

# AGMAZINE

VOLUME VI, No. 2

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OCTOBER, 1953

## Life Insurance Plan Carries

As a result of the balloting on a referendum to adopt a group life insurance plan for AGMA, the Board of Governors, in response to the will of the membership, has approved the initiation of Plan A, for which the majority voted.

Under Plan A, members' dues will be increased by the cost of the insurance and by the administration of the plan, which cost would come to between \$2.00 and \$2.50 per quarter, depending on the true average age of the membership. Each member is insured under the group plan for \$1,000.

The advantages of Plan A are evident. The insurance is free of income tax, since complete dues payments are tax deductible. Having every member insured results in lower premiums. Under the alternate plan, which offered voluntary coverage, those who desired to take advantage of group life insurance would obviously be paying higher premiums.

Plan A is a convenience to members since one payment takes care of dues

and insurance payments; it also entails a minimum of additional clerical work since only one bill is necessary.

Further, persons who are not eligible for regular types of insurance because of physical defects are nevertheless automatically insured under this new group plan. And, most important, an older person would never be able to obtain this amount of insurance at the cost indicated.

AGMA, its officers and Board view the results of the referendum as a further expression of the democratic foundations and functioning of the Guild. Fundamentally the philosophy of Plan A might be summed up thus: All share alike in the expense of group life insurance in order that all might benefit alike.

Further evidence of the democracy that is our union is the action of the Board, constitutionally empowered to raise dues without membership consent, in polling the membership as to the wishes of the majority.

A summary of the voting follows:

	Yes	No	For Plan A	For Plan B
New York .....	202	33	159	54
Los Angeles .....	33	10	30	5
Philadelphia .....	31	4	29	3
San Francisco .....	28	3	22	5
Chicago .....	11	4	11	0
Pittsburgh .....	12	1	7	5
New Orleans .....	8	2	6	3
TOTALS	325	57	264	75

"Yes" indicates approval of AGMA's adopting a group life insurance plan.

"No" indicates disapproval of the idea.

Differences in the voting totals are obviously accounted for by the fact that many individuals voted for one or the

other plan without checking the "Yes" or "No" spaces on the ballot.

## Notice to Concert Artists

Concert artists are reminded again to check with their AGMA offices before signing a new management contract. The present AGMA-Managers Basic Agreement expires on December 31, 1953 and by AGMA rules, all AGMA members are prohibited from being represented by a manager not in contractual relations with AGMA.

AGMA notified all concert artists by letter on September 24th that management representatives had requested postponement of negotiations for one month in order that management might study the new contract and make counter proposals. AGMA agreed to postpone the meeting with the managers until October 15th.

Representatives of CAMI and NCAC are on record to the effect that the contract submitted to them on September 15th was unworkable. They made a counterproposal offering to renew the present contract *without* the union shop provision and with an *increase* in commission and differential rates.

In view of this attitude and of the fact that over a dozen independent managers have formed the Independent Concert Managers Guild to present a united front to AGMA, it is most important that all members remain united and stand firmly behind AGMA when negotiations begin later this month.

For many years, artists have complained of many aspects of their relationships with managers. AGMA's proposals eliminate many of the abuses which have plagued concert artists in the past. We expect the managers to fight these proposals. AGMA can only achieve a victory for the artists if the artists stand firmly behind AGMA. The strength of AGMA's position in negotiating the new contract is measured by the strong support which the concert artists will give to their Guild.

# HY NOTES

by Hy Faine  
National Executive Secretary

Recently AGMA submitted to the United States Treasury Department and to the House Committee on Ways and Means, a memorandum on the effect the Federal Tax Laws have upon the "progress and development of the arts in America and upon the welfare of the performing artists." This memorandum was the work of a committee under the able leadership of Blanche Thebom, and consisted of vocal soloists, instrumentalists, dancers and choristers as well as our attorney, Jack London, and myself.

This problem is a most serious one and has received insufficient recognition from governmental officials. It is well known that a tax policy can burden or encourage the development of any field of endeavor. And because art and artists are usually the most neglected and unappreciated group in the United States, little has been done to adjust the tax policy to the artist's problem. As the Committee noted, "in almost every country but the United States, the arts are subsidized to a considerable extent either by direct funds from the Government or by favorable treatment tax-wise and otherwise to performers in the arts." While the Committee did not urge subsidization, it did point out that "the government should take a very real interest in the development of talented youth and in the encouragement of artists who have already proved their accomplishments." It also stressed the point that "in the world today American culture . . . is an instrument of foreign policy of which the government should avail itself in order to win more respect and admiration for this country throughout the world."

