

AGMAZINE

VOLUME VIII, NO. 3

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MARCH, 1956

Elections Upcoming for Treasurer and Board Members

Once again AGMA members everywhere are called upon to exercise their franchise to elect a new officer and members of the Board of Governors. Of the

eight AGMA areas in the United States, two — New Orleans and San Francisco — will not make nominations for Board membership this year, the terms of their

representatives not expiring at this time.

Active members (members in good standing) total 1375. Here is a breakdown of membership in each area:

Area	Active Singers	Active Instrumentalists	Active Stage Directors	Active Choristers	Active Dancers
New York and vicinity	329	40	29	288	141
Philadelphia and vicinity	9	1	0	49	8
Chicago and Mid-West	21	2	3	45	15
New Orleans and South	21	1	0	18	6
San Francisco and vicinity	15	0	1	62	21
Los Angeles and vicinity	87	8	3	53	18
Boston and vicinity	24	4	3	4	4
Pittsburgh and vicinity	4	0	1	37	0
TOTALS	510	56	40	556	213

Officer's Term Expiring

In accordance with the Constitution under which the terms of Officers of the Board of Governors run for two years, the office of Treasurer, currently filled by Jerome Hines, is open for nominations.

Board Members Terms Expiring

Below are set forth the names and category of Board members whose terms of service expire this May:

New York Area

Maria Avellis, chorister; Arthur Backgren, chorister; Herbert Bliss, dancer; Janet Collins, dancer; Eugene Conley, soloist; Marion Giddens, chorister; Stuart Hodes, dancer; Frank Hobi, dancer;

Byron Janis, instrumentalist; Charles Kuestner, chorister; Charles Kullman, soloist; Leon Lishner, soloist; James Smith, dancer; Stanley Zompakos, dancer.

Philadelphia Area

Wynema McKinley Fox, chorister.

Boston Area

Eunice Alberts, soloist.

Pittsburgh Area

Anne S. Kubiak, chorister.

Chicago Area

Gladys La Bedz, chorister.

Los Angeles Area

Henry Reese, soloist.

Nominations in Order

Areas have been advised of the vacancies existing in the areas. Sample petitions, one for the nomination of Treasurer, the other for nomination of Board members, have been sent to all areas.

Eligibility for Voting

Only active members can vote and only members in good standing as of February 1, 1956 are active members. Be sure to keep your membership in good standing so that you will be eligible to vote for your representatives on the Board, and for the national Treasurer.

Circle This Date on Your Calendar

In recognition of the many things which the New York City Center has done for the cultural life of the city, for the promotion of opera and for AGMA artists in general, AGMA has purchased a block of tickets for a performance of "La Boheme" on Sunday afternoon, April 8th.

Remember this date and reserve it so

that you can be "among those present." And don't stop there . . . tell your family and all your friends about it so that they can participate, too. Your presence, and that of your relatives and friends, will help the principal artists, choristers and dancers, and will provide you with a thoroughly enjoyable afternoon.

The tickets are in the orchestra and

in the first part of the balcony (or mezzanine, as it's called in other houses) and you can find out more details by calling the AGMA office.

Be sure to be there — and tell everyone you know about it. The date again: Sunday afternoon, April 8th, at the New York City Center.

Be sure to bring the family!

Hy Notes from Abroad

by Hyman R. Faine
National Executive Secretary

I thought that AGMA members might be interested in learning how a union of musical artists operates in another country. For this reason I visited the Artists Union in Israel and had a long talk with its Secretary, a Dr. Shor.

It is surprising how similar are a number of their problems to AGMA's; on the other hand, some of their solutions and procedures are quite different from ours. For one thing, the membership includes all artists: theater, radio, (there is no TV as yet in Israel), variety, motion pictures, musicians (except jazz orchestras), dancers, conductors, and directors. For another thing, almost all of the permanent theater or dance companies and symphonic orchestras here are cooperatives. This means that the members themselves, through a management committee, run their own affairs and in a large sense are their own employers! A number of these cooperatives do take on additional actors, dancers or musicians as employees, but this number is small and their influence on the affairs of the company is very limited. With the exception of the variety field, there are no commercial employers, since even radio is a government-owned institution.

This fact creates all sorts of problems for the union which has in effect been unable to develop normal union collective agreements between the companies and the artists. In addition, the companies are continuously in economic difficulties and it is more often a problem *whether* performers will be paid rather than *how much* they are to be paid. As to the establishment of other working conditions to which we are accustomed, such as rehearsal hours, length of engagements, etc., these are a long way off.

