt to the Motion Picture Relief Fund and Mt. Sinai Hospital for a total of over 40 pints. This is a debt of honor and must be repaid — and soon! Please call the Los Angeles AGMA office and make arrangements to be a blood donor in AGMA's name!"

ARBITRATION DEMONSTRATION ENLIGHTENING

Here's an interesting report from the American Arbitration Association and shows the far-sightedness of the AAA. The AAA takes the position that when a youngster with ambition to see his name in lights graduates from school and looks for a job, chances are that he will join one of the entertainment unions and come under a collective bargaining contract. The New York High School of Performing Arts decided that such a youngster would not be fully prepared for his profession without a fourth "R" in his course of study. And so to readin', ritin' and 'rithmetic, was added arbitration. And what better way to learn arbitration than to learn by doing?

And so, in the school assembly in the middle of May, 600 would-be actors, musicians and dancers took an oath to "examine the matters in controversy and make a just award according to the best

of our understanding." They then saw re-enacted by six of their schoolmates a real-life labor-management arbitration hearing, adapted from a case in the files of the AAA.

After "witnesses" were examined and cross-examined, the student arbitrators voted on an award. Surprisingly, they came very close to the decision rendered by professional arbitrator James C. Hill, who had been selected from AAA's National Panel of Arbitrators to preside over this practice arbitration and indicate how he would rule if it were a real case before him.

The demonstration case dealt with an industrial relations situation: the application of seniority provisions of a contract in filling vacancies for better jobs where the senior employee is not fully qualified to perform all the duties of that job at the time he bids for it.

The school faculty thought the demonstration taught the students an important lesson. "It is necessary for young performers to understand the rules of economic life they will encounter when they leave school," said Samuel Tolmach, economics teacher, who arranged the program with the American Arbitration Association. "And trade unionism and labor-management arbitration are permanent features of American industrial relations."

AGMA wishes to point out that all its contracts and individual contracts call for the arbitration of disputes which might arise under those contracts.

Would members be interested in having a demonstration of an arbitration procedure at the next membership meeting? AGMA will be pleased to arrange for such an event but must hear from you . . . its members . . . that you would welcome it.

Backstage Noises



A charming story comes from Milton Emile Bernet, co-founder of the Central City Festival.

In 1934, Robert Edmond Jones, then in charge of the festival, sent a wire to actor Walter Huston, who was at that time starring in the hit play "Dodsworth."

The wire read: "Offer \$1,000 for season of three weeks plus rehearsal. You to play 'Othello'."

Huston sent an answering telegram: "Under current circumstances your terms are entirely unsatisfactory. I accept."

* * *

A wealth of legend attaches to the name of stage director Otto Erhardt. One of the most delightful stories concerns his reaction to a young soprano who was making her debut as 'Micaela' in "Carmen."

Lee Williams remonstrated with Erhardt, just before Act III.

"Doctor, please try not to bawl her out too much. She's very nervous and you'll only upset her. Remember, this is her debut."

"Yah . . . but no!" replied the irascible director, "she had her debut already in Act I!"

* * *

Two years ago, I appeared with the Minneapolis Symphony in a work dealing with the Maid of Orleans. A week before the performance, a representative of a railroad company called William L. Stein. The secretary who answered the phone presently seemed bewildered. Stein took over the conversation.

"Mr. Stein? Do you 'handle' Jean Dark?"

"Who? I don't hear you clearly. Would you spell the name?"

"Yessir. Miss J-e-a-n-n-e d'A-r-c. The Minneapolis Symphony asked us to book passage for some of your artists. This Jean Dark, is it? — and a Miss Emily Renan."

After a lengthy coughing spell, Stein reassured the railroad agent. "Don't

by Emile Renan

worry. Mister Renan is already in Minneapolis. Miss d'Arc was taken care of ages ago!"

* * *

The composer Mana-Zucca attended a notable performance of "Madama Butterfly" at the Met. The feature of the production was the 'Cio-Cio San' — the incomparable Geraldine Farrar.

Mana-Zucca, a slight woman, was incensed by the apathetic behavior of the gentleman who sat to her left. When the man failed to applaud Farrar's gorgeous rendition of 'Un bel di', the tiny composer turned on him.

"You ought to be ashamed of yourself. Here's a great artist singing her soul out and you're not even applauding. Come on, now! I want to see you applaud. Louder — louder!" (The man nervously obeyed her commands).

The following day, Mana-Zucca received two dozen beautiful roses. The enclosed note read: "Dear Mana . . . I don't know how to thank you for making my father publicly applaud a performance of mine! Fondly, Geraldine Farrar!"

