

AGMAZINE

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HOWARD M. LARAMY
Editor

Ring Out The Old, Ring In The New!

Another holiday season is here. The AGMA office staff wishes to extend the best of the season's greetings to all AGMA members with a sincere wish that in 1951 all AGMA artists will enjoy greater success with ever widening avenues for employment.

The editor of AGMAZINE wishes to express his regret to the membership for the delay in the publication of AGMAZINE which contains informational material of the proceedings of the Convention as well as other facts of interest to AGMA artists.

The Convention had been well-planned and the subjects on the agenda were discussed fully with resulting recommendations to the Board of Governors for approval or rejection.

The delegates came to their duties fully prepared and with a sense of responsibility, applied themselves to their tasks with enthusiasm and zest, much was accomplished in the time allotted. Many of the items on the agenda were endorsed by the Board of Governors and have been since incorporated into negotiations with producers. Other items toward enlarging the scope of AGMA in opportunity and greater employment for our members are being studied and

activated. We are now faced with a world torn by conflicting ideologies in which the United States along with the other free nations who are members of the United Nations, are committed to a program of rearmament in order to present a stronger array of forces to maintain order and international law in the world.

The challenge of 1951 to the AGMA membership is clear. We must all uphold the position we now have achieved in our jurisdictional field. We must be eager and willing to cooperate in bringing about greater opportunities for our artists as well as lend our individual and concerted efforts toward implementing all programs which AGMA will support in the interests of bringing the cultural inspiration of music to a greater number of the American citizens, who now more than ever, need the cultural uplift derived from such entertainment.

AGMA presently has the talented membership trained to give of their best for the public good and we are ready to negotiate with all producers the conditions for whatever type of performances of the musical arts within our jurisdiction. Here's to the New Year. Ring out the old, ring in the new.

Concert Of The Year

The Maintenance and Welfare Fund of AGMA will be benefited by the gala "Concert of the Year" to be given on Sunday Evening, January 7, 1951 at the Metropolitan Opera House, 8:30 P.M.

Under the chairmanship of Frank Chapman, the Concert Committee is comprised of the following members:

Hyman R. Faine, Sol Hurok, Ward French, James A. Davidson, Marks Levine, Lawrence Evans, O. O. Bottorff, Jack Adams,

Margaret Speaks, Leonard Warren, Lanny Ross, Erno Balogh, Lawrence Tibbett, Felix Knight, Frank Forest, May Savage, Frank D'Elia, Ruggiero Ricci, Thea Dispecker, Jan Pearce, James Melton, Charles Kullman, Frank Chapman, Richard Bonelli, David Libidins, Deems Taylor, Wilfrid Pelletier, Kurt Adler, Eugene Conley, Winifred Heidt, Regina Resnick.

This Committee has been working like eager beavers for the past months to make this concert the best ever given



Elizabeth Schuman, accompanied by Fritz Reiner, in a group of German lieder, a feature of the Concert of the Year.



Lawrence Tibbett, President of AGMA discussing plans for Concert of the Year with Gladys Swarthout, Deems Taylor, George Balanchine and Gyorgy Sandor.

under the AGMA aegis, with world renowned artists, performing for the enjoyment of the music lovers and patrons of New York, as their gesture of generosity to the Maintenance of the Guild, and the Welfare of our artists, who from time to time need assistance from their union.

A total of seventeen famous artists have signified their wish to be a part of such a program, and the opportunity to hear as many artists on one program is a "must" upon everyone's calendar of choice events.

From the Metropolitan Opera Association there will be Robert Merrill, Patrice Munsel, Eugene Conley, Thelma Votipka, Fedora Barbieri, Cesare Siepi, Fritz Reiner, and the Metropolitan Opera Chorus, augmented for this concert, under the direction of Kurt Adler.

The concert, radio, ballet, and theatre fields will be represented by Lawrence Tibbett; Gladys Swarthout; Todd Duncan, last seen in the Broadway hit "Lost in the Stars"; Elizabeth Schumann, renowned soprano of opera and concert, who will sing a group of Lieder accompanied by Fritz Reiner, the famous conductor;

Gyorgy Sandor, Hungarian pianist; Aldo Parisot, Brazilian cellist; Elena Nikolaidi, Greek Soprano, later to appear at the Metropolitan Opera; Yehudi Menuhin, violinist; the Philharmonic Piano Quartet with Ada Kopetz, Bertha Melnik, John Scales and Max Walmer; George Balanchine, world famous choreographer and dancer who will be assisted by Herbert Bliss, Frank Hobi, Yurek Lazovsky, Janet Reed, Barbara Walczak,

(Continued on next page)

Vida Brown and Dorothy Dushock of the N.Y. City Ballet Co., dancing the Mazurka by Glinka; and Imogene Coca, comedienne and star of WNBT's "Your Show of Shows."

Deems Taylor will be the master of ceremonies and Wilfrid Pelletier will be the musical director of the concert.

This AGMA "Concert of the Year" will be the gala event of the 1951 season. Frank Chapman with the able assistance of Audrey Michaels as publicity director, and the Concert Committee, are bending every effort to make this a



FRANK CHAPMAN
Chairman
Concert of the Year

sell-out performance and the success such a musical treat should be.

Every AGMA member should get behind this concert with its array of the world's most famous artists, to make it a brilliant success.

The AGMA artists who have contributed their talents and time to perform and promote this "Concert of the Year" have the hearty appreciation and lasting gratitude of all the AGMA membership. Let us all demonstrate our thanks by our individual promotion and attendance on January 7th at the Metropolitan.

Here's to a packed house for this gala event, the most wonderful gift package on the calendar of holiday entertainment.

Convention Attendance Record

AGMA's Third Annual Convention took place on Friday, Saturday, and Sunday, June 16, 17, 18, 1950 at the Hotel Lincoln in New York City.

Herewith we list the elected Convention delegates together with their attendance record at each session. The attendance record key is as follows: "A" indicates absent, Px means that the delegate was represented by proxy, and P signifies that the delegate was present. The area from which the delegate was elected is indicated by abbreviated letters, such as N.Y. for New York; Phil., for Philadelphia; L.A. for Los Angeles; S.F. for San Francisco, N.O. for New Orleans.

	1 June 16	2 June 16	3 June 16	1 June 17	2 June 17	3 June 17	1 June 18	2 June 18
Backgren, Arthur, N. Y.	P	P	Px	Px	Px	Px	Px	Px
Balogh, Erno, N. Y.	P	Px	Px	Px	Px	P	P	Px
Barnes, Francis, L. A.	P	P	P	P	P	P	P	P
Barashkova, Julia, N. Y.	P	P	P	Px	P	P	P	P
Bayle, Ilma, Chicago	P	P	P	P	P	P	P	P
Boris, Ruthanna, N. Y.	P	P	P	P	Px	P	P	P
Brown, Lucy, N. Y.	P	P	P	Px	Px	Px	P	P
Chapman, Frank, N. Y.	Px	Px	Px	Px	Px	Px	Px	Px
Conley, Eugene, N. Y.	P	P	P	P	P	P	P	P
Cornwell, Imogene, S. F.	P	P	P	P	P	P	P	P
Dame, Donald, N. Y.	A	A	A	A	A	A	A	A
D'Angelo, Louis, N. Y.	P	P	Px	P	P	Px	P	Px
Davidson, Lawrence, N. Y.	A	A	A	A	P	Px	Px	Px
Dolinoff, Alexis, N. Y.	P	P	P	P	P	P	P	P
Edwards, Lydia, N. Y.	P	Px	P	P	P	Px	Px	Px
Fisher, William, N. Y.	P	P	P	P	P	Px	P	P
Gauld, Carlton, N. Y.	P	P	P	P	P	P	P	P
Greenwell, Gean, N. Y.	P	P	P	P	P	P	Px	P
Gunter, Paul, S. F.	Px	Px	Px	Px	Px	Px	Px	Px
Hoel, Edson, S. F.	P	P	P	P	P	P	P	P
Holland, Warren, Phil.	P	P	P	P	P	P	P	P
House, Edith, N. Y.	P	P	P	P	P	P	P	P
Kitchell, Iva, N. Y.	P	P	P	P	P	P	Px	Px
Kostroff, Maurice, N. Y.	P	P	P	P	P	P	P	P
Lewis, Brenda, N. Y.	Px	Px	Px	Px	Px	Px	Px	Px
Minet, Elissa, N. Y.	P	P	P	P	P	Px	P	Px
O'Toole, Glenna, Chicago	P	P	P	P	P	A	P	P
Palomares, Jose, L. A.	Px	Px	Px	Px	Px	Px	Px	Px
Peace, James, N. Y.	P	P	P	P	Px	P	P	Px
Radic, John E., L. A.	Px	Px	Px	Px	Px	Px	Px	Px
Rahn, Muriel, N. Y.	P	P	P	P	P	P	Px	P
Renan, Emile, N. Y.	P	P	Px	Px	Px	Px	Px	Px
Ricci, Ruggiero, N. Y.	P	Px	Px	Px	Px	Px	Px	Px
Romain, Hilda, L. A.	P	P	P	P	P	P	P	P
Rowe Genevieve, N. Y.	P	P	P	P	P	P	Px	P
Sachse, Leopold, N. Y.	P	P	P	P	Px	P	P	Px
Savage, May, N. Y.	A	P	P	P	P	P	P	P
Southern, George, Phil.	P	P	P	P	P	P	P	P
Speaks, Margaret, N. Y.	P	P	P	P	P	P	P	P
Stone, Betty, N. Y.	P	P	Px	P	P	Px	Px	Px
Taussig, Carroll W., N. Y.	P	Px	P	P	Px	Px	Px	Px
Tessmer, Joseph M., Chicago	P	P	P	P	P	Px	Px	Px
Thibault, Conrad, N. Y.	P	P	P	P	Px	Px	P	P
Tibbett, Lawrence, N. Y.	Px	Px	Px	Px	Px	Px	Px	Px
Walker, Jessie S., Phil.	P	P	P	P	P	P	P	P
Winteler, Arthur P., N. O.	P	P	P	P	P	P	P	P
Windheim, Marek, N. Y.	Px	Px	Px	Px	Px	Px	Px	Px
Yannopoulos, Dino, N. Y.	A	Px	Px	Px	Px	Px	Px	Px

Annual Report Of Executive Secretary

By HYMAN R. FAINE

Approximately a year and a half ago we held our first national convention here in New York City. That convention marked a new turn in the history of this union. At those sessions AGMA and the delegates were learning a technique new to them in the government and organization of their union. The experiences of that convention, its deficiencies and accomplishments, should stand us in good stead in our deliberations during the next three days.

AGMA is comparatively a young union. It has continuously been evolving procedures and policies which would best effectuate the purposes for which it was founded, and advance the interests of its membership. Looking over the fourteen years of its existence, I note remarkable progress, both in its growth as a trade union, and in its achievements for the betterment of the musical arts in the United States.

AGMA was founded by leading principals in the concert, operatic and ballet fields, who banded together with the idea of forming a guild for the furtherance of the musical art in the United States and for the economic protection of its members. The subsequent years have added to its membership choral singers, group and corps dancers, and the mass of the artists in this field. The original idea of a guild, while not altogether forgotten, and which I hope will never be forgotten, has been enriched by activities for the economic betterment and protection of its members and of the art from which its members make their living.

A review of the activities of your union for the past eighteen months clearly shows how these advances have been achieved. The results of the last year and a half have brought to the membership of AGMA increasing stability in the matter of employment, greater protection while employed, and the beginnings of protection when unemployed, either temporarily or upon dismissal. We have also through other activities taken an increasingly leading and important part in matters directly affecting the welfare of our members and indirectly all the musical world. Today, it can be properly and honestly said that AGMA is respected to a greater degree than ever before, both by its members, the employers with whom we deal, and the musical world in general.

It would be difficult in a summary and within the time allowed here to go into detail and enumerate all the many and manifold accomplishments of the past eighteen months. A brief summary will have to suffice. The agenda of this Convention has many subjects for your consideration. In the consideration of these subjects, greater amplification can be made of specific contracts, policies and programs of the past year and a half. Everything that has been done by your Board, your Officers, representatives and myself, has been sifted through a democratic process of checks and balances. These have included meetings of particular groups and companies, general

membership and committee meetings, Board of Governors' deliberations, and discussions with individual members. The results of all these have been available to all members whenever they so desired. AGMA being a democratic union, and I might say parenthetically, improperly criticized by some as being too democratic, which is a phrase which I do not understand and certainly cannot agree with, has made no decisions or moves without first going to the general or the specific membership involved for understanding and approval. Therefore, I am sure that many of you, as active members in your own areas, and on the Board of Governors, are familiar with many of the things I will report on.