The other large source of employment is what we would call 'free lancing': appearances at social and public functions as well as on the radio. This field, the union covers by establishing a fee scale which has a minimum and a maximum. Every member signs an agreement with the union agreeing to accept engagements only through the union employment service; violation of this agreement leads to penalties. The union in turn collects the fee and pays to the artist his share, after deducting a small percentage for its services. It also charges the em-

ployer a small fee and will refuse to make artists available to anyone who engages artists other than through its services. In thus being an "agent" for its members, the union, of course, sends only those artists who are requested or recommends someone if there is no specific request. I was told, however, that this does create difficulties among the members and between the union and its members.

Another interesting fact with respect to the Artists Union of Israel is that membership, which now includes 95% of the professional artists, can be gained only by passing a test. There are, for each form of the arts, a committee of seven members plus a representative of the Ministry of Culture and Education and one representative from the parent body of the union, the Histadrut. These committees meet three times a year, and judging by their records, about 75% of the applicants are accepted.

The union, besides protecting the salaries of its members, also collects 13% of the salary from the employer and 3% from the artist, which money goes into a Special Fund from which the members get vacation money as well as special sickness allowances and special emergency needs (provident fund).

In general, I would advise any American artist who wants to come here to check carefully both the background of the impresario and the terms offered. However, many artists are brought by the Israel Philharmonic Orchestra, whose reputation is of the highest, and there are also some managers of unquestioned reliability. There are at the moment no limitations, as far as the union is concerned, on the employment of foreign artists.

The sum of the picture that I have obtained, is of a union, like AGMA, which is beset by many problems in its efforts to organize and help the artists.

AGMAZINE

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SANDRA MUNSELL, *Editor*

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MARCH, 1956

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421 Phelan Building
760 Market Street
EXbrook 2-6990

Philadelphia

EDWARD DAVIS
215 S. Broad Street
Kingsley 5-4310

Los Angeles

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

Help Pass These Bills!

Two bills before the New York State Legislature deserve the vigorous support of every AGMA member. They will provide favorable changes in the Unemployment Insurance Law if they are passed . . . and to a large extent, you can help.

Each bill would reduce the time to qualify for Unemployment Insurance from the present twenty weeks to fifteen weeks, and each would allow qualification by applicants who earn at least \$1,000 in the fifty-two weeks before a claim is filed.

Here's what you can do:

Write to the four men who will have the most to say about this particular legislation. They are:

Senator MacNeil Mitchell
Senator Walter J. Mahoney
Senator John R. Hughes
Assemblyman Frank Carlino

You can address all of them at the State Capitol, Albany, New York.

Write them individual letters . . . these will get more attention than a carbon copy. All you're asked to invest is 12 cents in postage, and a little time.

Write these legislators about what unemployment insurance means to you, what experience you might have had in qualifying for it. Let them know how important it is to you to have these bills passed.

Be sure to refer to the bills by number . . . with all the bills before the Legislature, the numbers of these bills will speedily identify them to the Senator or Assemblyman who reads your letter.

The Senate Bill is Int. No. 290 and Print No. 290, and was introduced by Senator Stanley Bauer. The Assembly Bill is Int. No. 1731 and Print No. 1737, and was offered by Assemblyman Frank Carlino.

An hour of your time, spent writing just four letters, multiplied by that of your fellow AGMA's, might affect legislation in a way which will bring you benefits.

Patricia Brooks is the claimant mentioned in the story, in a recent AGMA-zine, on unemployment insurance cases.

Memo to Managers

The Board of Governors has sent a memorandum to concert managements and managers as a reminder of AGMA's jurisdiction. It is being called to the attention of artists as a reminder that AGMA has jurisdiction over all phases of opera . . . whether in concert form or in a full stage production. These matters are of the utmost concern to each individual artist, in the opera and concert field.

For your guidance, here are excerpts of the major points in the memorandum:

AGMA has jurisdiction over opera performances, whether done in concert or production form.

Engagements for artists in opera must be under the terms of a Basic Agreement, negotiated between the Producer and AGMA.

Artists accepting opera engagements without such an agreement are subject to disciplinary action by the Board of Governors.