Need to Name New Beneficiary If Present One in Iron Curtain Country

The following letter, reproduced in full, was sent to AGMA by the Equitable Life Assurance Society, with whom AGMA's group plan life insurance is in effect. We bring it to the attention of all members. Briefly, it calls attention to the fact that the Secretary of the Treasury has issued orders prohibiting payments by any agency of the United States Government in certain specified countries.

AGMA members who have designated a beneficiary living in one of the countries mentioned below should communicate with the AGMA office, to name another beneficiary.

Here is the letter from Merle A. Gullick, Vice-President of the Equitable Life Assurance Society:

It has been our practice during the past several years not to initiate any correspondence with a beneficiary residing in a country behind the Iron Curtain. However, if claim was made by the beneficiary and we received papers enabling us to make payment, including a valid release for the funds, the claim was paid.

The Secretary of the Treasury has issued orders prohibiting payments by any agency of the United States Government to persons in any country where it is believed that such person will not actually receive the full funds. The Secretary has specified the following countries as coming within the scope of the order:

Albania
Bulgaria
Communist-controlled China
Czechoslovakia
Estonia
Hungary
Latvia
Lithuania
Poland
Rumania
The Union of Soviet Socialist Republics
The Russian Zone of Occupation of Germany
The Russian Sector of Occupation of Berlin, Germany

In the circumstances, the Equitable will, under present conditions, hereafter refuse to make any payments to payees who reside in any one of the countries listed above, and will not honor any power of attorney granted by any such payee.

Until further notice, we recommend

that the following instructions be observed:

1. All employees should be informed by bulletin or otherwise that it is not advisable to designate a beneficiary who resides in any of the countries listed above.
2. If a death claim arises, and the beneficiary is a resident of any of the above countries, proofs of death should not be released for the signature of the beneficiary. Instead you should forward to the Equitable BC 450, Proofs of Death form, completed to the extent possible, very soon after the death of the insured together with any pertinent information you may have on the matter. Later when the political situation clears to the extent that we feel it advisable to make payments to the designated beneficiaries, we will be in a position to proceed with a minimum of delay. In the meantime your experience will be charged with the claim and our liability for the payment will be recognized although no actual payment is currently made.

In addition to the countries listed above, to which claim payments will not be currently made, it might be recognized that it generally is not advisable to designate beneficiaries residing in any foreign country. It is usually difficult to locate such beneficiaries and to obtain proof of their identity, and there may also be foreign rules and regulations hampering prompt settlement of death claims. In order to avoid these complications, employees should be asked to consider the advisability of naming a beneficiary living in this country whenever possible. Will you please insert this letter as a supplement to your administration manual for your future guidance."

Hand Book Issued

AGMA's handbook is being mailed to all members; in fact, by the time you read this, you will undoubtedly have received your copy. The booklet contains a brief history of AGMA and tries to answer the most-asked questions about AGMA's function and role as a labor union.

The handbook will also be sent to new members of AGMA as they join the Guild.

A Word to Concert Artists

Another clause in the current AGMA-MANAGERS Basic Agreement is called to your attention in this issue, continuing the feature started in AGMAGAZINE two issues ago. Many concert artists may not be aware of the provisions in the Basic Agreement which are put in for their benefit.

As a general rule, the Basic Agreement provides that no manager shall collect a commission on a minimum fee under the then-current collective bargaining agreement between AGMA and the Artist's employer. Thus, if you are singing with an opera company, as an example, or working for some other employer, having a contract with AGMA, you can very well be affected by this clause. And if you are employed in the chorus of some company having an AGMA contract, you are quite certain to be effected.

An exception to the general rule is set forth in the Basic Agreement, so that if you think you are in any way effected by this clause, immediately check with the AGMA office. There are many other clauses which you should know about.

Previous issues of AGMAGAZINE have told about excluding payments of commission on the transportation amount in operatic and ballet performances, and also about certain situations where commissions on concert fees may be lowered from 20% to 18%. Please feel free at any time to call your AGMA office to obtain the benefit of your union's knowledge of the contract, as well as the advice of its legal counsel.

AGMA regrets to inform its members of the death of Norman Stengel, one of the early organizers of the Los Angeles area AGMA group, as well as a former member of the National Board of Governors and a member of the Los Angeles Local Executive Committee.

The Board of Governors of AGMA forwarded the following resolution to the widow of Norman Stengel:

"BE IT RESOLVED that the Board of Governors of AGMA, its officers and its staff express their deepest condolences and sympathy to the wife of the deceased, Norman Stengel, who for many years gave of his time to this organization and contributed so well and with the utmost ability to its development and growth."