Financial Status of AGMA

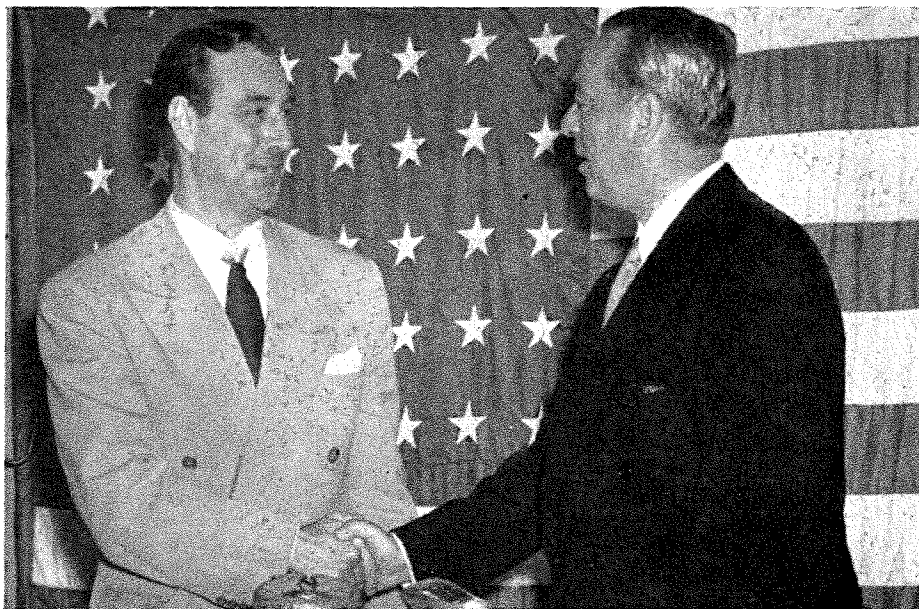
I would like to start this report by discussing firstly the matter of the financial situation in AGMA. You will very shortly receive a detailed report upon our finances. This will indicate to you a healthy condition in our financial structure. We have managed to stay within our budget and at the same time achieve a small surplus at the end of each of the last few years. However, the total of the income as well as the amount of the surplus, while increasing, has never increased to the point where it would be safe to introduce radical changes either in the total of the income or in the amount expended. I am proud to say that I believe we are the only 4A's union which has been able to maintain for the past year its expenses at a point less than its income. This must be done so that in the event of a possible disastrous change in the financial situation AGMA will have a certain amount of cushion to fall back upon. In the past year we have had to make our proportionate share to the establishment of the Television Authority. This year, three-fourths of the cost of this convention are being borne by the AGMA National Treasury. This year we have considerably added to the cost of maintaining the AGMA office in Los Angeles, and have established an office in Philadelphia. All these have been accomplished, and yet, as I have said, we have stayed within our budget and have increased to a small extent our operating funds. I know that there are delegates here who have some proposals to make, both with regard to the change in the dues structure, and in regard to increasing facilities and costs of some of the out of town AGMA offices. I shall reserve my comments on these proposals at the appropriate place in the discussion. But I must point out that any downward revision in the dues structure or any changes in the

collection or the amounts to be paid or any extraordinary increases in the expenses not foreseen by the budget will have serious effects upon our financial structure. Furthermore, we cannot continue to have the costs of the convention borne by the general treasury. The previous method of financing it, namely through a concert in New York City, while successful for the first two years, could not be achieved this past year. This convention, therefore, should seriously consider this method or other methods of financing the costs of the conventions and establishing such financing on a sound basis so that there can be assurance of the continuity of our conventions. If we cannot be sure of financial support for the conventions, I urge serious consideration of the possibility of making the convention every two years, instead of once a year.

New Los Angeles Set-up

As I indicated above, there has been a complete revision of the set-up of the Los Angeles office. A few comments, I believe would be in place. Prior to the first of this year, AGMA affairs in Los Angeles were handled by Mr. I. B. Kornblum, an attorney with many years of association and experience representing many of the 4A's unions in Los Angeles, including that of AGMA. For the past few years, such representation on his part has been limited to AGMA and Actors and Chorus Equity. AGMA, of course, was never able to pay him for full time representation, and his services were shared between us and that of Equity. Mr. Kornblum was able, within the limitation I have said before, to render excellent services to AGMA and its members, and to accomplish a good deal within the Los Angeles Area. But it was obvious to your Board and to me and to many others that there were serious defects in this structure. Therefore, when last November Mr. Kornblum indicated his desire to leave AGMA, such desire was agreed to reluctantly, but with a feeling that this would give us an opportunity to re-organize the whole structure in Los Angeles. There was first consideration of having one full time man plus a staff represent both us and Actors and Chorus Equity. The membership in Los Angeles, however, having a closer understanding of the local problems, made a survey of possible candidates in Los Angeles, and recommended the engagement of Cedric Hart. Mr. Hart is a writer of distinction and a person who is intimately acquainted with the field of opera, ballet and music generally, and more specifically the whole structure of the music world in Southern California. After discussion and investigation, the Board of Governors accepted the recommendation of the Los Angeles Executive Committee and approved Mr. Hart's engagement. I am happy to report that this has been an extremely wise and auspicious choice. In

(Continued on next page)



AGMA Vice-President Thibault, greets former Mayor William O'Dwyer, who welcomed delegates to New York City.

the past six months, Mr. Hart has done a phenomenal job of re-organizing the office set-up, which we share with Actors and Chorus Equity. He has also made remarkable progress in obtaining membership cooperation and participation, has won the respect and admiration of the employers with whom he has been dealing, and has placed AGMA in the forefront of the musical world in Southern California. I am, therefore, paying my sincere respects and appreciation to Mr. Hart personally, and the members of the Executive Committee who recommended him, and have worked so faithfully with him.

Philadelphia Representative for Area

We have also re-organized the representation set-up in Philadelphia. The number of AGMA members in Philadelphia has and continues to remain small. Only eight or nine months ago representation of AGMA was in the hands of a volunteer member, Gilbert Mason, who did an excellent job in spite of the fact that he had a full time job on his own and, of course, rehearsed and sang in many performances. Obviously, however, he was not able to devote a considerable amount of time to the work and his being a working member placed him at a disadvantage in discussing problems with his own employers. Upon the urging of the Philadelphia Executive Committee, I investigated the problem and recommended the engagement of Mr. Paul M. Chalfin, an attorney acquainted with labor problems, as our representative in Philadelphia. Mr. Chalfin is receiving a nominal amount and is working on a part time basis. While there remain several things to be accomplished in Philadelphia, particularly the organization of the Cosmopolitan Opera Company, I am happy to report that this change has been successful, and fruitful to AGMA's interests and its membership. For the first time, we have rep-

resentation by an experienced individual who is not directly involved in the problems with which he deals. I would like to compliment Mr. Chalfin and the work that he has accomplished.

Other Areas of Membership

Our officers in Chicago and San Francisco have continued to function in the effective manner with which the members from those areas are fully familiar. I feel certain that this happy state of affairs will continue. (I understand that some delegates here have reports from the local areas, prepared by the AGMA Representatives, giving a brief resume of activities in their area, and these will enable the delegates to gain more details of the local activities.)

Before proceeding to other matters, and as a complimentary feature of the efforts of AGMA to strengthen the officers and representation of its members in the cities outside of New York City, we have in the past year also strengthened the membership organizational pattern in those cities to enable the members there, actively to participate in the workings of AGMA and in their own local affairs. As you all know, AGMA does not have a system of independent and autonomous locals. However, we have all recognized the need for local organizations for purposes of administration and for membership participation. This was one of the cardinal changes in the constitution adopted two years ago. In line with this policy, and based upon the recommendations of the delegates at the last convention, a series of rules were adopted by the Board of Governors, establishing local Executive Committees, providing for their composition, the authority which they had, and indicating the functions which they should perform. Under these rules executive committees are operating in Chicago, Los Angeles,

San Francisco, New Orleans and Philadelphia. I can state that they have operated successfully, and have enabled the local membership to achieve a measure of self-rule and administration which have been of great benefit to the members in those cities and to the national organization.

Functions of a Trade Union

One of the main functions of a trade union is the betterment of the economic conditions of its members and the relationship of its members with their employers. It was not many years ago that people said that artists either cannot or will not be organized into a union and that art should not be hamstrung by problems of wages and making a living. The existence and growth of AGMA has disproved this contention. But in our negotiations, this problem continuously, in one form or another, creates difficulties. Our field is in many respects unique because our employers for the most part are non-profit organizations, some I might add not genuinely so although having been so declared by the government. Thus, our achievements are all the more remarkable since we have had to win them from organizations who operate on a deficit basis. AGMA has never been able in bargaining to use the argument of big profits, as unions in other industries are able to do. Yet in spite of these limitations, our negotiations that were completed during the past eighteen months have been marked by great advances in the economic status of our members.

Opera Agreements Negotiated

In the field of opera, we have signed new contracts with the San Francisco Opera Association, the Metropolitan Opera Association, and the New York City Center of Music and Drama. The contract with the San Francisco Opera, negotiated after considerable difficulty, involved a trip by me to the West Coast. It is an agreement for two years, retaining all of the excellent provisions of the past contract, and adding thereto an increase of five percent in the minimums for chorus and ballet, an increase in the sustenance to dancers, increase in compensation during the chorus instruction period, and a provision for further increases in the minimum if there should be a rise in the cost of living index. This was achieved in spite of the fact that the opera association suffered a deficit of \$130,000 that year.

The contract with City Center was negotiated over a six month period, and although it aroused considerable feelings on both sides, was ultimately completed in an amicable atmosphere. It is the best contract we ever had in that institution and marked considerable progress over previous contracts. It will run for a two year period, and embodies a number of innovations in our opera provisions. For one, it places limitations on the number of hours principals may rehearse and provides for overtime pay over a certain number of free hours as well as payment for rehearsals

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Annual Report Of Executive Secretary

on free days. Secondly, we obtained recognition of the principle that solo singers should be paid for standing by for other singers. Thirdly, there is continuity of employment, requiring all principals who have been with the company for one year to be engaged for both seasons of the opera, and guaranteeing single performance artists a minimum number of performances in each season. Fourthly, the length of the options, except for new people, has been cut down to one year, and fifthly, under certain situations, while on tour, principals will receive an increase of fifteen percent above their New York scale, whether such scale is minimum or otherwise.

For the ballet, there is a lay-off provision, as well as a day off. Both the chorus and ballet have a sick leave clause for the first time, giving them one day of sick leave for each month of employment. The per diem on tour for principals has been set at \$7 per day this past year, and \$10 per day next year. The minimum compensation for choristers out of town was set at \$90, which makes them the highest paid in the popular price opera field, while in town they receive a \$2.50 increase this year, and another \$2.50 increase next year. In addition, for the chorus, the instruction period, prior to the rehearsal weeks, will be paid for and one week of rehearsal before each season will be guaranteed.

AGMA has also, very recently, re-negotiated its contract with the Metropolitan Opera Company. This was a particularly difficult negotiation for several reasons. Firstly, a new management was scheduled to take over starting with the Fall 1950 season. Secondly, our existing contract had been in effect for three years without any major revisions. Thirdly, shortly after the negotiations were begun, the new management made drastic changes in the roster of chorus, ballet and principal singers. I am happy to be able to report that in spite of these difficulties, the negotiations resulted in the best contract AGMA has ever had with the Metropolitan Opera and contains provisions in it which will be trail blazers for other negotiations.

The chorus members received an increase in base pay of \$7.50 this year, and an additional \$7.50 next year. There was an increase of \$1.50 a day in sustenance for the chorus, ballet and many of the lower priced principals. The broadcast fee for chorus was increased by about \$3.50 and that of the principals by an average of \$25. The minimum for ballet was increased by \$5 this year, and \$5 next year. All chorus and ballet who were not re-engaged for the coming year will receive severance pay of a substantial nature, and similarly members of the chorus and ballet not re-engaged next year and the year after would also receive such severance pay. Many of the principals on a weekly basis are to receive a \$25 a week increase. Furthermore, for the first time at the Metropolitan, principals will be paid for rehearsal weeks to follow the first free week of rehearsal. Greater ad-



Delegates singing national anthem. "It should have been recorded."

vance notice of roles and performances, as well as advanced dates for exercising of options of principals was achieved. And most important, AGMA was the first union in the Metropolitan to obtain Unemployment Insurance for its members in the house. This has been a major objective of all the unions. In addition, when the Federal law will allow it, the Met has agreed to make itself subject to Federal Old Age Laws.