"There have been recently more and more engagements of our artists for concert versions of opera, often with symphony orchestras, where some AGMA artists are engaged, and the smaller roles and chorus are usually recruited locally, or only such part of the opera given which involves the AGMA artists. For these, the AGMA artists are engaged through management offices. *The engagement of AGMA artists for such concert versions; or with professional and non-union employees performing without clearance from AGMA, is a violation of membership obligations and AGMA's jurisdictional rights.*"

The memorandum also forcefully reminds managers that allowed commission on opera engagements must be based on performance fees only, and transportation should not be subject to commission charges. AGMA requires that the contract form be used as printed to avoid any misunderstanding on this point, and that the engagement fee be specified separately and apart from transportation costs.

AGMA artists are expected to be responsible for seeing that the points outlined in the memorandum to concert managements and managers are upheld.

Rhode Island Opera Group Unfair

The Board of Governors of AGMA has recently ruled that the Rhode Island Opera Guild be placed on the Unfair List and artists are cautioned not to sign contracts with the Opera Guild or with Maestro Danilo Sciotti, the Artistic Director and President, until members have checked with AGMA officials.

On October 1st, the Rhode Island Opera Guild scheduled a performance of "The Barber of Seville." The performance was cancelled and the artists were not paid.

The matter was taken before the Board of Governors which had earlier asked Maestro Sciotti to either pay the artists or schedule another date for the performance, with the same artists. This has not been done to date.

The Board thereupon ruled that the Opera Guild be placed on the Unfair List until either alternative is satisfied.

Remember . . . do not sign any contracts with this company or with Maestro Sciotti without checking with AGMA.

The Board further ruled that all AGMA solo artists be notified by mail of this addition to the Unfair List.

Drug Plan Report

Drug Plan, Inc. — which was introduced to Guild members by AGMA officials less than a year ago — reports that some 200 members of AGMA appeared at the Plan's offices in New York City during 1955, to purchase drug and sundry items, have doctors' prescriptions filled, buy vitamins, etc.

It is evident from this figure that the service provides members with a most welcome relief from the high cost of medication. It is not possible, unfortunately, to approximate the savings Drug Plan was able to pass on to those members who have taken advantage of this service.

Of further interest to members is the fact that Drug Plan, Inc. is now operating a mail order department and welcomes orders from members who live in other AGMA areas, or from New York residents who are presently on tour.

The offices of Drug Plan, Inc. are located at 220 West 42nd Street, New York City. Take advantage of the savings offered to you through your membership in AGMA by ordering by mail or in person.

Backstage Noises

by Emile Renan

Spring brings out a vagrant impulse in me. And so this issue's column will wander a bit more than usual.



We begin with Polyna Stoska's stranger-than-life, truer-than-fiction yarn about the great violinist who at length completely succumbed to vanity.

After a notable recital, he was particularly impressed with an unusual compliment. "You," quavered an old fan, "are the greatest violinist I have ever heard. I seriously believe that your playing could soothe the savage beasts."

The great violinist modestly demurred.

But as years passed, he became obsessed with the notion. And finally he booked passage to Africa and made his way into the wild jungle. He opened his violin case, rosined his bow and then began to play.

He was just a bit nervous at first but, Lord, how he played. His magnificent best.

Presently some bushes parted and out slithered a fierce black panther, which listened and then lay at the violinist's feet in a purring rapture.

And out came a great elephant, and he, too, listened and remained to worship, his trunk beating out the measures of the music.

So, before long, the great violinist was surrounded by every manner of savage beast, all intent on the playing.

But suddenly there was a chilling roar and out leaped an enormous lion, which gobbled up the great musician in a trice.

Consternation reigned.

The panther wept, the tiger wailed, the elephant howled.

"Why," they blubbered, "WHY did you do this? He was playing so beautifully. WHY, WHY, WHY?"

The king of beasts turned from his repast, cupped one paw behind an ear, and said "Eh?"

* * *

Pride of craft is not limited to violinists, of course. Recently, on one of the TV quiz programs, a matron was told to return the following week in order to try for the \$4,000 question.

To everyone's amazement, the lady declined, because she sang in her church choir and "we have a mission next week."

"Well," replied the M. C., "we'll pay someone to take your place in the choir."

"Oh, no!"

"Why not?"

"Well," was the interesting answer, "you see, I have an alto SOLO next week!"

* * *

And, while on the question-and-answer phase, it is not irrelevant to pass on "Wimi" von Wymetal's Wagnerian anecdote. A famous Swedish "Isolde," large and lusty, was approached by a pedantic university professor shortly after one of her inspired performances.

"Madame G," he requested, "in your opinion, did Wagner — er — intend Tristan and Isolde to — er — to HAVE something doing, if you know what I mean?"

