

AGMAZINE

OFFICIAL ORGAN OF THE AMERICAN GUILD OF MUSICAL ARTISTS, INC.

2 West 45th Street, New York, N. Y.

Vol. 1., No. 1.

MAY, 1946

A N O P E N M E E T I N G

FOR YOU OF THE

CHORUS

BALLET

SOLOISTS

SUNDAY, MAY 26, 1946 at 2:00 P.M.

This--your opportunity to discuss your problems.

This--your opportunity to solve your problems.

This--your opportunity to learn what AGMA can and should do for you.

This--your opportunity to learn what you can and should do for AGMA.

If you do not attend, these meetings can not succeed.

CARNEGIE HALL--CHAPTER ROOM
57th Street and 7th Avenue
New York, New York

REPORT ON LAST MEMBERSHIP MEETING

The first of our four special membership meetings to be held this year took place on March 24th, and here was proof positive that we DO need more than one meeting a year to discuss and solve all our various problems and issues and to really get acquainted! This meeting lasted for almost four hours--and it was only the beginning! And rather a good one too, we think

Our new Executive Secretary, Mr. Hyman R. Faine, was introduced to the membership present; negotiations with popular priced opera companies and with concert managers were reported on; and regarding the latter, the discussion which followed was quite an eye-opener to a great many of us present who were not heretofore familiar with the somewhat

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WHAT IS AGMA?

AGMA is a non-profit membership corporation, composed of musical artists active in the United States, who have joined TOGETHER to PROTECT their COMMON interests.

It is the aim of all to have the entire musical profession under the AGMA banner.

AGMA is a UNION--a branch of the Associated Actors and Artistes of America --AFFILIATED with the American Federation of Labor. It was organized in April, 1936.

The necessity for this Union was found by the individuals having to deal with strong organizations and finding themselves too weak to bargain individually for their own rights.

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monopolistic practices of NCAC and Columbia Concerts!

AGMA's Counsel, Mr. Gins, reported on his country-wide survey of AGMA activities and acquainted us with the enthusiasm displayed by the entire membership of AGMA for our proposed publication (of which this is our proud first born!). Our Chicago representative was with us at this meeting and reported most favorably on AGMA's growth in Chicago.

And speaking of our publication, members of our temporary editorial committee, appointed at the meeting are Seal Hober, Dorothea Lawrence, Frank Finn, Blanche Thebom, Morton Bowe, and Lydia Edwards.

Since the turnout at this meeting did not live up to our fond expectations, another committee was formed to make our next meetings so fascinating that at least DOUBLE the 69 members present this time will show up. which just goes to show you how interested we are in you, so how about showing your face at the next meeting on May 26th?

AGMA is only as strong as its members make it. We invite your ideas for bettering any conditions you find wrong. We also invite your interest in this, your "AGMAZINE", the paper reporting the meetings and workings of you and your co-workers. If you are capable, have time, and are willing to donate your time, your efforts and your services, please write in to the office stating:

- (1) your capabilities.
- (2) time available.
- (3) capacity in which you desire to serve.
- (4) approximate number of hours you will give to this work.

Remember, we work together to protect our common interests.

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* TO REMIND YOU: *

* ALL CLAIMS under Basic or individual *

* contracts must be filed, by members, *

* with the AGMA office within two weeks *

* after the end of a tour or an engage- *

* ment. Claims filed later than that *

* will not be enforced through AGMA. *

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A DECADE OF AGMA

In April, 1936, a new organization made its appearance on the musical scene of the United States. That organization was the American Guild of Musical Artists. Now ten years old, AGMA has reached a stage of maturity and position where it can look back upon its infancy and subsequent growth with pride and further determination.

Ten years is not a long time, but to re-tell the history of AGMA during those ten years would take a long time. Some say that AGMA originated on a golf course in New Jersey between a "mashie" and "niblick" wielded by Lawrence Tibbett, Frank Chapman and Gladys Swarthout. We cannot vouch for the authenticity of this, but it is more likely that AGMA arose from a deep-seated desire and a need on the part of musical artists in the United States to join together to protect their common interests.

The glamour of the profession and the highly electrified nature of the personalities of the artists tended, by their brilliance, to blot out the economic and social problems which musical artists in the United States have had and continue to have. The dress suit and the stage costume have tended to obscure the physical body inside the artist which needs sustenance and protection. The high fee of the top-notch artists makes one forget the hundreds of lesser or aspiring artists who struggle daily for their economic and artistic subsistence. To protect the economic man in the artist in his relationship with the impresario, the concert manager and others in the field of opera, concert and ballet, AGMA was founded and continues to flourish.

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A DECADE OF AGMA
(cont'd)

Founded in 1936, following a conference between Lawrence Tibbett and Jascha Heifetz, as an organization of solo musical artists and numbering amongst its members, Alma Gluck, Deems Taylor, Richard Bonelli, Frank Chapman, Gladys Swarthout, Frank La Forge, George Gershwin, Richard Crooks, James Melton, Fred Warling, Efrem Zimbalist, Paul Whiteman, Lauritz Melchior, Lily Pons and many others. AGMA, in successive series of growth, embraced not only solo musical artists but all performers in the opera, ballet, oratorio, concert and recital field. Originally an independent organization, AGMA obtained a charter from the Associated Actors and Artistes of America covering the fields of grand opera, concert and recital. In obtaining this charter in August 1937, AGMA merged with another organization which previously had held the charter for the opera field from the 4 A's--the Grand Opera Artists Association.