Besides these major economic advances, AGMA was able to obtain the re-engagement of eight choristers out of a total of twelve dismissed, and fifteen out of thirty-six ballet members.

During these negotiations an exciting demonstration of unity and participation on the part of the principals took place. Following the sending of non-engagement notices to a large number of Met principals, I wrote each of them asking whether they wished their cases to be reviewed. At my request, a similar letter was sent by Mr. Bing, the new manager of the Metropolitan. The response to both of these letters was very small, and in several cases definitely negative. The Board and the Negotiating Committee, therefore, decided to proceed with the negotiations without any further efforts in this direction. However, as the negotiations proceeded a slowly rising wave of resentment and militancy occurred in the ranks of the principals. This came to a head in meetings I held with them in St. Louis and Atlanta, which resulted in a united position of approximately forty of the principals of the Metropolitan, most of whom included those re-engaged. Their strong position, which continued through the following weeks, through a series of meetings in Chicago, and in spite of a personal appeal to them by Mr. Bing. Our unified position resulted in the re-engagement of four and

possibly five of the principals, a provision that there would be a limitation on the number of discharges that the Met might make in the next two years amongst those principals on a weekly basis who receive less than \$400 a week (a similar limitation on the Met, I might add, was also achieved both for the chorus and the ballet for the duration of the contract). Further, because of the serious fear that the Met might change its presently predominant American character and once more become a predominantly European Opera House, the Met was forced to agree to state in writing that for the next two years the present ratio of American to non-American artists, which is approximately three to one, would not be substantially changed. AGMA has the right to arbitrate the issue at any time. I am proud of this remarkable demonstration of unity and militancy on the part of the Metropolitan principals. I feel confident that this spirit will continue. Their achievement clearly demonstrates that only with their own participation and strength can AGMA obtain for the principals the many contract provisions and protections which they sorely need.

Popular Price Opera Companies

In the popular price opera field, there are currently in effect contracts with the following companies, which will run through this summer:

Amato Opera Company, After Dinner Opera, American Opera Company, Central City Opera House Association, Chautauqua Institution, Chicago Opera Artists Association, Cincinnati Summer Opera Association, City Center of Music and Drama, Connecticut Opera Association, Denver

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Grand Opera Company, Di Giacomo Opera Guild, Equinox Company (The Consul), Fort Worth Civic Opera, Hollywood Bowl, Hollywood Bowl Opera Company, International Royal Grand Opera Company, Little Orchestra Society, Lyric Opera Association, Manhattan Civic Opera Company, Metropolitan Opera Association, J. H. Meyer, National Grand Opera Company, New England Opera Company, New England Opera Theatre, New Lyric Stage Incorporated, New Manhattan Opera Association, Incorporated, New Orleans Opera Association, Incorporated, Opera Guild of Miami, Orpheus Opera Company, Philadelphia Civic Grand Opera Company, Philadelphia La Scala Opera Company, Pittsburgh Opera Company, Incorporated, Popular Price Grand Opera Company, Rochester Grand Opera Company, San Carlo Opera Company, San Francisco Opera Company, State Opera Association, Symphony Society of San Antonio, Charles L. Wagner, Opera Workshop of Laguna Beach, Guild Opera Company, Los Angeles Conservatory of Music and Arts, Patterson Opera Company, Union City Opera Company, Frank Pace, Pomona Valley Opera Club, Incorporated,

By and large, the companies who have continued to operate have signed the standard type of contract, with whatever modifications were necessary to suit their particular circumstances. However, there have been several new types of productions and new situations which have required extensive modifications of this basic type of contract. Thus, AGMA has had to take into account the peculiar problems of such opera companies as the Lemonade Opera Company, the Amato Opera Company, the After-Dinner Opera Company, and several other small opera companies on the West Coast which have performed in theatres of limited seating capacity. We have also had to modify the basic type of contract to suit summer stock presentations of "The Medium," "The Scarlet Letter," and the Rockland County Festival. In addition, changes have been made to fit the tabloid versions of operas presented in motion picture houses in conjunction with presentations of movies. Finally, the production of "The Medium," and lately that of "The Consul," has necessitated the establishment of a Basic Contract to cover the Broadway types of production of opera.

New Proposals for Opera Contracts

At a later session of this convention, you will have an opportunity to discuss a series of proposals that have been worked out by a committee in New York City, which is to be the basis for the coming negotiations with the opera companies in the popular price field. These proposals embody many radical provisions and are designed to meet in one over-all type of contract the various modifications that I have referred to above as well as to provide for the standard type of opera production. These new proposals I think, too, will cover the request from the West

Coast membership for the establishment of "little opera" rules. I hope that in the discussion of this committee's report, a basic pattern can be evolved which will enable AGMA in its negotiations and contracts to keep apace with the continually evolving newer methods of production and presentation of opera in the United States.

There are, however, in this field of popular price opera, some serious overtones which must be recognized and the means devised to overcome them. I am sorry to say that of all the fields under AGMA's jurisdiction, the popular price opera field gives us the most difficulties in administration and is the one most prone to encourage violation and evasion both on the part of unscrupulous producers and naive and ill advised members or potential members. It is in this field that AGMA is confronted with the existence of two operating non-union companies. These are the Reutemann-New York Civic Opera Company, and the Erwin-Boston Grand Opera Company. Both of these have, at one time or another, and are now on the Unfair List. The Reutemann organization owes many of our members considerable sums of money. They are not only a blot upon the excellent record AGMA has in organizing this field, but they are a blot upon the presentation of opera. They leave such a bad name behind them that legitimate producers are unable to book in those cities where they have performed. Producers have criticized us on this account and have used these two companies as ostensible reasons for refusing to continue to operate under AGMA contracts. This opposition will come to a head in our negotiations this coming summer. We have no reason to fear this opposition, and I am certain that we can overcome it. However, the united effort of all AGMA members will be required.

Even after we sign contracts with Gallo, Wagner, Salmaggi, and the others, the existence of these two companies, and their several fronts, is a serious problem. AGMA has obtained the help of the other theatrical unions in this field, and this has enabled us to keep others from following in the footsteps of those two, and has resulted in the cancellation of the Reutemann Company's spring tour. I am hopeful that further theatrical union cooperation will enable us to eliminate Mr. Erwin's operations also. The difficulty in this problem is that very often no union stage hands are used, and musicians are engaged without our knowing it or too late for their unions to act. More important, there appear to be a number of singers, both members and non-members, who are willing, in order to gain so called experience, to go out with these companies and to risk disciplinary action by their own union, as well as economic disaster and possibly being stranded. The solution to this problem, which cannot be achieved solely by disciplinary action against our own members, will require a wide educational campaign to reach the buyers and local impresarios of these opera productions. We must also educate the aspiring singers in music schools and vocal studios who are attracted by promises made by pro-

ducers such as these. If we can reach them while they are still studying, these warnings and cautions may dry up the sources of singing material upon which these unscrupulous producers feed.

Ballet Companies Under AGMA

In the field of ballet, we have today under contract the following companies:

Ballet Carnival, Ballet Russe de Monte Carlo, Ballet Theatre, New York City Ballet Company, New York City Modern Dance Theatre, Les Ballet De Paris, Mariemma and Ensemble, Martha Graham Dance Company, Mia Slavenska Ballet Variante, Uday Shankar, Charles Weidman Dance Company.

Here, too, the present type of contract has been in existence for two years, but will be re-negotiated this coming summer. In preparation for these negotiations, committees as well as the membership of the leading ballet companies have prepared a series of proposals which have already been submitted to Ballet Russe and Ballet Theatre, and are now in the process of being discussed with them. These proposals contain many improvements, and I would like to allude to two of them. One is an attempt this year to obtain agreement by non-profit ballet and dance companies to make themselves subject to the Unemployment Insurance Laws. This is a major objective. Secondly, the committee has worked out a retirement plan which, too, is on the agenda for this convention for your discussion. Briefly, it is a plan which will set aside certain monies both by the dancer and by the employer for the future benefit of the dancer. Such funds will accumulate as long as the dancer is employed within AGMA's jurisdiction. Whether we can achieve this and the other objectives remains to be seen. The ballet companies are, as you all know, operating on deficits, and the sum total of the various proposals we have made represents a fairly sizeable amount. I do not know whether we can achieve all of the proposals, but I hope that we can obtain a good portion of them. If we cannot get them in this contract, we will continue to press for these objectives in the future.

Modern Dance Groups

There are two other aspects of the ballet and dance field which should be noted. While we have had contracts with modern dance companies who have had seasons of fair proportion such as Weidman, Martha Graham and Jose Limon, AGMA had never organized the other modern dance companies which had given single and occasional performances at Ys, high schools, and so forth. It would have been obviously difficult to accomplish any major results in these sporadic presentations. However, in the past year, at the New York City Center of Music and Drama, a three week season was held combining the personnel of several of these major modern dance groups under the name of the Modern Dance Theatre.

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This presentation was under an AGMA contract, and modern dancers worked under AGMA conditions and minimums which, I am happy to say, they were delighted with. I believe that this type of amalgamation will continue and will be of inestimable help to the modern dancer. It will enable them to get continuity of work and continuity of appearances before large audiences and at the same time enable AGMA to work further on their behalf.

Foreign Ballets Visit America

One other aspect of the dance field should be noted. This is the increasing number of foreign companies coming to the United States. Two years ago, we had the Paris Opera Ballet Company for a very short and not very successful stay. Last year, Sadler's Wells and Roland Petit Ballet were here for considerable stays, and with remarkable success. Next year, the last two named, as well as the Ballet Champs Elysees and the Marquis de Cueva Grand Ballet de Monte Carlo are scheduled to perform in the United States. The appearance of so many companies on the scene presents a serious problem to the American dancers. This problem is part of the larger problem of the foreign artists issue which, too, is on the agenda for this convention, and is the subject of investigation by a membership committee at this time. The foreign artists problem in regard to dance is very much more difficult than in the field of opera or concert, because here whole companies appear and perform. On the other hand, it must be noted that there have been in the past whole American companies appearing over-seas. This coming summer, there will be four of them in Europe, including Ballet Theatre, New York City Ballet, Paige-Limon Ballet, and Martha Graham. I will defer further comments on this until discussion of this particular subject takes place during this convention.

Concert Management Contracts

Organization of the concert field has proceeded apace, but I regret to say not at the pace that I had hoped for or would like to see occur. We have, at this time, contracts with the following companies:

Jack Adams, Laura Arnold, Century Artists Limited, Columbia Artists Management Community Concert Service, Consolidated Concerts Corporation, Giorgio D'Andria, James A. Davidson Management, Inc., Fortune Gallo, Mario Gandolfi, General Artists Concert Bureau, Inc., Global Artists, Inc., Lawrence Golden, Inc., Sylvia Hahlo Theatrical Agency, Dolores Hayward Concert Management, Hans J. Hofmann. Opera and Concert Agency, Hurok Attractions, Inc., International Artists Corp., Max J. Jelin, Berenece Kazounoff, Inc., John Knox, W. Colston Leigh, Inc., David Libidins,

Ludwig Lustig, Medea Management, J. H. Meyer, William Morris Agency, Inc., National Concert and Artists Corp. and Civic Concert Service, Emmy Niclas, Mrs. Emilia Odierno, International Lyric Bureau, Louis Shurr Agency, Wesley Smith Agency, Inc., William L. Stein, Inc., Daniel S. Tuthill, Vincent Attractions, Inc., Charles L. Wagner, Martin Wagner, Austin Wilder, Carl Yost, Giovanni Zenatello and Nina Zenatello, Michael De Pace.