Having established the general elements of this problem the memorandum then pointed out the long years of training, the heavy expenses to prepare for a career (as is so well known to AGMA members), the short duration of the artist's physical assets and length of career.

To meet this situation, four recommendations were made:

1. Permit the performing artist "to compute his tax on the basis of average earnings over a period of years rather than on his actual earnings for each individual year. In this manner, the performer would be in a tax bracket which would more properly reflect the share of the tax burden he should be required to bear."

2. Passage of a bill such as the Jen-

kins-Keogh Bill which would "make it possible for the performer to contribute up to 10% of his annual income to a restricted annuity retirement fund" which contribution would be tax deductible in the year of contribution but taxable after retirement.

3. Permitting artists to spread the cost of their career preparation over the years of their earnings in the same way Congress has permitted others who possess "natural resources" to spread their costs on the ground of depreciation of such resources.

4. Allowing artists, as businessmen are permitted, to carry over the artist's cost of maintaining his artistic ability from a year of low earnings to a year of high income.

The memorandum also suggested that the internal Revenue and Treasury Department Regulations be so interpreted and applied that:

a. Coaching expenses or lessons of this sort be deductible as an ordinary and necessary business expense.

b. Physical alteration such as plastic

surgery, dental alteration, etc. be allowed as business expenses rather than as medical expenses, which may already have exceeded the allowable 5% of income.

c. Deduction for costumes be broadly interpreted since their use is limited and they are not adaptable to private or personal use.

I am sure that there are other problems, as well as other possible solutions. In any case, the artists' grievances are now before the proper authorities. Indications have been received that the representatives of the Treasury Department view this question sympathetically and have said that the "actors and artists certainly have a problem from their concentrated period of earnings . . . Perhaps we can find some special way of dealing with these hardship cases."

I might add that the more Congressmen hear of this problem, the more likely it is that ultimately a system of tax laws fair to performing artists will be adopted. Write your Congressman in your own way and tell him what this means to you as a citizen and a taxpayer.

## AGMAZINE

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SANDRA MUNSELL, *Editor*

VOLUME VI, NO. 2

OCTOBER, 1953

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# Opera Workshop Committee Report

On September 7, the Board of Governors established as a permanent committee the group it appointed on July 27 to survey the field roughly designated as "opera workshops." Information had reached the Board that AGMA members in the early professional stage were singing with non-AGMA operatic groups; these groups were not regular commercial opera companies but neither were they strictly amateur.

It was the Board's desire to clarify the motives of singers appearing with such non-AGMA groups and to have a general appraisal of the "workshop" situation, which led to the appointing of the original committee. Members appointed were Elizabeth Hoepfel, Betty Stone, Charles Kuestner, Howard Shaw, John Trehy, Carlton Gauld, Maurice Kostroff and Lloyd Harris, with Howard Laramy, Assistant to the National Executive Secretary. With the exception of Mr. Kostroff, who was absent from the city, all of the committee participated in a series of 3 meetings between July 27 and September 7.

The Committee found the widest variety in the groups it undertook to study. From the outset, it was recognized that colleges and universities, where music is one of several branches of education, and where the student body is at undergraduate level, presented no problem. Nor did the large music schools and conservatories enter into consideration. It is conceivable that colleges and music schools might evolve activity which might come under AGMA jurisdiction but such has not been the case thus far.

AGMA's problem with workshops seems to be concentrated largely in what might be termed "experience outlets." Of the singers questioned by committee members, all asserted that experience was their chief reason for singing with a non-AGMA group. Experience might mean many things . . . the chance to sing with a full cast, to rehearse a mise-en-scene, to essay a foreign language, to learn makeup, to prove one's voice, to sing before audiences . . . but in every case it signified something to the singer that he could not learn from a book or in a studio or by observation.

The vast number of singers, who are funneled into New York each year look about for study and employment. Professional engagements fall to a few and the balance—the majority—are left to shift for themselves. They continue to study and, in sharpening the tools of

their trade, find their way into one of the workshop groups.