It was a losing day for the University.

The great diva drew her regal self up and made unabashed response: "Herr X, whether Wagner intended, I do not know. But in this special case — YES!"

* * *

One special case evokes another. We all know that. My wife recently visited Dr. Frederick Lehmann, the nose and throat specialist. She brought back a dandy tale.

Dr. Lehmann received a new patient whose hoarseness was fierce. He managed, however, to inform the doctor that he hoped he would not be confined to bed and so miss his recital that evening.

The doctor examined him and then gravely announced that the patient could not possibly perform that night.

"But why?" was the anguished question.

"Yah, your whole apparatus iss ill. No one could bossibly hear you. Your voice will be bractically a visper."

"That's true, doctor, but why should that interfere with my playing the viola?"

* * *

Some years ago, Karl Lau[kotter, then a tenor buffo at the Met, was touring with a production of "Carmen." Night after night, he (as "Remendado") used his papier mache pistol to disarm "Zuniga." After nine weeks of this, the pistol barrel suddenly wilted, as it was pointed at "Zuniga," and fell off.

"Lauffy" was most resourceful. Instead of his usual lines of English dialogue, he improvised the following magnificent passage.

"For Gott's sake, Captain, shtand shtill. So maybe I kent shoot you no more but I'm varning you: vun move und I beat your prains out mit der barrel!"

* * *

That's all for this issue. Thanks for your contributions. Keep them coming.

New York Meeting

A general membership meeting was held in New York City on January 13th, at which, most regrettably, only some seventy-five members appeared. We applauded them for thereby demonstrating their keen interest in AGMA and in the problems of their own and other fields.

Acting National Executive Secretary Morton Becker reported that the impasse reached in negotiations with the Philharmonic Society of New York still obtains; AGMA is continuing to make all attempts to secure a favorable agreement with the Society, to obtain employment for Guild choristers.

"Morty" Becker reported also that the committees and shops at the Met are meeting to formulate proposals for the forthcoming negotiations with the Met, the present contract ending June 30th of this year.

Howard Laramy reported on the gains achieved in the contract with the City Center; the Opera Basic Agreement with that organization was arrived at during the fall season and details of the new benefits were reported in full in the last issue of AGMAZine.

Murray Bilmes discussed the forthcoming Ballet Basic Agreement, the present one expiring on August 31st of this year. Various companies have met to formulate new proposals; many of the issues proposed deal with the problem of bus transportation.

Murray Bilmes also reported on the AGMA Life Insurance program. There were eight deaths during the second year of the institution of the Group Plan. A dividend of approximately \$3,000, received by AGMA, caused the Board of Governors to set up a Commission to study the disposition of this sum. The premium for the third year has gone to the highest it has ever been — eighty-nine cents per month per member. There has also been an increase in the number of deaths and in the average age of the membership.

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.

Each AGMA member is advised to check with the AGMA office before signing a contract with any producer.

OPERA

Amato Opera Theatre
American Opera Society, Inc.
Baltimore Civic Opera Co.
Central City Opera Assn.
Chattanooga Opera Assn.
Chautauqua Institution
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.
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
Metro Lyric Grand Opera Co.
Metropolitan Opera Assn.
Minneapolis Symphony Orchestra
Mobile Opera Guild
National Grand Opera Co.
National Negro Opera Foundation, Inc.
National Symphony Orchestra
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.
Salmaggi Grand Opera Assn.
San Carlo Opera Company
San Francisco Opera Assn.
Shreveport Civic Opera Association
St. Louis Symphony Orchestra
St. Paul Civic Opera Assn.
Sun State Opera Federation, Tampa
Symphony Society of San Antonio
Tulsa Opera, Inc.
University of Puerto Rico
University of Utah Theatre
Chas. L. Wagner Management
Wheeling Symphony Society
Wichita Symphony Orchestra

BALLET

Carmen Amaya and Company
Antonio and Company
Ballets Espagnols
Ballet Russe de Monte Carlo
Ballet Theatre
Ruthanna Boris and Frank Hobi Company

Dance Theatre Berlin
Alexandra Danilova and Group
Katherine Dunham Company
Escudero and Company
Carola Goya and Matteo
Jose Greco and Company
Azuma Kabuki Dancers
London Festival Ballet
Gertrude Macy (Martha Graham)
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
Yugoslav Folk Ballet (Tanec)

CHORUS

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

SYMPHONY ASSOCIATIONS

Bloomington Normal Symphony Society
Little Orchestra Society
National Symphony Orchestra
Pittsburgh Symphony Orchestra
St. Louis Symphony Orchestra
Southern California Symphony Assn.
(Los Angeles Philharmonic)
Springfield Symphony Orchestra
Stadium Concerts
Syracuse Symphony Orchestra
Toledo Orchestra Assn.