Problems of Concert Artists

The major achievement in signing managers up in the past year has been the contract with Sol Hurok. We thus have under contract all the leading concert managers and most of the smaller managers, with several notable exceptions, including Miss Annie Freidberg, Morini, Matthews, La Berge and Colbert. In addition, in all truthfulness, it must be said that in the case of a number of managements listed the contracts have not been enforced to the fullest extent. I believe that one of the major objectives of AGMA in this coming year should be a concentration upon that problem and the concert field. Our difficulties in this field are due to several causes. We have not yet completely unionized the artists under the large managements. This has been a slow process because we have had to wait until their individual contracts come up for renewal, and they could be resigned on an AGMA standard form of contract calling for union membership. Therefore, as long as the major managements have not been completely unionized, it has been difficult to enforce the contracts with smaller managements or to take strong steps with the unorganized managers. Furthermore, it has been extremely difficult to galvanize into action the concert artists as such, particularly the instrumentalists. Their individual performances and continuous travelling makes it almost impossible to bring them together at any one time and in any one place for discussions and joint action. During the past year, AGMA made a strong effort to achieve results in this respect. Over a period of several months, four meetings of instrumentalists were held at Mr. Tibbett's apartment to explain to them provisions of the AGMA Basic Agreement, to acquaint them with AGMA's organization and history, and to generate a desire on their part to unify themselves within AGMA and work out solutions to their problems as concert artists. A committee of instrumentalists was formed and met several times. I cannot, in all fairness, report any concrete results or progress from these meetings. The meetings of this committee were attended sparsely, and with large turn-overs from meeting to meeting.

One activity of this committee, however, was some preliminary work done by Miss Muriel Kerr and myself on the possibility of working out a plan whereby concert artists

who were not under any management, large or small, would be encouraged to move away from New York City and settle, even temporarily, in other large cities in the United States. There they could concertize and engage in other musical activities in order to gain experience and an audience, as well as, of course, make a living. In addition, the plan would enable managements outside of New York City to come into being and thus decentralize concert activity away from New York City. This plan obviously required a good deal of work and preliminary investigation. It appeared to Miss Kerr and myself that if AGMA could obtain the assistance of another organization similarly interested in this problem, the project might get under way. In furtherance of this idea, I met with William Schumann, President of Julliard School of Music, hoping that the combination of AGMA and this school might unlock the door of some foundation to set aside some money to enable us to find out what the potential employment and concert picture was outside of the City of New York. I am sorry to report that the response from Julliard was not too favorable to the whole idea, or to any efforts at investigating the problem. Since then, this plan has lain dormant, but I urge its further discussion by this convention at a later point in its proceedings.

As I have said previously, this should be one of the major fields of activity of AGMA in the next year and should include complete unionization of managements under contract with possible disciplinary action against members or unfair action against members, and organizations of the unorganized managers. In addition, some way must be found to bring into active participation the concert artists, particularly the instrumentalists, whose activities as artists do not impinge upon other members of AGMA except in their relationship with their managers.

ASCAP Fees

With regard to the concert field, there is one other problem on which AGMA has worked in the past year. You all know of ASCAP, which is an organization consisting of composers, authors and music publishers, and which controls the copyrights of the compositions of its members. In furtherance of this control, ASCAP licenses the performance of the music of their members. For several years, ASCAP has attempted to obtain fees for the performances of serious music that is in their catalogue. Several years ago, they proposed fantastically high fees both for individual concerts at Carnegie Hall, Town Hall, and so forth, as well as recitals by artists on tour. AGMA strenuously opposed these fees, and maintained that the license fee should be borne by the local impresario or buyer. ASCAP has attempted to do this in a number of cases, with unfortunate results to the artists. The local manager would agree

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New Board Of Governors Members

The following members of the Board of Governors, due to removal from the area, pressure of business, or absence for long periods from the city, have proffered their resignation to the Board and their replacements were appointed by the Board:

Todd Duncan replaced by Laurence Davidson.

Martha Lipton replaced by Winifred Heidt.

Elissa Minet replaced by Iva Kitchell.

Donald Dame replaced by Richard Tucker.

Frances Greer replaced by Regina Resnik.

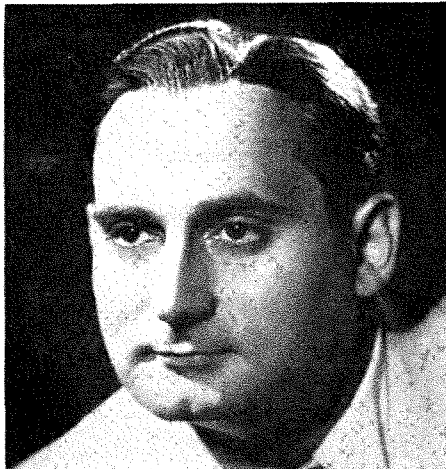
The appointments have been accepted by the above named artists and the Board and the membership will welcome their counsel and advice in the deliberations of the affairs of AGMA in the days ahead.



IVA KITCHELL



LAWRENCE DAVIDSON



RICHARD TUCKER



WINIFRED HEIDT



REGINA RESNICK

to pay the ASCAP fee, but in turn to pass it on completely to the artist, and sometimes even more than he had to pay to ASCAP. Therefore, to protect the artist against this, AGMA, ASCAP, the concert managers, as well as the local impresarios' organization worked out an arrangement whereby there would be a nominal fee charged for the performance of ASCAP music, one-half of which would be borne by the artist and one-half by the local buyer, except in the case of self-presented concerts where the artist would bear the whole share. The manager in turn agreed to administer the collection of these fees and turn them over to ASCAP. The amount of the fee to the artist is one-half of one percent of the fee earned but in no case more than \$10 per concert, and in the

case of fees less than \$300, only 50c per concert.

There have been some questions raised by individuals as to the advisability on the part of AGMA in agreeing to this arrangement. It should be noted that it was the belief of the Board and many members that the composer should receive compensation for the use of his music. Further, ASCAP controlled a considerable portion of the copyright music in the concert repertoire including both American as well as foreign composers. Thirdly, the amount of the fees is not at all excessive, and fourthly, an arrangement is obviously better than the chaotic condition occurring before where managers passed on the fees to the artist or where ASCAP threatened suits against artists for perform-

ing copyright music without permission or payment of a fee. The recent court decisions involving ASCAP have created some problems with regard to this aspect of the plan, particularly in so far as non-American composers are concerned. If the AGMA membership is unhappy with this arrangement, and seeks modification, it may be possible to revise some of the provisions of this agreement in view of these court decisions.

Choral Groups

In the field of professional choral groups, which are here to be distinguished from operatic chorus singers, AGMA has made significant strides. The two leading organizations in this field, namely the Robert Shaw

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Chorale and the DePaur Infantry Chorus, are both operating under AGMA contracts. The negotiations in the case of DePaur presented exceptional difficulties because of its nature and recent origin. However, we made considerable improvements in their working conditions, but more important than that, obtained union recognition and union protection for them. In the case of the Shaw Chorale, we have recently renewed last year's contract for another year with several improvements. There remains further work to be done in this field. There are, of course, in existence other choruses which appear with symphony orchestras and elsewhere. These present exceptional difficulties for organization because their appearances are sporadic and because they are usually composed of amateur singers giving their services largely for training purposes or for the love of singing.

In summary, I think it would be fair to say that except for the difficulties and incompleteness in the organization of the concert managers and the concert artists, AGMA has continued to maintain, and in fact has broadened its collective bargaining scope, and has immeasurably increased the protections and economic benefits to its members in the fields of their employment.

Social Security and Unemployment Benefits

I would like to turn at this moment to a number of other activities pursued by AGMA in the past year and a half for the welfare of its membership. Foremost amongst these has been AGMA's attempt to extend to its members the benefits of the Social Security Laws which are enjoyed by most Americans. As you all know, Unemployment Insurance and Old Age Benefit Laws exempt non-profit educational institutions from their provisions. In the case of Unemployment Insurance Laws, employers may in some cases voluntarily undertake to become subject to them. In the case of the Old Age Federal Laws, no such possibility exists at the moment. There is pending legislation before the Congress of the United States which would broaden the scope of the Federal laws to cover non-profit organizations of the type operating within AGMA's jurisdiction. This legislation would make coverage mandatory and if passed, which I believe likely, will bring the AGMA membership under its protective wings.

In the case of Unemployment Insurance in the State of New York, which affects a majority of our members, AGMA, in cooperation with the American Federation of Musicians and the Stage Hands Union was instrumental in having introduced and passed a bill through the New York State legislature to extend the Unemployment Insurance coverage to these non-profit organizations. Unfortunately, even though passed by his own legislature, Governor Dewey of New York did not approve the bill. In the absence

of legislative help there remains but one way to achieve this objective and that is through collective bargaining. As a first step in this effort and after a number of years of pressure and insistence, AGMA has obtained an agreement by the Metropolitan Opera Association that it would make itself subject to the New York State Unemployment Insurance Laws, and, when the Federal legislation is amended, subject itself to that legislation as well. This is an excellent achievement and in this case AGMA at the Met was the first to achieve it and, of course, will benefit all employees of the Metropolitan Opera. AGMA will make a similar proposal in the coming negotiations with the popular price opera companies and the ballet companies. The drive to achieve this objective I consider to be of paramount importance. To be successful, all of AGMA must unite behind it.

Elimination of Admissions Tax

On another front, AGMA has worked actively through petitions and letters by its membership and through the appearance of representatives of our International at Congressional hearings, for the elimination of the 20% Admissions Tax. This tax is a particularly onerous one in the case of non-profit organizations. By a remarkable coincidence, it has been shown, for example, that in the case of the Metropolitan Opera and the New York Philharmonic Association the amount paid to the Government in Admissions Tax is equal to the deficit of each of these organizations. It is AGMA's feeling that if the Federal Government has not at the moment undertaken to aid the musical arts in one form or another, as is prevalent throughout the rest of the world, the least that it can do is to eliminate this tax for those types of organizations. The recent preliminary report of the House Committee indicates a reduction in this tax to at least 10%. There is still some possibility that, in so far as AGMA's type of employers are concerned, the whole 20% may be removed. I urge this convention to wire the Chairman of the House Ways and Means Committee and President Truman to completely eliminate this tax for non-profit organizations.

Taft-Hartley Law Repeal

As a union, AGMA has been most fortunate in being able to continue to operate outside of the scope of the Taft-Hartley Law. There is no need to dwell on the unfair and anti-union aspects of this law and what serious problems AGMA would be confronted with were the law to apply to the employers in our field. We have very carefully been able to negotiate and renew our contracts and maintain our positions without having to operate under its terms. There have been occasional threats by employers and others

that an effort would be made to determine whether the Taft-Hartley Law applies to us. By several means and in some cases by soft-peddalling certain aspects of our operations this possibility, with its serious inherent consequences, has been avoided.

In addition to maintaining its freedom, AGMA has also tried, in cooperation with other trade unions and members of the 4A's, to achieve the repeal of this legislation. Last year when the issue was before Congress the membership of the AGMA made strong protests and wrote many letters and participated in meetings designed to achieve that purpose. As you all know, unfortunately, the law is still on the books. When the occasion warrants and the issue is again before Congress, you can be sure that AGMA will do its share to remove from the legislative books this blot upon American labor legislation.

Federal Tax Laws

Your Executive Secretary, in conjunction with other 4A's unions and under the auspices of the International, has spent some time to achieve a reform in the Federal tax laws which discriminate against members of the theatrical profession. It would take considerable time to go into this matter in detail, but briefly under the present Federal income laws an individual pays each year on what he earns that year, whereas corporations may have credits and deductions over a period of several years to carry over from good years to bad years. This seemed to us totally unfair, particularly in the theatrical field, where earnings fluctuate tremendously from year to year, and where the total earning span of performers is of short duration. The International has engaged tax consultants and specialists to recommend legislation to eliminate this discrimination. Last summer a committee of executives as well as performers, including James Melton and myself from AGMA, conferred with officials of the Treasury Department to urge passage of such legislation. Specific legislation has been deferred until there is a complete revision of the revenue laws. AGMA and the 4A's are hopeful that at that time consideration will be given to our very fair and just proposals.

Dental and Optical Plans

Your Board has also approved a dental plan and an optical plan, limited at the moment to New York City. Under these plans, and in cooperation with a recognized dentist and a recognized optician, members of AGMA and their families may receive services in these two very important fields at considerable savings to themselves. The optical plan has been in operation for several weeks and I am informed that many people have availed themselves of the facilities with excellent results. The dental plan at the moment is still being formulated, and will probably not get into full swing until the fall.

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Conrad Thibault greets Hilda Romain and Francis Barnes.