The appellation "opera workshop" is a very loose one, applied to all kinds of production units. Their offerings run a full gamut from the most modest concert performances in settlement houses to full-fledged performances with choruses and scenery. As in the case of college and conservatory workshops, the Committee was of the opinion that AGMA had no jurisdiction over such performances when all the singers were non-professionals and bona fide students of the person or group presenting the performances. But participation by AGMA members in these performances is another matter.

AGMA has many duties towards its members and towards people who employ them professionally. In weighing the value of the workshop appearances to its members, the Guild is obligated to determine whether that singer—a professional, be it remembered—is being exploited. The singer is either paying a fee or contributing his services in return for a certain amount of training, rehearsal and public appearance. It is in the balancing of benefits derived against tuition paid that the question of professional advantage is answered. Obviously AGMA members who sing with non-AGMA groups consider it to their advantage to do so, even at the price of disciplinary action if the Board of Governors so decides. They must decide, as they see it, between artistic stagnation and union discipline. Among the singers questioned, there seemed no desire to flaunt AGMA rules from mere bravado but there was a desperate need to remain active. Incidentally, a number of singers were of the understanding that an Honorable Withdrawal card exempted them from following union procedure which, of course, is an error.

The union must, in the opinion of the Committee, determine if the participation of its members in student performances, as students, will affect the commercial field. It would be ridiculous to allow student performances to compete with the very employers for whom such performances are theoretically preparing their students.

One phenomenon which the Committee noted was that employment opportunities in the middle and low-priced opera field have diminished greatly in the last decade; in the thirties, numerous companies existed which, if finan-

cially shaky and artistically mediocre, at least kept the singer active in his profession. During the war, the star system permeated the entire structure of opera production, and popular-priced at least kept the singer active in his profession where experience is considered a great advantage, the emergence of the workshop, therefore, has considerable significance.

Among other questions considered by the Committee was the matter of misrepresentation in advertising and publicity by which some groups indicate they are full professional companies, resulting in damage to regular employers with whom AGMA has basic agree-

*(Continued on page 5)*

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## Deceased

Gaetano Merola, whose life was devoted to the cause of music and opera in America, died suddenly on August 30th while conducting in San Francisco. AGMA officially expressed its deep condolences to Mrs. Merola and to Robert Watt Miller, President of the San Francisco Opera Association, at the passing of this noted musician.

\* \* \*

Donald Richards, singer, familiar to both Broadway and TV audiences, lost his life in an automobile accident in New Jersey in September. He is best remembered for his outstanding success as the leading singer in "Finian's Rainbow." His fellow-members in AGMA express their deepest sympathies to his family and host of friends.

\* \* \*

AGMA was saddened to learn of the passing of Eloi Grimard, chorister, who died in New York City on October 5th. The distinguished singer had appeared with famous opera companies throughout the country, including the Metropolitan, Cincinnati, Philadelphia, San Carlo companies. He has been a member of the Board of Governors of AGMA in past years and active on many committees.

\* \* \*

Word has reached AGMA of the death of Virgilio Lazzari who passed away in Italy on October 1st. The basso was for many years at the Metropolitan and had a long and eventful career in music in this country. AGMA wishes to express its regret at the passing of a colleague.

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# Gains Mark New City Center Contract

Negotiations completed recently for a new City Center opera contract reveal some notable gains over the previous agreement. For clarity and quick reference, these are grouped in this order: general gains, gains for principals, dancers, choristers.

## General

An increase of fifty cents each for breakfast, lunch and dinner during train travel.

Engagement of artists only through managers who have signed agreements with AGMA.

Spread between performance and rehearsal increased to 11½ hours in the first half of the season; 12 hours in the second half.

A cost of living clause which works both ways—an increase in compensation if the Consumers' Price Index rises and a decrease if it falls.

Tour outside the United States to be under an AGMA contract.

## Principals

*Wigs*—to be furnished to principals receiving less than \$200 weekly or less than \$125 for a single performance.

*Cleaning of Costumes*—to be done at the request of the artist for each of his performances if he has not worn costume in preceding performance.

*Roles covered*—to be considered in determining majority of roles for purpose of classification.

*"A" and "B" roles*—to be considered leading roles.

*Apprentice Stage Director or Stage Manager*—Compensation increased from \$65.00 to \$75.00 in city of origination; from \$85.00 to \$100.00 outside of city of origination.