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
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
205 West 57th Street
New York City 19
Columbia Artists Management Inc.
(including Community Concerts)
113 West 57th Street
New York City 19
Giorgio D'Andria
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
11 West 42nd Street
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

OTHERS

Broadway Highlights Company
Marcel Marceau
Norman Chase Enterprises, Inc.
Ojai Festival
Yma Sumac
Ethel Waters

Lee Harris Reports Los Angeles Activity

"Spotlight on Opera," the filmed TV series seen in Los Angeles over KNXT, the local CBS outlet, has featured many AGMA members. Among them are Francis Barnes, Heinz Blankenburg, Howard Chitjian, Lincoln Clarke, Shelia Gayle, Ewan Harbrecht, Jane McGowan, Leonard Morgenthaler, Marni Nixon, Barbara Patton, Beta Popper, Gilbert Russell, Marcella Reale, Joan Spafford, and Dick Wessler.

Dr. Jan Popper, head of the opera department of the University of California in Los Angeles (UCLA) is commentator of this popular program.

The Roger Wagner Chorale is now on a six-weeks tour across the country, including a Carnegie Hall appearance on March 18th. Just prior to their departure, the Chorale performed Berlioz' "Damnation of Faust" with the Los Angeles Philharmonic in two performances late

in February. On their return to Los Angeles, they will again join with the Los Angeles Philharmonic in three performances of the Beethoven Ninth Symphony and the Kodaly "Psalmus Hungaricus" on April 12th, 13th and 16th.

The Educational Opera Company is giving 26 performances this season before High School and Junior College audiences throughout Southern California. John Ford, Executive Director of the Company, says that this, their fifth anniversary year, is one of the most successful they have had. Over the period of five years, they have presented a total of eighty performances of cut versions of the six operas in their repertoire.

When Alfred Wallenstein announced his retirement as Conductor of the Los Angeles Philharmonic, the Los Angeles Area Executive Committee of AGMA passed a resolution, which read in part:

"BE IT RESOLVED that this Committee, speaking for the entire local membership of the American Guild of Musical Artists, sincerely regrets the resignation of Alfred Wallenstein from the conductorship of the Los Angeles Philharmonic Orchestra, hopes that it may look forward to the continuation of the precedents set up by him, and wishes him Godspeed and the greatest success in his future endeavors."

Mr. Wallenstein sent a most gracious letter acknowledging the resolution, saying "It is an honor that I appreciate much more deeply than I could possibly convey here, and one that I shall always remember with affection and pride."

Deceased

AGMA regrets to report the death of Hal Keith, a top Television director, who died in New York City on January 12th, after a short illness. He was the husband of AGMA member Beatrice Tompkins. Our most sincere condolences are extended to Mrs. Keith.

Charles L. Wagner, manager and opera producer who sponsored Mary Garden and who had on his roster many glittering names, died in New York City on February 25th, at the age of 77.

"I am requesting an Honorable Withdrawal effective as of today's date. My dues are fully paid through the end of this month and since I have just become the mommy of a brand new little girl, I do not think I will be doing any singing, except lullabies, for the next few months!"

A Tribute

This is in the nature of a bouquet to a lovely lady, Gladys Swarhout. This past winter, the National Association of Concert Managers held a forum on the question, "Should there be a code of ethics in the concert field?"

Gladys Swarhout appeared at this event, and we want to say a grateful "thank you" for speaking up in behalf of AGMA and for praising it for its accomplishments in the concert field.

The beautiful singer is one of AGMA's charter members and worked valiantly to help get AGMA started. We appreciate very deeply her words to the assembled concert managers.

Glad Tidings

BORN to Jerome Hines and his wife, Lucia Evangelista, singer, their second son, to be called Andrew. The newest Hines arrived in New York City February 18th.

BORN to the Matthew Farruggios, a boy, in New York City February 16th. He is named Matthew John.

BORN to Mrs. Irene Bergauer, of New York City, a daughter.

Mrs. Bergauer is not the first AGMA member to request an Honorable Withdrawal for this reason, but her request was phrased most amusingly. She wrote:

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

RETURN POSTAGE GUARANTEED



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New York, N. Y.