Industrial Shows Under Equity

Actors' Equity Association has concluded a Basic Agreement covering Industrial Shows within Equity's jurisdiction and we are calling it to the attention of AGMA members who are also members of Actors' Equity. As Angus Duncan, Executive Secretary of AE points out below, your cooperation is very necessary in order to effectively police the Industrial Show field.

To All Members of Equity and Other Branches of the Four A's

"A Basic Agreement covering Industrial Shows within Equity's jurisdiction has been concluded and signed with the major Industrial Show Producers. This Basic Agreement covers all performers engaged for Industrial Shows and all producers of Industrial Shows within Equity's jurisdiction.

Your attention is again called to the letter sent to you on April 5, 1956, covering this matter, and repeat notice is herewith given to all Equity members and members of the other Branches of the Four A's that they may not sign a contract for an Industrial Show within Equity's jurisdiction unless it is an Equity Contract.

Your cooperation is still necessary for effective policing of the Industrial Show field. You are urged to notify Equity immediately upon the offer of any Industrial Show Contract other than a Standard Equity Contract so that Equity may determine whether or not the production is within the Equity jurisdiction. Failure to so notify Equity or acceptance of an engagement in an Industrial Show under Equity's jurisdiction without benefit of an Equity contract will subject the member to disciplinary action.

All franchised agents, agencies and producers are being notified of the Basic Agreement and its terms; and all parties will be held responsible for compliance with the provisions of said Basic Agreement."

Wedding Bells

Christine Hennessey of the Ballet Russe married Renzo Raiss, choreographer of the Opera House in Bremen, Germany, on June 27th. The wedding took place in Providence, Rhode Island, and the happy couple left for Germany the following day.

Questionnaires Needed

This is a reminder that there is still time to return to AGMA's office the income questionnaire sent to all members in March. This questionnaire, which asks for information on the income you have earned in fields under AGMA's jurisdiction during the calendar year 1955, is essential in determining the dues category in which each member belongs.

The Board of Governors has ruled that failure to file the income questionnaire with AGMA will result in automatically raising members' dues obligations to the next highest income bracket. Changes in dues status will take place with the quarter beginning August 1, 1956. So it is imperative that you return the questionnaire immediately, if you haven't filed yours with the AGMA office.

* * *

How to Qualify as Active Member

Associate members of AGMA are advised that they can qualify to become active members, and thereby obtain the privilege of voting in the elections, at any time after they have fulfilled the two requirements set forth in the AGMA Constitution:

1) They must have been members of AGMA for one year;

2) They must have appeared in at least twelve performances in fields under AGMA's jurisdiction.

The procedure for being classified as an active member is a simple one: Write to the AGMA office requesting such reclassification. You will know that you have been reclassified when you receive a white membership card, which is used for active members only.

Met Contract Concluded

(Continued from page 1)

give special auditions to the chorus and ballet people who were let out at the end of this season.

(8) Principal artists earning less than \$400 a week or per performance are not required to supply their own wigs. With respect to new productions, principal artists are not required to supply wigs, regardless of the amount of compensation.

Since the contract has not been signed as AGMAZINE went to press, in the next issue, we will set forth all the changes.

BULLETIN . . .

Just as this issue was going to press, Hy Faine, AGMA's National Executive Secretary, who has been on leave of absence in Israel, returned to America. A further story will appear in the next issue of AGMAZINE about Hy's return.

You Should Know This

AGMA has jurisdiction in the United States and 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.

This jurisdiction covers performances whether given by commercial organizations, such as recognized opera companies, dance companies 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.

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.

Ask for an Honorable Withdrawal in writing if you are inactive in AGMA's field, and this will prevent the accumulation of dues.

Go to every union membership meeting in your area and let your views be heard. This is a "must" toward union progress and policy.

Make sure of the standing of any employer before you sign any contract. Check with your AGMA office.

All claims against a producer must be filed within two weeks of the date of violation, in order for AGMA to process your claim.

Dues must be kept up to date.

Offices of AGMA must be notified immediately of any change in your address. We want union information to reach you promptly.

Sign your contracts promptly so they can be processed through the AGMA office.

Managements Under AGMA Agreements

The following companies have negotiated Basic Agreements with AGMA for the 1955-56 season.

AGMA artists may perform only with Producers or Associations listed in these columns. Any violations of this ruling will result in disciplinary action by the Board of Governors.