*Single Performance Minimums*—up to \$5.00 increase in and outside of city of origination.

*Weekly Minimums*—Some leading singers—an increase of \$3.00 in city of origination, \$4.00 outside of city of origination. *Comprimario* singers—an

increase of \$8.00 in and \$6.00 outside the city of origination. Solo dancers—an increase of \$25.00 in city of origination; \$30.00 outside.

*Out of Town Performances*—10% increase in compensation if average box-office in a city is \$8,000 or more per performance.

*Advance Notice*—must be given of roles to be sung or covered. If such notice is not given, the artist is free to accept other engagements. If the artist is assigned and does not sing, he is paid. If an artist engaged on a weekly basis is required to cover, it shall be counted as one of his performances. If he sings the role he is covering, he either is paid or this is counted as one of his weekly performances.

*Advance notice of Rehearsal*—Three days is required.

*Rehearsal during Performance*—is forbidden except at the artist's request.

*Time Off During Rehearsal*—One-half hour after each 3 hours of rehearsal.

*Availability on Tour*—No more than two days prior to artist's first performance in each city.

*Rehearsal Week Compensation*—Weekly or single performance artists singing roles for the first time may be required by the Employer to rehearse within the two weeks immediately preceding each of the Fall or Spring Seasons, in which case the 1st week of rehearsal shall be compensated at \$35.00 for weekly artists receiving \$175.00 or less, and at the rate of \$1.00 per hour for single performance artists receiving \$100.00 or less. The second week of rehearsal shall be without compensation for both weekly and single performance artists.

*Rehearsal — Single Performance*—For roles already sung, the free hours are reduced from 12 to 10.

*Free Day*—One day off in a rehearsal or performance week shall be given to weekly and single performance artists.

*Program Listing*—The word "comprimario" shall be eliminated in program listings.

## Dancers

*Term of Contract*—Contract shall be for one season (the first) and dancer shall then be offered contracts of employment for a minimum of two complete successive seasons.

*Weekly Compensation*—An increase from \$61.50 to \$68.00 in city of origination; an increase from \$77.00 to \$85.00 outside the city of origination.

*Rehearsal Span*—6 hours within a spread of 10.

*Minimum Rehearsal Call*—Increased from 1 hour to 2.

*Taking of Pictures*—After performance—dancer shall be compensated at the rate of \$1.00 per hour. During day, such time is counted as rehearsal time.

*Costume Fittings*—1st hour free; after that, compensation shall be at the rate of \$1.00 per hour.

*Rehearsal on Free Day*—If Employer rehearses any dancer on his free day, minimum call shall be for 3 hours, compensation shall be \$4.00 regardless of whether dancer rehearses 3 hours or not; for any hours above 3, compensation shall be \$2.00 per hour. If dancer is required to rehearse on his off day while company is on tour, minimum call shall be for 2 hours, compensation \$4.00 for such 2 hours, irrespective of the time actually rehearsed. All additional hours above minimum call shall be compensated at the rate of \$2.00 per hour.

*Single Performance Rates*—Increased from \$12.50 to \$13.50 in city of origination; raised from \$15.50 to \$17.00 outside the city of origination.

*Rehearsal Weeks Compensation*—Increased from \$30.75 to \$34.00 per week.

## Choristers

*Weekly Compensation*—Increased from \$71.50 to \$75.00 in city of origination; from \$97.50 to \$105.00 outside the city of origination.

*Free Rehearsal*—The new contract omits 6 hours free rehearsal time in 1st

## City Center Contract

half of the season, and substitutes 4 hours free rehearsal time for "dark nights" in 1st half of season, 3 hours for "dark nights" in second half. After that, rate is \$1.00 per hour.

*Rehearsal Call*—Except for final dress rehearsal, all time beyond the original call shall be at the rate of \$1.00 per hour.

*Single Performance*—Increased from \$12.50 to \$13.00 in city of origination; from \$16.50 raised to \$17.00 outside the city of origination.

*Guaranteed Rehearsal Weeks*—Raised from 2 weeks to 3 weeks.

*Rehearsal Week Salary*—Increased from \$38.50 to \$39.00.