Increasing Employment

In the broad field of increasing employment opportunities for its members, which as you see is a subject for this convention's consideration, AGMA has worked in two directions. One internally and one in conjunction with the whole theatrical profession, particularly with the American National Theatre and Academy (ANTA). The first one involved two proposals for cooperation with advertising agencies in the presentation of a television program. Under these plans, these programs would be presented by commercial sponsors on television networks, with the official co-operation of AGMA and on which, in one form or another, members of AGMA would donate their services. In return for such cooperation, AGMA would have obtained specific sums of money to be used for either its Welfare activities or, in the case of one of these plans, for the presentation of operas, ballets, and concert attractions in places not normally reached by the commercial producers, such as schools, unions, hospitals, and so forth. Both of these ideas had excellent possibilities and if achieved would have enabled AGMA to launch far reaching and important programs. Unfortunately, neither of these arrangements came into being. Possibly another opportunity will present itself in the near future. In any case, this merely highlights the obvious fact that if some funds were made available to AGMA, we could develop a program of free performances in non-competitive fields for the greater employment of our members and for the further development of an audience for the musical arts.

ANTA Conference

Our activities in connection with ANTA began with a three day conference which ANTA called approximately a year ago in New York City. The original scope of the conference was intended to be limited to the

dramatic arts, but AGMA's participation broadened it to cover opera, concert and ballet. It was the first conference of its type, and being of preliminary character devoted itself to exploring the problem of ways of achieving increased employment, expansion of the theatrical arts, and specifically the support of the Javits Resolution, which had been introduced very shortly before by Congressman Javits of New York City. This resolution, as you may remember, proposed the calling of a conference by the President of the United States to work out concrete plans and proposals under which the Federal Government would help the performing arts in the United States. To this end, the resolution called for an appropriation of \$250,000 for this preliminary work and not for the purposes of an actual program. Unfortunately, this resolution has not been reported out of committee, and at the moment is probably a dead issue.

However, following the conference a permanent Theatre Committee was set up in New York with AGMA's participation, designed to carry into being some of the other suggestions presented at the conference. I regret to report that although the committee met on many occasions and considerable time and effort was spent by myself and others, nothing has been accomplished, other than arranging for a National Theatre Assembly.

National Theatre Assembly

This National Theatre Assembly will be held in New York City in the first part of 1951. It is designed to do what the Javits Resolution would have done. In other words, failing Congressional action, ANTA and other interested groups are themselves calling such a conference in order to formulate plans for the expansion of the performing arts and the role of the Federal Government may play in

in such expansion. We have been requested by the organizing committee of the National Theatre Assembly to submit whatever resolutions we would like by June 1st. It was the feeling of the Board of Governors that such resolutions should properly come from this convention, and you will therefore note this item on the agenda. The Assembly will be an extremely important event and may very well be the beginning in the United States of a wide problem of Federal assistance to the arts patterned on the plan so successfully pursued by England in its British Arts Council Program.

Merger of 4A's Unions

One of the most important activities of your Secretary and the Board of Governors has been the participation of AGMA in the workings of our International. You will remember that at the last convention AGMA approved a plan which had then been worked out between ourselves, AFRA and Actors and Chorus Equity for a merger of these organizations. This merger followed an attempt to merge all of the 4A's unions, which unfortunately failed. I am unhappy to state that even this partial merger came to naught. AGVA, which was then going through the throes of re-organization, and was not a part of the original plan, had been invited to participate in this new formulation, and also to become a part of the merging group. For many reasons too complicated to enumerate here, such cooperation and support did not come from AGVA. Further, after the Equity representatives on the merger committee had approved the plan, strong opposition within the Equity Council developed. As a result, Equity did not support this plan, and hence it fell by the wayside. AGMA thereupon urged reconsideration of the whole problem, but met with very little response. We have continuously gone on record as urging the merger of all 4A's unions or, if that is not possible, at least some of them. I am confident that at some point in the future, the circumstances will be more propitious for the realization of this plan which is favored by all, but never seems to be able to become a reality.

In line with an attempt to merge and thus strengthen the International and the component unions of the 4A's, an attempt is being made to modify the structure of the 4A's, and to amend its constitution to enable the International Board to take stronger and more positive action, and to exert leadership on behalf of all the 4A's. To that end, it has become necessary to amend the amending clause of the 4A's constitution which as presently contained, makes amendments extremely difficult. Such amendments have been drafted and have been approved by several of the 4A's branches. Final approval, however, has been stymied by the dispute between the eastern 4A's unions and the Screen Guilds centering around the television problem. After a solution is found to this dispute and amicable relationships are once more estab-

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lished between all the 4A's unions, I feel certain that these amendments will be finally approved. The way, therefore, will be open to revise the 4A's constitution and thereby strengthen our International.

Our relationship with our sister unions has continuously remained friendly and most cooperative. With the possible exception of two instances involving Equity and AGVA and of course, the TvA dispute, differences have been at all times ironed out in a most amicable way.

These two instances involved jurisdictional disputes between ourselves and Equity and AGVA. In the first instance, the dispute centered around the production of "Regina," which was an operatic version of the famous play by Lillian Hellman called "The Little Foxes." This opera was written by Marc Blitzstein, a recognized serious composer, and presented on Broadway last fall. Prior to its presentation, both AGMA and Equity claimed jurisdiction over this production. We, of course, contended that this was an opera in English and since our charter and our jurisdiction cover opera, we were entitled to cover this production, even though it was being presented on Broadway. Equity maintained that it was not an opera, and its Broadway background, its producer and the manner of its production, they claimed, bolstered their case. The problem was complicated by the fact that the use of the word "opera" in connection with the Broadway productions is an anathema and is feared by some to alienate the theatre going public. As a result, Mr. Blitzstein, I am convinced against his own better judgement, and against subsequent statements made after the opera closed, would not state that this was an opera. In spite of our strong objections, when the issue was presented to the International Board of the 4A's, which has final power to determine jurisdictional disputes, the Board, by a small margin, decided in favor of Actors Equity.

It was apparent, however, to all that this is an extremely complicated problem, and that the standards and guides set up at the time AGMA received its charter which differentiated between opera and other musical types of productions no longer were pertinent. AGMA has claimed and continues to maintain that the art form of opera is developing in a new direction and that the standard forms are no longer true guides. As a result, a committee of working members from all branches of the 4A's was set up by the International Board to go into this whole problem and draft a series of recommendations to enable Equity and ourselves to settle these disputes in the future. This committee has met upon several occasions, but because of personnel difficulties, and because of serious fundamental differences, has come to naught. Equity has maintained that AGMA has jurisdiction over opera in the original language (in this case meaning foreign) and opera in

English in the traditional form, and that where opera is presented under Broadway auspices and via Broadway production, that it is properly within their jurisdiction. AGMA has countered by denying any such distinction and contending that we have jurisdiction over all opera, English or otherwise, and that the operatic form is in continuous development and cannot be kept in a mold of Wagner, Bizet, Puccini or Verdi. At the committee discussions I urged this general principle, and was willing to recommend to the AGMA Board that since the issue most always centers on musical, technical and artistic questions, that Equity and AGMA should be willing to have competent individuals in the music world, such as critics, musicologists, conductors, and so forth, be the judges and to make recommendations to the International Board. This suggestion was not accepted by Equity, and at the moment we have reached no conclusion to this problem.

We have had a potential jurisdictional dispute with AGVA, but this has not come up for consideration by the International Board and to date AGVA has not pressed it. The issue has centered around tabloid versions of operas presented in motion picture theatres in conjunction with movies. AGVA, which has jurisdiction over presentation houses, which mean motion picture houses where vaudeville is presented in conjunction with the picture, such as the Paramount and the Capitol in New York City, has claimed that once there is a picture being shown anything else with the bill is in their jurisdiction. We have denied it and all productions around New York City of this type have been under AGMA's jurisdiction and AGMA contracts.

Bela Bartok Memorial

Another of AGMA's efforts is most worthy of note. At the suggestion of Yehudi Menuhin and Erno Balogh, AGMA has undertaken to spearhead the formation of a committee of prominent musicians, composers, publishers and conductors to establish a memorial fund to honor the memory of Bela Bartok. The response to AGMA's invitation has been exceptionally favorable, and an initial meeting of this committee was held two weeks ago. The concrete activities and drive of the committee will begin in all earnestness in the fall. This type of activity carries out the guild idea inherent in AGMA as conceived by the original founders of our union. AGMA should become the leading force in the musical world in the United States through the initiation and sponsorship of programs and projects of this type. We must broaden and expand our energies in this type of work.

Theatre Authority

Our activities in conjunction with other unions has included our continued participation in Theatre Authority, a special point

on the agenda of this convention. It is there because a serious division has occurred within the Authority. As you know, the Authority consists of all the 4A's unions, as well as several theatrical welfare organizations, the Authors League, and the League of New York Theatres. Under its rules, no member of the 4A's may appear in benefit performances without compensation unless such benefit performances have been cleared by Theatre Authority. When a performance is approved, Theatre Authority receives a share of the proceeds, which is then divided amongst all participating organizations of the Authority. AGMA obtains its share which is placed in our Welfare Fund, and is used to help indigent and needy AGMA members.

Recently, AGVA has maintained that too many benefits have been approved, and as a result employment in their field has suffered. It is their position that many of the performers at benefits are variety actors and consequently AGVA has a greater interest and share in the whole problem. This criticism was found by the Board of Theatre Authority to be justifiable and as a result a committee was set up to assist Mr. Corelli, National Secretary of Theatre Authority, and to make final decisions on this clearance of benefits. The number of such benefits has been, therefore, greatly reduced. In addition, following pressure from AGVA, it received a greater share in the division of the Theatre Authority's revenue. However, AGVA has lately insisted that it have final veto power over all benefits even though the other members of the committee approve them. The Board of the Authority obviously was not able to go along with this proposal, and has rejected it. As a result, AGVA has withdrawn from Theatre Authority. This has created innumerable difficulties since organizations giving benefits now must receive clearance from both Theatre Authority and AGVA. Furthermore, many performers are members of several of the 4A's unions and, therefore, find themselves unable to obey conflicting decisions. AGMA has supported Theatre Authority's position because we feel that this is the only way to regulate benefits and prevent abuses. AGVA's position has led to many difficulties and from a practical point of view has netted AGVA less money than under the previous set up. You will have further opportunities to discuss this matter in greater detail.

Amendments to Constitution

The 1949 AGMA convention proposed a series of constitutional amendments, most of which were of a technical nature, to remedy some flaws which became apparent with experience after the constitution was adopted, and these involved petitions, nominations, elections, and several other similar points. Most important, an amendment was proposed to shift the date of the convention from January to June, in the hope that greater

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attendance could result from a summer rather than a winter convention. Our experience at this convention will indicate the wisdom of this decision. Proposals of the convention were approved by the Board and sent out for referendum to the membership, which overwhelmingly approved all of them.

Another resolution of the convention called for the establishment of a committee to go into the whole matter of choral employment and choral restrictions. Such a committee was appointed by the Board and spent considerable time investigating the problem of unemployment amongst the choristers. The committee found that approximately one-half of the "A" choristers had no continuous employment and that approximately one-third of the "B" choristers were in a similar position. It made recommendations, the most important of which was that the "B" membership be limited to a maximum of two years within which time the "B" choristers would have to take the "A" audition; that a school be established under AGMA's auspices to aid "B" members to become "A" members. This report was discussed by the Board at a subsequent meeting, and adopted with several changes, particularly a provision making the limitation of two years "B" membership a matter of further action and discretion with the Board of Governors.

With regard to the school, a sub-committee sent out a questionnaire to all "B" members inquiring whether they would be willing to pay part of the expenses of such school. The response to the questionnaire was fairly good, and indicated that most would. I investigated the possibility of having such a school under the auspices of the American Theatre Wing, but found that the expense would be too great. Of late, I have been working out a plan with the Vocational Training Department of the New York City Board of Education. This plan would set up, with AGMA's cooperation and sponsorship, courses in New York City as part of the vocational training program of the city, with no cost to the choristers. There is a very good possibility that these courses will take place as soon as several technical difficulties and the Board of Education rules can be met.