OPERA

Amato Opera Theatre
American Opera Society, Inc.
Baltimore Civic Opera Co.
Boston Arts Festival
Central City Opera Assn.
Chattanooga Opera Assn.
Chautauqua Institution
Choral Society of Jacksonville
Cincinnati Summer Opera Assn.
Cincinnati Symphony Orchestra
City Center of Music and Drama
Connecticut Opera Assn.
Cosmopolitan Opera Co., San Francisco
Clarence E. Cramer — Opera Festival
Doolittle, James-Greek Theatre Assn.
Empire State Music Festival, Inc.
Florentine Opera Co. of Milwaukee
Fort Worth Opera Assn.
Greater Denver Opera Assn.
Guild Opera Company
Hollywood Bowl Association
Houston Grand Opera Association
Jackson Opera Guild
Kansas City Philharmonic Association
Lawrence Kantor and Pratt, Inc.
Long Island Opera Company, Inc.
Los Angeles Conservatory of Music and Arts
Lyric Theatre of Chicago
Thomas Martin — Evening with Johann Strauss
Metro Lyric Grand Opera Co.
Metropolitan Opera Assn.
Mobile Opera Guild
National Grand Opera Co.
National Negro Opera Foundation, Inc.
New England Opera Theatre, Inc.
New Orleans Opera House Assn.
Northwest Grand Opera Assn.
Opera Guild of Greater Miami
Pacific Opera Co.
Pavone, Father Leonard
Philadelphia Civic Grand Opera Co.
Pittsburgh Opera, Inc.
Albert Rosinger
Salmaggi Opera & Concerts Association
Salmaggi Grand Opera Assn.
San Carlo Opera Company
San Francisco Opera Assn.
Shreveport Civic Opera Association
St. Paul Civic Opera Assn.
Sun State Opera Federation, Tampa
Symphony Society of San Antonio
Tulsa Opera, Inc.
Turnau Opera Players
University of Puerto Rico
University of Utah Theatre
Wichita Symphony Orchestra
Young Artists Bookings Co.

BALLET

Ballet Russe de Monte Carlo
Ballet Theatre
Ruthanna Boris and Frank Hobi Company
Edward Flemming
Carola Goya and Matteo
Jose Greco and Company
Mata and Hari
Lola Montes
National Ballet Guild of Canada
New York City Ballet Company
Sadler's Wells Ballet Company
San Francisco Ballet
Marina Svetlova Dance Group

CHORUS

Bach Aria Group
Concert Choir
Concertmen
De Paur Infantry Chorus
New York Pro Musica Antiqua
Robert Shaw Chorale
Roger Wagner Chorale
Schola Cantorum
Winged Victory Chorus

SYMPHONY ASSOCIATIONS

Little Orchestra Society
Phoenix Theatre
Rhode Island Philharmonic Orchestra
St. Louis Symphony Orchestra
Southern California Symphony Assn.
(Los Angeles Philharmonic)
Stadium Concerts Inc.
Washington Square Association
West Coast Opera Theatre

CONCERT MANAGERMENTS

Jack Adams
113 West 57th Street
New York City 19
Kenneth Allen Associates, Inc.
113 West 57th Street
New York City 19
Laura Arnold
545 Fifth Avenue
New York City 36
Roberta Bailey Concert Management
345 Riverside Drive
New York City
Herbert Barrett
250 West 57th Street
New York City 19
Bel Canto Theatrical Agency
(Marie B. Sullam)
Marie B. Sullam
55 West 42nd Street
New York City
David J. Bethea Theatrical Enterprises
243 West 125 Street
New York City 27
Central Artists Management, Inc.
Frank L. Esternaux Agency
1741 North Ivar Street
Hollywood 28, California
Colbert-LaBerge Concert Management
105 West 55th Street
New York City 19
Columbia Artists Management Inc.
(including Community Concerts)
113 West 57th Street
New York City 19
Giorgio D'Andrea
National Opera Company
1005 Carnegie Hall
New York City 19
De Pace Associates
1270 Sixth Avenue
New York City 20