*Instruction Period*—Pre-season instruction period for "new" choristers reduced from 45 hours to 30 hours, to be spread over a period of 2 (formerly 3) weeks. For "regular" choristers, the pre-instruction period of 60 hours in 3 weeks is reduced to 50 hours in 2 weeks.

*Guaranteed Employment*—A total of 13 weeks' employment is guaranteed choristers, with no less than 10 weeks in New York City.

*Pre-Tour Sustenance*—Increased from \$5.00 to \$7.00 per day, plus 2 hours free rehearsal.

*Post-Tour Sustenance* — Increased from \$5.00 to \$7.00 per day.

*Free Day*—Except on tour, Chorister will be given 1 free day in every seven days, with no more than a 10 day spread.

### Chorus and Ballet

*Lay Off Week*—Increased from \$45.00 to \$50.00 per week.

*Sick Leave*—2 days in six weeks, instead of the former provision of 1 day in 4 weeks.

Copies of the New York City Opera Co. Basic Agreement are available to members at the AGMA office.

## News from Los Angeles

AGMA singers, dancers and instrumentalists had their largest summer's employment in years in the Los Angeles area.

The Hollywood Bowl presented over 30 AGMA soloists, whose earnings approximated \$21,000. It was gratifying that many of the artists were from the Los Angeles area. Six programs utilized choruses of 40 AGMA members, providing jobs to 72 members; this accounted for a payroll of over \$9,000.

The Greek Theatre presented 4 weeks of ballet and 4 weeks of opera, all under AGMA jurisdiction. Here, too, many local artists were engaged.

The early summer European tour of the Robert Wagner Chorale was eminently successful and did much to further the prestige of Southern California music throughout England and the Continent.

Several AGMA soloists appeared this summer with the San Diego Symphony.

The Concert Opera and Repertory

Company presented performances of two operas in Santa Barbara in July and August; several of our local artists participated in other events of the Santa Barbara Music Festival.

In its tour of California, the Fujiwara Opera Company carried five AGMA members for the performances of American roles in "Madame Butterfly."

Since the first of the year, the Los Angeles office has taken in over 50 new members, and everyone at the last general membership meeting was pleased that so many of them appeared and took an interest in the affairs of AGMA.

—LEE HARRIS

Los Angeles Regional  
Representative

*(Editor's Note: AGMAZINE would like to have reports of the activities of other areas. Let us know your activities. Write to AGMAZINE at 247 West 46 Street, New York City 22.)*

## Opera Workshop Report

*(Continued from page 3)*

ments. The financing of workshops also came in for discussion. Some operate on tuition fees plus paid admissions to the performances; others operate on tuition fees and voluntary contributions by the audience; others are completely cooperative.

On September 7 the temporary committee reported back to the Board of Governors that, in its opinion, AGMA members should be allowed to participate in workshop performances, without prejudice, provided that: the appearances have been cleared with the union; that evidence of artistic advantage to the singer has been shown to AGMA's satisfaction; that the producing group pledges itself not to misrepresent its status by claiming to be a professional opera company; that the producing group identifies itself in its publicity, advertising and program as a school or workshop; that if the producing group ever accepts paid engagements on a professional basis, it must sign a full AGMA basic agreement.

The Board of Governors, on receiving the temporary committee's report,

approved it and appointed the personnel of the temporary committee to act as a permanent Workshop Committee. The Board enjoined the Committee to judge each production group on its own merits. It is the earnest wish of the Board of Governors that members who wish to appear with workshop groups be accorded this opportunity to improve their professional capacities.

*It is requested, therefore, that when an appearance is contemplated, the singer communicate with Howard Laramy at AGMA who will take steps to arrange a friendly agreement between the union and the workshop.*

*Failure to go through these proper formalities may lead to the type of disciplinary action which the Board, heretofore, has avoided. Repeated neglect might lead the Board to reconsider its findings.*

The Workshop Committee hopes that frankness on the part of all parties concerned will develop a situation advantageous to the younger singers of AGMA who still need to try their wings. It welcomes suggestions.

# Constitutional Changes Voted

The proposed changes in AGMA's constitution, which were detailed in a notice sent to all members together with a ballot, will be made in accordance with the wishes of the majority. A study of the results of the referendum indicates the membership's approval of the following constitutional changes: Article III, Section I (Classifications of Members): All solo artists, choristers and dancers shall be eligible as Active Members in their individual categories provided they have appeared in not less than *twelve* performances within the jurisdiction of the Guild and provided they have been Associate Members for at least one year.