TvA Problems

A good portion of my time, as well as that of the Board's and the membership, has been spent in the past year on the problem of television. This, too, is a special item on the agenda, and you will hear a talk on this whole problem by George Heller, the National Secretary of Television Authority. I will not go into detail since I am sure that Mr. Heller's talk will cover the matter very thoroughly. However, a brief resume is in order. At the beginning of 1949, after merger had failed and the solution to the cross jurisdictional claims over TV seemed not to be in that direction, the President of the 4A's, Paul Dulzell, appointed a committee called the President's Committee, consisting of the Presidents of the 4A's branches, and other working members, to seek a solution for joint action solely for TV. This committee's report was approved

in principle by all the branches, and at subsequent meetings, and through the workings of an enlarged committee, it was finally evolved into a full fledged Television Authority setup. In the formulation of this plan, all the 4A's unions with the exception of the Screen Guilds participated, and were made a part of it. The West Coast Guilds refused to come in for many reasons, which do not require discussion at the moment. However, they were invited and provision was made in the TvA agreement for some joint arrangement to be worked out between TvA and the Screen Guilds. Last summer, a committee representing the eastern unions went to the West Coast and spent considerable time and effort to achieve such an arrangement. These conferences failed. The Screen Guilds thereafter came east and further conferences were held which again failed.

By this time, it was no longer possible for further delay. The TV field had mushroomed. Many members were employed under extremely unfavorable conditions and extremely low wages. Therefore, TvA was set up with the approval of the International Board, with an understanding, that pending further efforts to arrive at a partnership with the Screen Guilds, TvA would not negotiate nor would the final claim to jurisdiction be decided by the International Board. TvA was successfully launched and AGMA, as did the other eastern unions, appointed ten members to sit on the National Board of TvA. A Western and Central Section of this TvA Board was formed with AGMA representation. Membership committees and meetings were held throughout the country to formulate the proposals for negotiations. When this was completed and there still being no agreement with the Screen Guilds, no further delay was possible. The issue was therefore brought to the International Board and by majority vote jurisdiction over all TV, including live as well as film, was awarded to TvA.

I will leave it to Mr. Heller to bring this history up to date for your benefit. I would like to note, however, that while these efforts were going on, AGMA, wherever it could, made every effort to protect its membership in the field of TV. Thus, for example, the Metropolitan Opera telecasts of the opening nights were made under an AGMA contract, and compensation paid to all AGMA members. The rates were good, and established a precedent for others to follow. Similarly, Ballet Theatre was telecast several times in New York and the dancers received good minimum wages as well as pay for all rehearsals. In addition, scales were worked out for the telecasting of the City Center Opera as well as the Stadium Concerts, both of which, however, never took place. Obviously, these were limited efforts, and could not help the broad membership or those who were appearing in TV as individuals, and not as members of companies with whom we had collective bargaining agreements.

Future Endeavors

This completes those sections of my report detailing the accomplishments of our union in the past year and a half. There remains a large amount of work to be done both internally and externally. Not only should you know what has been done but also what has not been done, and what must be done. I have already referred to the lack of sufficient progress in the organization of the concert instrumentalists and the concert field generally. I have also referred to the difficulties encountered in administering and enforcing certain contracts in the popular price opera field. There is further a major difficulty which has prevented our union from accomplishing more in the past and which, unless eliminated, will hamper further growth. It would be shortsighted for all of us to look back upon the past years and enjoy the remarkable progress

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Joe Tessmer tunes up delegates Genevieve Rowe, Margaret Speaks, Muriel Rahn, and Dr. Sachse.

Annual Report Of Executive Secretary

and relax in any further efforts to enlarge upon these achievements. As I have said to the membership on many occasions, AGMA, like many other organizations, having achieved great success, may tend to level off its growth. Such levelling off can turn into deterioration unless continuously bolstered by further efforts and greater activities by the organization as a whole and by every individual member. The tendency develops in most members, especially the new ones, to sit back and enjoy the fruits of past labors without making any efforts to build further upon the basis handed to them by their predecessors.

Membership Participation

One of the great difficulties has been lack of membership participation on the part of many individuals and particularly in the ranks of the principals. This criticism applies not only to the concert instrumentalists, but the solo singers as a whole. By various means your Officers and governing board have tried to democratize this union and to draw into membership participation to the fullest possible extent, the whole of the membership. The constitution has been completely revised. The number of meetings of companies and of special committees has increased many fold. AGMA has drawn into activity many members and the executive committees outside of New York. A convention is being held yearly and a paper is published at regular intervals. All these give ample scope and opportunity to every member to know what is going on and to take an active part. In spite of all our efforts, membership participation has not been as wide as I had hoped for. There is also a lack of familiarity on the part of many members with our rules, regulations and contract provisions. The non-participation leads to difficulties in negotiation and contract administration, and the lack of familiarity leads to economic disadvantages to the individual member.

It also must be noted that the administrative staff of AGMA is small in scope. We are a national union with a small membership, but with far flung activities. Outside of New York City, our representation is on a part time basis. In New York City, we have a staff of three executives and four secretaries. I want to pay tribute and say thanks to each of them for their great loyalty, devotion and hard work for AGMA. This staff of seven administers national affairs as well as the local New York problems. This work includes negotiation, administration and enforcement of contracts, collection of claims, work with committees, work with organizations within the 4A's and outside of the 4A's, editing and publishing AGMAZINE, administration of the funds, collection of dues, issuing of statements, answering of hundreds of letters, and an employment agency in the case of certain groups of choristers. Your three executives at the New York office are each responsible for many of these duties. The secretarial

staff has an enormous task to do. I do not think that members realize the amount of time it takes merely to send out one mailing. When the routine duties are coupled with extraordinary problems such as referendums, elections, conventions, questionnaires, and research, the total amount of work becomes stupendous for a staff of this size. There were literally dozens of things that might have been done and should have been done last year which were not done because there was no time, facilities, or personnel. In all frankness, I say to you, and knowing, of course, that it is financially impossible for us at this time to increase our staff, that if we are going to do additional things or undertake other programs of activity, as we should, we need your help and there will have to be greater membership participation. Committees of members must undertake to do many more things than members have done in the past.

Education of Present and Potential Members

Let us now consider the matter of education of our present as well as potential members. This is an absolute must which has been delayed for several years and I know has been referred to at the previous convention. We need literature for distribution; we need a booklet of rules for new as well as old members; we need a larger AGMAZINE appearing more frequently; we need to go out amongst the schools and studios to bring the knowledge of the benefits and protection of AGMA to the future membership. This cannot be done unless the work of the staff is supplemented by the work of members. I know that you, and a small group besides yourselves, spend as much time as you can in the activities of your union. But to this handful we must add a much larger group of additional members who can help us to do these many other things I have just enumerated. This

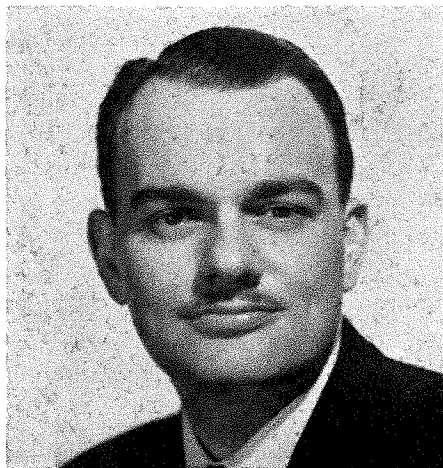
convention, therefore, should devote considerable thought to this problem, and means should be devised to bring about greater activation of our fellow members.

Plans for Next Year

In the next year I, therefore, believe that our efforts should be centered on the following program:

- (1) Organization of the concert instrumentalists and the concert field;
 - (2) Greater membership participation and activity;
 - (3) Education of the present and potential membership;
 - (4) Obtaining of unemployment and social security coverage for our members;
 - (5) Bringing to our members other social benefits, such as hospitalization, retirement plans, and an expanding welfare program;
 - (6) A stricter and more comprehensive enforcement policy of provisions of our collective bargaining contracts;
 - (7) Expanding the employment opportunities for all our members;
 - (8) Increasing the number of projects, not directly of an economic nature, which are designed to further the cause of music and to expand the role of AGMA in the musical world of the United States.
- After negotiations are completed this summer, we will be in an excellent position in terms of collective bargaining contracts. Therefore, the next year should enable us to realize the program which I have recommended. When we have achieved it, we will have made AGMA a strong force for the protection of our members and for the good of the musical arts. I am confident that we can do it. All we need is a will, more helping hands, and a firm belief that only through unity, and through AGMA, can these objectives be obtained.

Meet AGMA's New Treasurer



DONALD DAME

After many years of loyal and selfless service as the Treasurer of AGMA, Mr. Frederick Jagel has sent in his resignation which was accepted with extreme regret by the AGMA Board of Governors, with an expression of sincere appreciation for his unswerving service to AGMA and a wish for success in the new field of his endeavor.

The Board of Governors has therefore appointed Donald Dame to fill this vacancy. We appreciate the acceptance of this added responsibility by Mr. Dame and assure him our cooperation in the fulfillment of his duties.

Bela Bartok Memorial

Since the death of Bela Bartok, his many friends have become interested in establishing a fitting memorial to his genius in the field of music.

Two of his friends, Erno Balogh and Yehudi Menuhin, both AGMA members, appealed to AGMA for support and the Board of Governors approved of such a plan and pledged the cooperation of AGMA toward the accomplishment of this purpose.

The first meeting of the Bartok Memorial Executive Committee was held at the offices of AGMA on June 7th, 1950.

The purposes of the Memorial were discussed as to what form it would take, by what means money could be raised to accomplish the purposes.

The Executive Committee is made up of the following individuals:

Fred Ahlert, Erno Balogh, Peter Bartok, Betty R. Bean, Aaron Copland, Wilhelmine Creel, David Diamond, Antal Dorati, Olin Downes, Hyman R. Faine, Milton Feist, Otto Gombosi, Laszlo Halasz, David Hall, A. Walter Kramer, Yehudi Menuhin, Douglas Moore, Fritz Reiner, Harold Schonberg, William Schuman, Tibor Serly, Carlton Sprague Smith, Joseph Szigeti.

After discussion of the various plans that the Memorial might take, the first project was agreed to be the publication of Mr. Bartok's unpublished works.

Mr. Hall, the temporary Chairman of this meeting, appointed Miss Betty Bean, Mr. Carleton S. Smith and himself to explore this project.

The second meeting was held on Tuesday afternoon, September 26th at the AGMA office. There was a report made of what progress had been made during the summer months. Further plans for implementing the publication of the folk song books, and of securing access to the Bartok material left deposited in a bank vault.

The third meeting was held on October 20th at the AGMA office. Mr. Menuhin was present at this meeting and volunteered to give one concert this season for the benefit of the Bartok Memorial Committee. Dr. Herzog and Dr. Gombosi indicated their interest in the editing of the Bartok books and the following committees were appointed:

Artists Committee

Antal Dorati
Yehudi Menuhin
Joseph Szigeti

Composers Committee

David Diamond
Tibor Serly

Organizing Committee

Erno Balogh
Betty Bean
Hy Faine
David Hall

Publication Committee

Betty Bean
Dr. Gombosi
Dr. Herzog
Dr. Smith

Fund Raising Committee

Muriel Frances
A. Walter Kramer

The following tentative Board of Directors had been appointed pending upon the acceptance of their appointments by the various members.

Fred Ahlert, Erno Balogh, Peter Bartok, Betty Bean, Wilhelmine Creel, Aaron Copland, David Diamond, Antal Dorati, Olin Downes, Hyman R. Faine, Milton Feist, Otto Gombosi, Laszlo Halasz, David Hall, George Herzog, A. Walter Kramer, Yehudi Menuhin, Douglas Moore, Fritz Reiner, Gyorgy Sandor, Harold Schonberg, William Schumann, Tibor Serly, Carlton Sprague Smith, Tossy Spivakovsky, Halsey Stevens, Joseph Szigeti, Imre Waldbauer.

It was proposed that a letter be sent to artists, informing of Mr. Menuhin's pledge to give one concert this season for the benefit of the Bartok Memorial Committee, and inviting them to do the same.

Board Appoints Committees

The Board of Governors has appointed the following AGMA members to serve on the committees listed below:

1. Chorus Auditions:

Edith House—Chorister
Betty Stone—Chorister
Jules Sassani—Chorister
Felix Knight—Soloist
Dr. Leopold Sachse—Stage Director

2. Merger with Actors Equity Ass'n:

James Pease—Soloist
Donald Dame—Soloist
Leopold Sachse—Stage Director
Ruthanna Boris—Dancer
Maurice Kostroff—Chorister
Jules Sassani—Chorister

Alternates:

Conrad Thibault—Soloist
Alexis Dolinoff—Dancer

3. Classification of Roles for Popular

Price Opera Companies:

Astrid Varnay—Soloist
Maurice Kostroff—Chorister
Jules Sassani—Chorister

N. Y. Area Membership Meeting

A membership meeting of the New York area was called for October 23, 1950 at the Hotel Claridge. Due to less than the required number to make up a quorum as permitted by the AGMA Constitution, this meeting was adjourned.