Elwood Emerick
342 Madison Avenue
New York City 17
Frank L. Esternaux Agency
(Central Artists Management, Inc.)
113 West 57th Street
The Friedberg Management
113 West 57th Street
New York City 19
Sylvia Hahlo Theatrical Agency
113 West 57th Street
New York City 19
Hans J. Hofmann
200 West 58th Street
New York City 19
Hurok Attractions, Inc.
711 Fifth Avenue
New York City 22
Inter-Allied Artists Corp.
119 West 57th Street
New York City 19
Robert Lantz, Inc.
666 Fifth Avenue
New York City 12
Lauren-Walden Associates, Inc.
16 West 55th Street
New York City 19
David Libidins
113 West 57th Street
New York City 19
Ludwig Lustig
11 West 42nd Street
New York City 36
Meyer Management Corporation
335 West 49th Street
New York City 19
William Morris Agency
1740 Broadway
New York City 19
Musical Artists
Susan Pimsleur
119 West 57th Street
New York City 19
National Concert and Artists Corp.
711 Fifth Avenue
New York City 22
Emmy Niclas
147 West 55th Street
New York City 19
Ralph A. Rogers Associates
6533 Hollywood Boulevard, #201
Los Angeles 28, California
David W. Rubin
Artists Management Inc.
113 West 57th Street
New York City 19
Felix W. Salmaggi Associates
511 Fifth Avenue
New York City
William L. Stein, Inc.
113 West 57th Street
New York City 19
Vincent Attractions, Inc.
119 West 57th Street
New York City 19
WCB Artists and Concert Management
236 West 55th Street
New York City 19
Roland A. Wilford Associates, Inc.
119 West 57th Street
New York City 19
Carl Yost
789 Madison Avenue
New York City 21

OTHER

Ojai Festival

It's Up To You

As you all know, every member is billed quarterly and a self-addressed envelope is included in the letter to facilitate and expedite the collection of dues. Unfortunately, too many members do not take advantage of this billing service but leave it to AGMA to require employers to deduct dues from members' salaries.

Besides creating an undue hardship on employers, AGMA does not favor the

practice of dues deductions because the prompt payment of dues is the duty of every member and AGMA has a right to expect its members to conform to this obligation.

Of course, AGMA realizes that there are times when immediate payment of dues may create a hardship upon a member; it is for such instances that AGMA would like to reserve its right to require an employer to deduct dues from a member's compensation.

AGMA IN ACTION

In presenting bills for new appropriations under the International Exchange Program of the State Department, provisions in bills offered by the House of Representatives and the Senate differed, resulting in a called conference of committee members, for the purpose of compromising the differences. One of the bills called for the prohibition of any use of the monies appropriated for all forms of dance, including ballet.

John Brownlee, AGMA's President, swiftly dispatched the following wire to Representative John J. Rooney, Chairman of the House Appropriations Subcommittee, and to Senator Karl Hayden, Chairman of the Senate Appropriations Committee:

"The Board of Governors of the American Guild of Musical Artists, the labor union which represents performers in the field of ballet, opera, and concerts, at its meeting today (July 17) resolved to strongly urge the Committee to restore the presentation of dance programs abroad and the use of the President's Emergency Fund for International Affairs for such purpose. The appearance of our members with the New York City Ballet Company, Ballet Theatre, Martha Graham Dance Company, and Jose Limon Company in foreign lands has won only the highest praise and approbation for the United States and for the cultural achievements of our nation. Excluding such dance programs would be a terrible blow to United States prestige and the value of cultural interchange with other nations."

AGMA understands that all exclusions in the bills under consideration have been omitted, as a result of the conference; both bills now return to the House and Senate for further action.

Don't Give Away the Only Thing You Have to Sell!

Theatre Authority, Inc., an organization which exists for *your* benefit, has asked us to remind you that it is the clearing agency for Actors' Equity, AFTRA, AGMA, AGVA, Chorus Equity and SAG concerning benefit appearances.

Whatever your position in the entertainment field, you have probably been called upon to perform at a benefit.

Theatre Authority points out that members of the entertainment profession follow their tradition in giving their time and talents gladly and willingly to deserving benefits. All performers realize, however, that controls are necessary to avoid exploitation of their free services for private gain and for unworthy causes. Many times there are too many benefits, resulting in excessive and unfair

demands on many performers.

All of these problems are being met daily. You can help to protect yourself and your fellow performers by a very simple act of cooperation. If you are asked to appear at or to sponsor a benefit of any type, refer the person asking you to participate to THEATRE AUTHORITY, 545 FIFTH AVENUE, NEW YORK CITY. Telephone: MURRAY HILL 2-4215. Tell the person who invited you to give your services that you cannot commit yourself to appear unless and until the affair is cleared by Theatre Authority. This procedure saves you embarrassment and avoids your being subject to pressure. *You must not appear at a benefit that has not been cleared.* This rule has been adopted for the good of all performers.

AMERICAN GUILD OF MUSICAL ARTISTS
247 West 46th Street
New York 36, N. Y.

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