The former requirement was for at least twenty-five performances; the new provision in AGMA's constitution reduces this number to twelve.

Article V, Section II: (Nominations and Elections for the Board of Governors): The requirement, previous to the voting, was for one Board Member for every 25 members. The changes incorporated in the Constitution specify that the number of Board members that each geographic area shall be entitled to will be determined on the basis of one Board member for the first 12 active members in each professional category and one Board member for every 25 active members in each professional category thereafter.

Following is a summary of the voting:

	Article III, Section I		Article V, Section II	
	Yes	No	Yes	No
New York .....	128	23	131	15
Los Angeles .....	27	2	27	1
Philadelphia .....	31	0	32	0
San Francisco .....	13	0	13	0
Chicago .....	9	1	9	1
Pittsburgh .....	6	1	7	0
New Orleans .....	4	1	4	1
<b>TOTALS</b>	<b>208</b>	<b>28</b>	<b>223</b>	<b>18</b>

# New Rates in Dance MBA

Application of the cost-of-living clause in the Basic Agreement for Ballet Companies has resulted in an increase in compensation provided in those agreements, by 5.25%. The new rates are as follows:

Dancers (performance weeks)	\$ 87.50
Dancers (rehearsal weeks)	47.00
Dancers (acting as ass't. stage managers) an additional	29.50
Stage Managers	158.00
Assistant Stage Managers	105.00
Single Performances (in city of origination)	26.25

Single Performances (outside city of origination)	33.50
Singing and Speaking Roles (additional per performance)	11.50
Sustenance (per day)	8.50
Travel Pay (per day)	5.75
Overtime (per hour)	1.65
Overtime Penalty Rates: \$4.35 rate	4.50
2.75 rate	2.90
2.20 rate	2.30

All signatories to the Ballet Basic Agreement have been notified of the new rates and of the fact that these new rates are now incorporated into the Basic Agreement.

## Notice!

Members are reminded that they must notify the AGMA office of any change of address. Notices of meetings, AGMA-zine, special announcements and other

communications go to members at the addresses on file at AGMA's office. Mail which is returned to the AGMA office because of failure of members to record their new addresses with AGMA is a waste of time and money!

# New Board Members Chosen

Three new AGMANS have been appointed by the Board of Governors to Board posts, to fill out the remainder of the terms of three Board members who have resigned.



Emile Renan has been appointed to take the place of Felix Knight, also representing soloists in the New York area. Mr. Renan has been a member of AGMA for nine years; he is a past member of the Board of Governors and has served on the City Center Negotiating Committee. He is an AGMA delegate at the City Center Opera Company.

Frank Valentino has been appointed to replace Richard Tucker, in the soloist representation for the New York City area. Mr. Valentino has been a member of the Metropolitan Opera Company for the past twelve years and is familiar with the problems of artists in the field he represents.



With the resignation of Violet Kaufman, Norman Stengel has been appointed to replace her, as chorus representative, Los Angeles area. Following successes with many musical shows, Mr. Stengel moved to California where he has been a fixture in the bass section of opera productions in Southern California. He has done much ensemble work in motion pictures and radio.

# Congratulations

... to Mr. and Mrs. Alvin Eisenstein on the birth of a daughter, Enid Rosalinde. Mrs. Eisenstein, the former Rebe Colman, is an AGMA soloist.

... to Mr. and Mrs. Peter Paul Fuchs, whose new daughter, Debora Diane, arrived in August. Mrs. Fuchs, as Elissa Minet, danced with the Metropolitan Opera ballet and was formerly a member of AGMA's Board of Governors.

# Managements Under AGMA Agreements

The following companies have negotiated Basic Agreements with AGMA for the 1952-1953 season.