The failure of our membership to attend such a meeting presents an intolerable situation for the Guild. In order to achieve the best of contracts and conditions for AGMA members, it is the obligation of each member to attend these membership meetings. This does not become the obligation of one segment or category of our membership but is the obligation of each individual member of all the various categories.

Not only is your union financially responsible for the costs of hiring a meeting place; printing announcements of such a meeting, and the agenda for discussion; plus the postage for mailing the notices first class, but also the important items on an agenda which have to be submitted to the membership for a democratic discussion leading to the setting up of union policies.

The Board of Governors has been advised of this situation and suggestions for enforcing attendance by the imposition of fines or the like have been submitted for consideration. There are always legitimate reasons for non-attendance but from the response to this latest call, which was arranged at a time when the membership would be in the city, it appears that the absences were more of neglect or lack of interest than for any legitimate excuse.

Each member of AGMA should ask himself whether he wishes AGMA to be a strong union covering terms and conditions for employment so as to sit at the bargaining table with producers backed by a united membership, in order to achieve the best possible terms for the employment and working conditions for all.

There can only be an affirmative answer to this question and the only way to show that this is your wish is to make your presence actual in all AGMA meetings.

Day-By-Day Diary Of 3rd Annual Convention

FIRST SESSION

Friday Morning, June 16th

The third annual convention held at the Hotel Lincoln, N.Y.C., was called to order by Mr. Conrad Thibault, 1st Vice President of the Guild. Mr. Thibault welcomed the delegates and read a wire from Mr. Lawrence Tibbett, President, who sent his regrets to the delegates, being on a South American tour at the time of the convention.

Miss Edith House and Mr. Arthur Backgren were appointed Convention Secretary and Sergeant-at-Arms, respectively.

The agenda for the convention was approved and adopted for the convention meetings.

A motion was carried to appoint a committee to meet with the press to cover releases of news at end of each 5:30 P.M. session.

A Credentials Committee was appointed, composed of Muriel Rahn, George Southern, and Joseph Tessmer.

A Resolutions Committee consisting of Margaret Speaks, May Savage, Hilda Romain, Maurice Kostroff, Ruthanna Boris, Leopold Sachse and Warren Holland were elected by the delegates.

Louis D'Angelo, Emogene Cornwell, and Carroll Taussig were appointed to serve as the Tellers Committee.

Mr. Faine reported that an invited guest, Helen Gahagen Douglas, Congresswoman from California, had sent regrets to the Board and the delegates that duties in Washington prevented her coming to address the Convention.

Financial Secretary, Bernard W. Zuebert, in the absence of Treasurer Frederick Jagel, submitted a summary of AGMA's annual financial report. Chairman Thibault then presented His Honor, William O'Dwyer, then Mayor of New York City, to the Convention.

Mayor O'Dwyer welcomed the delegates to New York City and praised AGMA efforts and value to the community. At the close of the Mayor's speech, the Convention was led at the piano by Erno Balogh in singing the National Anthem.

Howard M. Laramy, Assistant to Executive Secretary, gave his report to the Convention upon the publication of AGMAZINE.

Reports from the areas outside New York were given by Miss Hilda Romaine, Los Angeles (report printed elsewhere in this same issue), Glenna O'Toole, Chicago, Arthur Winteler, New Orleans, Paul Chalfin and Warren Hol-

land, Philadelphia, Emogene Cornwell, San Francisco.

SECOND SESSION

Friday Afternoon, June 16th

Conrad Thibault called the session to order at 2:30 P.M.

Mr. Hyman R. Faine, National Executive Secretary presented his annual report to the delegates (The text of Mr. Faine's report is printed elsewhere in this issue). The delegates unanimously agreed at the convention that this report should be read by every AGMA member and passed a motion urging its distribution in its entirety by some means. The Board of Governors later approved placing the report in this issue of AGMAZINE.

Miss Lucy Brown then discussed the organization of the concert field and instrumentalists. She suggested briefing graduates of Music Schools of the value of belonging to AGMA and also the setting up of a committee of instrumentalists to re-study the problems of increasing AGMA membership in this field so as to provide added strength to their own bargaining position and also to AGMA as a union representing all musical artists.

Miss Anne Kubiak of Pittsburgh, while not a delegate, had been invited to come to the convention to present the local dues problems of the Pittsburgh choristers. It was recommended to the Board of Governors that any lowering of the dues structure would have to apply to the complete membership and would greatly reduce the needed revenue to maintain the AGMA budget. Prior to the unionization of the choristers in Pittsburgh in AGMA, they had received no remuneration for their services in the opera performances as well as the fact that the choristers were also largely otherwise employed, therefore the dues could not be reduced to accommodate the membership of this area. AGMA's costs of carrying their members is based upon the dues scale in operation and AGMA's strength to fight for its membership for better contracts and widen the field of opportunity is predicated on these sources of income. The rewards to the members of AGMA outweigh the pleas for reduced dues rates.

It was resolved that the Board consider a proposal that persons working with companies under AGMA jurisdiction should be granted no more than three working permits before having to join AGMA.

THIRD SESSION

Friday Evening, June 16th

Chaired by Vice President Thibault in the absence of Mr. Backgren, Alexis Dolinoff was appointed Sergeant-at-Arms. This session was devoted further to discussion of the dues question. It was recommended by motion that the AGMA Board explore the possibility of what deductions of railroad fares, commissions and accompanist fees and such costs could be allowed before reporting annual income to AGMA.

There then followed a discussion of the annual Christmas Concert. The concert was impossible to arrange this past year. It was the aim of the concert committee to plan this concert of the highest artistic standards to draw out a large audience and make it a great success. The 1949 Xmas party, though successful, had been too long, due to a large number of participating artists. It was the plan last season to get fewer artists but of large drawing power, but unfortunately artists of such caliber were unavailable at Xmas time and similarly at the later proposed date in April. In view of the impossibility to arrange a concert during the past year for AGMA's Welfare Fund, any plans for the annual Xmas party will have to be assumed by a Committee pledged to put their shoulder to the wheel in order to "swing" such a prospect successfully.

It was proposed that every opera company in the U.S. which is playing a season of considerable length, arrange to give one performance for the benefit of the AGMA Welfare Fund. Areas other than N.Y. might arrange a concert or a party to raise money for AGMA's Welfare Fund. A ballet delegate proposed that ballet soloists and corps arrange a benefit performance. Miss Romain and Mr. Barnes of Los Angeles pledged that they would urge their local to arrange an affair to enrich the benefit fund of AGMA by at least \$500. Mr. Winteler of New Orleans then pledged that his area would do likewise. The Chicago delegation reported work already in progress along this same line.

Retirement Plan for Dancers

Our membership are not covered by unemployment insurance and also old age benefits do not start until a person is 65 (men) and 60 (women). This would naturally prove to be of little aid to dancers who usually remain active until the age of 40. The AGMA Board had appointed a committee of ballet

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Ballet Dancers Confer. Peter Gladke, Iva Kitchell, Ruthanna Boris, Julia Baraskova, Elissa Minet, Robert Lindgren and Alexis Dolinoff.

dancers to meet and discuss this problem and formulate some plan of a retirement fund. This plan was presented to a membership meeting which approved it in principle. The employer of ballet would have to consent to a plan to contribute 5% of the salaries of the dancer to a fund to which the ballet dancer would contribute 3% of his earnings. These funds to be deposited in an account in a bank in the name of the dancer, no matter which employer he works for.

1. The dancer leaving the field before 5 years under AGMA's jurisdiction, would not be able to touch this money.
2. If the dancer leaves after 5 years up to 10 years, they can take their own share or the amount they had put into such a fund, plus the interest accrued.
3. If the dancer leaves after the 10 year period up to 15 years they would get their own share and the interest accrued of the employer's share.
4. If they leave the field after 15 years up to 20, they get their share, plus interest, and one-half the employer's share. If they stay through 20 years, they get both and the interest accrued. In case of death, the money would go to the estate of the deceased.

This fund would be administered by the bank and supervised by the Committee consisting of a company representative from each of the companies under the plan, a dancer's representative, one for AGMA and one for the dancers themselves, and one impartial person. It was moved that the convention accept the proposal already approved by the Board, and the Board call a meeting of

all dancers, at a time when the greatest number of dance members can attend, and the decision on this plan by this meeting could then be final.

FOURTH SESSION

Saturday Morning, June 17th

Mr. Thibault called the session to order at 10 A.M. The delegates discussed Popular Price Opera which were defined as companies which had an admission price no higher than \$3 per ticket. It is proposed that an opera company having a higher admission scale, an increase of 20% should be added to all minimum rates.

Mr. Faine reviewed for the delegates the report of the Committee on Wages and Working conditions, which had been appointed by the Board to study the popular price opera field. This committee was composed of Walter Brandin, Lewis Brook, Lawrence Davidson, Lydia Edwards, Matthew Farruggio, Joseph Hancock, Howard Hoskins, Edith House, Lee Keeney, Maurice Kostroff, Irving Lavitz, Arthur Newman, Mary Pasca, L. Ruess, Leopold Sachse, Carroll Tausig, Hugh Thompson, and Richard Wentworth. This committee had met many times and discussed all the problems and submitted 21 proposals for the delegates of the convention to consider.

The delegates voted to reject any changes in the chorus regulations as far as employment rules are concerned as proposed in the report. Recommendations of the Committee to eliminate the present classification of roles and voices for companies presenting operas by the week was rejected. The committee did not propose any changes in compensa-

tion for principals and those scales already in existence were approved. The increase of \$5 per week for the chorus and ballet was approved as recommended. The various recommendations for small theatres, summer stock, outdoor performances and performances in motion picture houses and colleges was approved. The recommendation for the Broadway type of opera performance was referred back to the Board for further study. The Board later approved all the minor points including the increase to the ballet and chorus and all other recommendations were tabled for further discussions.

Mr. George Heller, National Executive Secretary of TvA, then addressed the Convention upon the problems faced by TvA in setting up this new organization since the authorization by the 2nd annual convention of AGMA's approval of setting up TvA. The problem of working out an agreement with Screen Extras Guild and Screen Actors Guild who do not recognize the need of such an authority and claim that they have jurisdiction of all motion pictures and will not surrender any of their rights even if the media is a part of television field.

It was the approved plan by all the other 4 A's in negotiations with television producers and advertisers begun May 2nd, that certain minimum rates for live programs, kinescope or film telecasts should be set. The S.A.G. and S.E.G. object to this pattern and propose to apply roles for regular motion pictures. This presents a very complicated problem and allows the producer to choose which rate he can save on. This makes for chaos. Mr. Heller again pointed out the need for an overall union, and showed the confusion faced by TvA in which performers in all the entertainment unions will be engaged.

S.A.G. sent wires to network companies and advertising agencies that TvA was only authorized to negotiate for live entertainers but TvA was not recognized for film performers. TvA has always wished to work out an arrangement with S.A.G. What is good for 5 branches of the 4A unions should be good enough for the Screen Guilds and they should take their "spot" and work together to help all performers in television.

FIFTH SESSION

Saturday Afternoon, June 17th

May Savage was nominated and elected to be Chairman of this meeting. The report of Wages and Working Conditions in the Popular Opera field was discussed.

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Day-By-Day Diary Of 3rd Annual Convention

Federal Aid to Art

Mr. Faine briefed the Convention delegates about the National Theatre Assembly to be held early in 1951 and suggested the Convention act upon suggestions which AGMA would like to see on the agenda for discussion of this assembly. Participation in the assembly by AGMA already had been approved by Board of Governors. The Convention moved that AGMA endorse participation and that the delegates report this action to their local membership which would appoint committees to study the problem of Federal Aid to the arts, and that these local committees be sent any literature from the N.Y. office pertaining to this subject and give a report by December 1st to the N.Y. office of their suggestions for submission as subjects for the agenda.