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

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

*Names marked with \*\* indicate new additions to list of management under AGMA agreements.*

## OPERA

- American Chamber Opera
- Atlanta Opera Co.
- Baltimore Civic Opera
- Cafarelli Opera Group
- Central City Opera Assn.
- Chattanooga Civic Opera Assn.
- Chautauqua Institution
- Cincinnati Summer Opera Assn.
- City Center of Music and Drama
- Connecticut Opera Assn.
- Delaware Philharmonic Opera Society
- Educational Opera Assn., Inc.
- Florentine Opera Co. of Milwaukee
- Fort Worth Opera Assn.
- Nino Ghio, Culver City Guild Opera Co.
- Hollywood Bowl Opera Co.
- Johnstown Opera Guild
- \*\*La Scala Grand Opera Assn.
- Lemonade Opera Co., Inc.
- Los Angeles Conservatory of Music and Arts
- \*\*Lyric Theatre of Chicago
- Metro Lyric Grand Opera Co.
- Metropolitan Opera Assn.
- J. H. Meyer
- Mobile Opera Guild
- National Grand Opera Co.
- New England Opera Co.
- New England Opera Theatre, Inc.
- New Orleans Opera House Assn.
- \*\*New Pacific Opera Co.
- New York Youth Concerts Inc.
- Northwest Grand Opera Assn.
- Old Sturbridge Village Inc.
- Old Timers Symphony
- Opera Guild of Miami
- Pacific Opera Co.
- Philadelphia Civic Grand Opera Co.
- Philadelphia La Scala Opera Co.
- Pittsburgh Opera Co.
- Popular Price Grand Opera Co.
- \*\*Portland (Ore.) Civic Opera Assn.
- Rhode Island Opera Guild
- Rosinger Opera and Operatic Guild
- San Francisco Opera Assn.
- Scarsone Opera Co.
- Shreveport Civic Opera Co.
- \*\*Tulsa Opera, Inc.
- Vincent Sorey Opera Co.
- St. Paul Civic Opera Assn.
- University of Southern California
- University of Utah Theatre
- Chas. L. Wagner Management

## BALLET

- Ana Maria Spanish Ballet
- Ballet Russe de Monte Carlo Concert Co.
- Ballet Theatre Foundation
- City Center of Music and Drama
- Agnes DeMille Dance Theatre
- Jose Greco and his Spanish Ballet
- Hollywood Negro Ballet
- Jacob's Pillow Dance Festival
- Mata and Hari
- Georges Milenoff Ballet
- New Dance Group Presentations
- Royal Winnipeg Ballet
- Sadler's Wells Ballet
- Slavenska-Franklin Ballet
- San Francisco Ballet
- Marina Svetlova Ballet

## CHORUS

- \*\*American Album of Familiar Music
- Bach Aria Group
- Choral Art Society
- The Concert Choir
- Concert Theatre — Shaw Chorale
- DePaur Infantry Chorus
- \*\*Immortal Musicals
- Jacer Productions
- Jaroff Male Chorus
- Lauritz Melchior Show
- \*\*Musical Americana
- \*\*New York Pro Musica Antiqua
- Schola Cantorum of New York
- \*\*Vinaver Symphonic Voices
- Fred Waring's Festival of Song

## SYMPHONY ASSOCIATIONS

- \*\*Buffalo Philharmonic Orchestra Society
- Kansas City Philharmonic
- Little Orchestra Society
- New York Philharmonic
- Robin Hood Dell Co.
- Stadium Concerts
- Symphony Society of San Antonio
- \*\*Tulsa Symphony Orchestra

## CONCERT MANAGEMENT

- Jack Adams & Co.
- 11 West 42nd St., N.Y.C.
- Kenneth Allen Associates
- 113 West 57 Street, N.Y.C.
- Laura Arnold
- 545 Fifth Avenue, N.Y.C.
- Dick Campbell Concerts, Inc.
- 81 East 125th St., N.Y.C.
- Deborah Coleman
- 1740 Broadway, N.Y.C.
- Columbia Artists Management, Inc.
- Community Concert Service
- 113 West 57th St., N.Y.C.
- Horace Parmelee for CAMI
- Ward French for Community

Consolidated Concerts Corp.  
30 Rockefeller Plaza, N.Y.C.  
Charles E. Green

Giorgio D'Andria  
1005 Carnegie Hall  
57th St. and 7th Ave., N.Y.C.

Wilfrid L. Davis  
62 West 91st Street, N.Y.C.

De Pace Associates  
1270 Sixth Avenue, N.Y.C.

Fortune Gallo  
1697 Broadway, N.Y.C.

General Artists Concert Bureau, Inc.  
1270 Sixth Avenue, N.Y.C.

Sylvia Hahlo Theatrical Agency  
113 West 57th St., N.Y.C.