SIXTH SESSION

Saturday Evening, June 17th

James Pease, 2nd Vice President, chaired this session. The subject of the organization of the Concert field and artists was the topic for discussion. All concert artists are properly within AGMA jurisdiction. Those under managements with whom AGMA has agreements are organized under AGMA conditions but the largest number of concert artists are without managers or with managers who do not operate under AGMA conditions. It is in this field that AGMA should strive to achieve benefits for these artists and draw them into our organization. AGMA members would be happy to take a stand against non-AGMA managers but must have assurance that should they be dropped by these managers who did not wish to deal with AGMA as a result of this stand, would other AGMA managers be able to employ such artists. The delegates moved to appoint a committee to work out a program to cover this problem of getting management organized. Mr. Pease appointed the following committee:

Mr. Balogh, Margaret Speaks, Genevieve Rowe, Carlton Gauld, to work with the Executive Secretary on the question of getting work for the smaller concert artist working in his own locality. The convention approved a motion to appoint a committee to explore the possibilities of getting dates for such potential members. Miss Rahn and Miss Iva Kitchell were appointed.

Foreign Artists Issue

It was designated by the delegates that a foreign artist be one who has no

citizenship in America. A committee already is working on the problem as a result of the special membership meeting held in the N.Y. area. This involves largely instrumentalists and concert singers being brought to U.S. and perhaps operate unfairly in competition with the American artist. We do have American artists working abroad in companies or individually. Mr. Sachse urged that AGMA promote the idea of performing opera in English in U.S. as one way to solve the problem.

SEVENTH SESSION

Sunday Morning, June 18th

Called to order by Conrad Thibault. AGMA Convention expresses a vote of confidence to all the procedures and action taken by TvA. It was recommended to the Board that a committee of three be appointed to serve as an editorial committee to assist in the publication and expansion of AGMAZINE and that a delegate be selected by each of the locals outside of N.Y. to keep in touch with the N.Y. Editorial Committee.

The Board of Governors formulate rules under which members of AGMA would be forbidden, upon pain of disciplinary action, to receive compensation or gratuities from any other AGMA member for obtaining jobs for members, and forbidding any members to act as agents for impressarios.

EIGHTH SESSION

Sunday afternoon June 18th

Conrad Thibault presiding. This session continued discussing Ways of Increasing Employment within AGMA's jurisdiction. Resolutions were then submitted.

Mr. Kostroff proposed that the Board institute a plan that a general meeting in each area, for organization of cooperative performances be held and efforts be made toward getting local backing for opera performances. There should be exploration of available theatres, costumes and props; and how to make use of these assets. Also, that a Committee work with the Chicago area to enlist support of civic leaders, Musicians Union, and civic groups to bring to the citizens of Chicago a fuller appreciation of needs for opera and increase employment for all artists.

It is the sense of the Convention that it endorses a plan whereby each regularly established opera, ballet and choral group give one benefit performance within each of their seasons for the AGMA Welfare Fund. Passed. Approved by Board of Governors. Producers have

expressed willingness to give such performances but due to unavailability of theatre, this permission will await later developments.

Moved and passed that the Board of Governors explore further steps to be submitted to the 4A's Board to clear up the situation in Theatre Authority.

It was resolved and approved that "Whereas, the Mayor of the City of New York has expressed time and again his interest and affection for the arts, and his feeling that the members of AGMA represent an important cultural element in the life of our communities, as well as in the life of the U.S., that we request him to meet with a committee appointed by AGMA Board of Governors to look into ways of making such affection and love for the arts a practical mode of supplying (a) entertainment and culture for the people and (b) employment for the members of AGMA and (c) that the results of such a conference be made available to the membership."

After expressions of thanks to the various committees who had served the delegates of this Convention, the site of the next Convention was set to be held in New York City in June, 1951, and the Convention was adjourned at 5:15 P.M.

OBITUARY

GIUSEPPI DE LUCA

Soloist

ARNOLD GABOR

Soloist

CEDRIC HART

Representative

CONSTANTE SORVINO

Soloist

RINA VOLPI

(KATHERINE FUCHS)

Soloist

The above members of AGMA have passed away since the date of our last issue and AGMA wishes to now offer its condolences and sympathy to the relatives of the artists. The contribution to the cultural life of country and to the world, and their loyalty to this Guild was of the highest form.

Our Los Angeles chapter and the New York office was shocked and saddened by the passing of our representative Cedric Hart, whose association with AGMA achieved a great deal for our members in the area and whose business relations with the local and national artists as well as the local producers was outstanding. AGMA will miss Mr. Hart in the days ahead but we will cherish the memory of his loyal service to our members.

Report From Los Angeles

By CEDRIC HART

There is a remarkable growth of operatic activity throughout the Southern California region. Much of this expansion is based on productions by new and small but nevertheless enterprising and ambitious organizations. In the larger category, there is the Los Angeles County-subsidized Guild Opera Company and the Hollywood Bowl Opera. The latter organization imports "name stars," while the Guild Opera uses local talent in road show productions each spring.

The smaller companies and groups include some splendid scholastic producing units, one of which, the Los Angeles Conservatory of Music and Arts, is successfully pioneering road show presentations at one dollar, plus tax, top admission. This unit is headed by Glynn Ross, one of our AGMA stage directors.

The Executive Committee is doing a splendid job. Every activity comes under its scrutiny. A new policy in its meetings is to invite a producer or manager to the first portion of the meeting during which he addresses the Committee, tells it what his plans and hopes are, and then answers questions and suggestions. Following this period, our guest leaves and we make any necessary decisions relative to his project. This plan is bearing fruitful result.

The Executive Committee has also appointed an "Opera House Committee" to cooperate with the civic interests which have been making plans for a great Music Center here, in which will be the Opera House and a smaller, con-

cert auditorium. The present state of international affairs has made it necessary to postpone plans for a Bond Issue for the project on an early municipal ballot. However, we are in close contact with the Greater Los Angeles Plans office, and when that organization is ready to begin a public campaign, our Committee and local membership will cooperate in several tangible respects. At a recent Membership Meeting, the project was wholeheartedly endorsed. AGMA, as a national organization, also has endorsed the enterprise. These significant actions have brought a fine and enthusiastic expression of gratitude from Ray W. Smith, Executive Vice President of the Plans group.

An AGMA library of scores, music, recordings, memorabilia, etc., is under way. Such items are to be contributed to it. The first donation, a score of "Lohengrin" was given to us by the widow of Lodovico Tomarchio, a former leading tenor of the San Carlo and other companies. Chorister Violet Kaufman has also donated some items, while several pledges have been received from other sources. Because I write for several publications and am a director of the Professional Writers League, I have found opportunities to obtain good publicity for AGMA and to stress the fact that ours is an organization of the foremost artists in grand opera, ballet and concert. For example, the August issue of "Music Of The West Magazine" carried a three page feature article about our

regional activities. Since taking office four months ago, I have also made a number of addresses throughout the region and have, I believe, made many new friends for our organization.

It is at Los Angeles City College that, several months ago, our Executive Committee established an operatic chorus repertory class, through the cooperation of the Los Angeles Public School System. There, for a very modest enrollment fee, one may join the splendid class, which also is under Dr. Strelitzer's direction.

This class had been of great benefit in helping us to build what newspaper critics and musical authorities term to be one of the outstanding choruses in America. Many of these exceptional AGMA choristers were in the recent Hollywood Bowl presentation of "Faust" and were widely acclaimed. Sixty-seven of them will be heard in the presentation there at Beethoven's Ninth Symphony. So enthusiastic has been the reception given our choristers that we have now named the group the "Los Angeles Opera and Concert Chorus." The Beethoven event marks the chorus' debut under its new singing title, which is being publicized in the program and all billings. Incidentally, Dr. Karl Wecker, General Manager of the Bowl, recently wrote our local office, expressing his personal appreciation as well as that of his Board of Directors for our cooperation and method of handling negotiations in what he describes as one of the Bowl's most crucial seasons.

The Executive Committee has authorized me to investigate the possibilities of a ballet class to be organized along a similar pattern to that of the Chorus Class. We are also planning to give some public concerts by the chorus and ballet groups next season and to hold regularly, social evenings and dinners to which leading singing and ballet stars and directors will be invited. Too, we have formed a local committee to assist the plan of Federal Aid to the Arts. It is composed of members of our Executive Committee and Pauline Farrell and Jose Palomares. Our Editorial Committee also is functioning, being composed of our Executive Committee and myself. Further, the Los Angeles AGMA Welfare Fund was recently established.

Our industrious and far-sighted Executive Committee consists of Francis Barnes, Chairman; Hilda Romain, Serge Oukrainsky, and Glynn Ross.

June 16th, 1950 —

Report read by Delegate Romain



East Meets West. Betty Stone, Edson Hoel, Imogene Cornwall and Lanny Ross.

AGMA Unfair List

The companies and producers listed below have been placed on AGMA's Unfair List. Under no circumstances may an AMA artist perform with these companies and any violation of this ruling will result in disciplinary action by the Board of Governors.

1. Adams-Williams Corporation
430 Sixth Avenue, N.Y.C.
Wilson A. Williams
2. Alkahest Celebrity Bureau
1221 Mortgage Guarantee Bldg.
Atlanta, Georgia
S. Russell Bridges
3. Belmont Opera Guild
(Belmont Community Society)
183rd Street and Arthur Avenue
Bronx, New York
4. Cosmopolitan Opera Company
1332 Walnut Street
Philadelphia 7, Pa.
Theodore Feinman
5. Boston Grand Opera Company
160 West 73rd Street, N.Y.C.
Stanford Erwin
6. Manhattan Opera Co.
119 West 57th Street, N.Y.C.
Stanford Erwin
7. Manhattan Opera Guild
1545 Broadway, N.Y.C.
Benjamin F. Kutcher
8. Mascagni Opera Guild
250 West 91st Street, N.Y.C.
Josephine La Puma
9. New York Civic Opera Company
150 West 46th Street, N.Y.C.
William Reutemann
10. Star Opera Company
317 West 42nd Street, N.Y.C.
Francis C. Torre
11. Washington Grand Opera Ass'n.
1710 19th Street, N.W.
Washington, D. C.
William Webster

Official AGMA Companies

The following companies have negotiated Basic Agreements with AGMA for the 1950-1951 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.

It is always advisable to check with the AGMA office before accepting any offer to sign a contract.

OPERA

Chautauqua Institution
Cincinnati Summer Opera Ass'n., Inc.
City Center of Music & Drama, Inc.
Cleveland Opera Association, Inc.
Connecticut Opera Ass'n.
James A. Doolittle Productions
Fort Worth Civic Opera Ass'n., Inc.
The Guild Opera Company
Los Angeles Conservatory of Music & Arts
Los Angeles Grand Opera Productions
La Scala Opera Association of Hollywood
Metropolitan Opera Ass'n., Inc.
New Brooklyn Opera Company, Inc.
New England Opera Company
The New England Opera Theatre, Inc.
New Orleans Opera House Ass'n., Inc.
Opera Guild of Miami
Opera Workshop of Laguna Beach
Frank Pace
Paterson Opera Co.
Father Leonardo Pavone
Philadelphia Civic Grand Opera Co.
Philadelphia La Scala Opera Co., Inc.
Pittsburgh Opera Co.
Pomona Valley Opera Club, Inc.
Popular Price Grand Opera Company
San Carlo Opera Company
San Francisco Opera Association
Stadium Concerts, Inc.
Symphony Society of San Antonio

Charles L. Wagner
Roger Wagner Chorale
Central City Opera House Association

BALLET

Ballet Russe de Monte Carlo, Inc.
Ballet Theatre, Inc.
City Center of Music & Drama, Inc.
Covent Gardens Trust, Ltd. (Sadler's Wells)
Grand Ballet de Monte Carlo
Les Ballets de Paris
Mata and Hari
Mia Slavenska Ballet Variante
BROADWAY COMPANIES
The Barrier Company
Equinox Company
Subway Circuit, Incorporated

CONCERT

Concert Theatre, Limited
De Paur Infantry Chorus

AGMA DO's!!

1. If you are inactive in your field, ask for an Honorable Withdrawal in writing, and this will stop dues accumulation.
2. If you have a change of address or phone number advise the office immediately. We want union information to reach you promptly.
3. You must file a claim against a producer within two weeks of date of violation, otherwise AGMA may refuse to process it.
4. Be present at every union membership meeting in your area, and let your views be heard. This is a "must" toward union progress and policy.
5. Keep your dues up to date.
6. Contact the office as to the standing of the producer before signing any contract.
7. Sign your contracts promptly so they can be processed through the office.

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