Dolores Hayward Concert Mgt.  
113 West 57th St., N.Y.C.

Hans J. Hofman  
55 West 42nd Street, N.Y.C.

Hurok Attractions, Inc.  
711 Fifth Avenue, N.Y.C.

International Artists Corp.  
420 Madison Ave., N.Y.C.

Berenece Kazounoff, Inc.  
119 West 57th Street

Ludwig Lustig  
11 West 42nd St., N.Y.C.

J. H. Meyer  
119 West 57th Street, N.Y.C.

Wm. Morris Agency, Inc.  
1740 Broadway, N.Y.C.

National Concert & Artists Corp.  
Civic Concert Service  
711 Fifth Avenue, N.Y.C.  
Marks Levine for NCAC.  
O. Bortorff for Civic

Emmy Niclas  
Hotel Wellington, N.Y.C.

David W. Rubin Artists Mgt.  
113 West 57th St., N.Y.C.

William L. Stein, Inc.  
113 West 57th St., N.Y.C.

J. J. Vincent  
119 West 57th Street, N.Y.C.

Charles L. Wagner Management, Inc.  
511 Fifth Avenue, N.Y.C.

Martin Wagner  
Bank of America Building  
Sunset & Clark Avenues  
Hollywood, California

WCB Artists & Concert Mgt.  
236 West 55th Street, N.Y.C.  
J. A. Bollew, Director

Ronald Wilford Associates  
119 West 57th St., N.Y.C.

Carl Yost  
789 Madison Avenue, N.Y.C.

# Dues Reclassified

It is very disheartening to AGMA's Board and to its officers and executives to find such a sparse response from the membership when it is asked to make a simple reply to a questionnaire, the results of which are basic to the running of the Guild.

A case in point is the letter sent out by AGMA's Financial Secretary to the entire membership, *dated June 2nd*, advising that AGMA's Constitution and By-Laws require every member to file a report with the National Office indicating gross income earned in fields under AGMA's jurisdiction during the past calendar year. This information is essential in order that members be placed in the appropriate dues category.

Members were asked to fill in a schedule, attached to the letter, and return it by June 30th. It is regrettable to have to report that, as we go to press, only about 35% of the membership has replied to this request.

Relating the dues a member pays to his Guild to his gross annual income is

certainly the fairest method of determining dues. The annual classification system gives a member an opportunity to be placed in his proper dues classification.

As we stated in the letter of June 2nd, any member who did not return the dues classification schedule by the date requested—June 30th—will automatically be placed in the next higher dues category and billed accordingly for the following year.

The Board has adopted this rule and it is being enforced. If any member has a legitimate excuse for his failure to return the schedule, the Board of Governors will consider his explanation.

It is obvious that AGMA members need to take more seriously their responsibilities to their Guild. The administration of a union is a sufficiently complex job, without having added to it the indifference of members to matters of official business which affect their livelihood.

# Suspensions

*For Non-Payment of Dues  
as of August 1, 1953 Quarter*

Ahdar, David  
Basuino, Alton  
Belous, Irene M.  
Berholter, Howard  
Blazer, Walter  
Caselotti, Louise  
Danforth, Daniel M.  
DeToro, Helen  
Dishongh, Jefferson B.  
Egen, Dorothy M.  
Farrell, Richard  
Fokine, Vitale  
Ford, Lewis  
Gardner, June  
Girard, Aaron  
Hedges, Clarissa  
Hobby, Charles M.  
Hunziker, Beverly  
Jalbert, Jean  
Kaufflin, Jack  
Kirkpatrick, William  
Kuhn, Anna Marie  
Lazowski, Jerzy  
Lopez, Carmen  
Mascaro, Anthony  
McCloskey, Stella  
McPherson, Stella  
Merolla, Aida  
Milly, Joseph C.  
Minutillo, Anthony  
Mitchum, John N.  
Morilla, Juan  
Motto, Thomas R.  
Nirelli, Agatha  
Pallatti, Clara  
Peruyera, Jose  
Rocca, Louis  
Sakarian, Sam S.  
Segrove, Daniel  
Smith, George R.  
Sved, Alexander  
Verdak, George  
Wagner, Roger  
Walker, Ardyth  
Waltz, John P.  
Wolski, William  
Worthington, Floyd G.

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New York 36, N. Y.

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