AGMA immediately plunged into an intensified campaign to organize artists throughout the country in the fields under its jurisdiction. In the Fall of 1937, definite moves were made to bring dancers into the fold and at the same time the first Union agreement negotiated by AGMA was signed with the Southern California Symphony Association, recognizing AGMA as the exclusive bargaining agency for all solo and chorus singers and ballet dancers, and containing provisions for minimum salaries and the elimination of commissions to booking agents. Several other contracts were signed with impresarios in the East, and minimum scales were set for all performers. At a later point in this series of articles, we shall give you, for comparative purposes, the Union scales in effect then and in effect now. This will be a partial answer to the recurrent question: "What has AGMA done for its members?"

In November of 1937, AGMA informed the Metropolitan Opera Association that it represented the majority of the performers at the Metropolitan, and sought to begin negotiations for an agreement. At

the same time, negotiations were begun with the Chicago Opera Company and the Philadelphia Civic Grand Opera Company.

In the Spring of 1938, the next process of digestion that AGMA went through involved the Grand Opera Choral Alliance which had represented Choristers in the Opera field under a Four A's charter. As a result of a decision of the Executive Board of the Four A's, the Choral Alliance's charter was revoked and transferred to AGMA. This step resulted in conflict with GOCA, but two years later, after negotiations and many discussions, members of GOCA became full-fledged members of AGMA.

On July 27, 1938, AGMA signed its first agreement with the Metropolitan Opera Association. By this agreement, AGMA was recognized as the exclusive collective bargaining agent for all Artists engaged at the Metropolitan. Details of working conditions, wages, and so forth, were left to a later date pending the return of many Artists to New York City. Simultaneously, AGMA signed a contract with the San Carlo Opera Company as well as the New York Hippodrome Opera Company.

Another major move in AGMA's efforts to protect its members and obtain for them desirable working conditions occurred in October, 1938, when preliminary meetings were held between AGMA officials and representatives of Columbia Concerts Corporation and NBC Artists Service, which later became National Concert and Artists Corporation (NCAC). This was one of AGMA's most important moves since so much of the work of AGMA members was in the concert field. The problems involved in these discussions were many, for as is well known to all concert artists, the activities of the manager can mean the difference between success and failure for the artist. The establishment by collective bargaining of the respective rights between Artists and managers was one of the dominating reasons for the formation of AGMA as en-

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visioned by Lawrence Tibbett and the other "founding fathers". Now this desire was about to be shaped into the concrete form of a Basic Agreement between AGMA and the leading concert managers.

Before going further, we think this would be a good point in taking stock of what AGMA had accomplished in the first two and a half years of its existence. First of all, it had clearly learned and proven anew that "in unity there is strength". Under its jurisdiction were all the fields in which its members worked. This was surely necessary since it was obvious that opera singers were also concert artists and ballet members performed both on the concert and the opera stage.

Secondly, the process of bringing together all existing unions in the opera field under one wing had been begun and would, two years later, be completed by the merger of AGMA and GOCA.

Thirdly, fields previously untouched by the union hand, such as the ballet and concert field, were now organized, and the benefits of collective action made available to them.

Fourthly, AGMA became a part of the Associated Actors and Artistes of America--the great union of the whole entertainment field in America. By this move, AGMA members who worked in other sections of the entertainment industries were fully protected in all their work. This move also strengthened AGMA's position with employers and managers, and gave it additional control over its members.

Fifthly, AGMA had organized itself internally. Officers and Board members were elected; a constitution drafted and accepted; an office was set up; an executive staff was organized; financial and administrative procedure devised and, most important of all, a membership of about 950 acquired.

Sixthly, many contracts were, in 1938, in the process of negotiation or actually signed. This single statement was, at that time, a momentous event. To AGMA members now working under AGMA Basic Agreements and AGMA approved individual contracts, it seems a little odd that anyone should have been shocked at the thought that concert and opera artists should be interested in collective bargaining agreements. An artist, it was then thought, should worry about his Art and leave everything else to a kind Providence. However, through AGMA and by a difficult educational process, involving much work and professional risk to many, artists, impresarios, producers and managers were made aware of the firm and sincere determination by AGMA members to have their share in the determination of how much they would earn, what they would do for it and how their professional careers would be advanced. This process of education and collective effort brought immediate and substantial results.

Now to get back to our history of AGMA. But possibly it is best if we stop at this point and continue in the next issue of AGMAZINE. From 1939 on, AGMA really got into its stride. So, until July--

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A NOTE ON THIS ISSUE OF AGMAZINE

* We hope that our readers will forgive any errors or deficiencies they may find in this issue of AGMAZINE. It's our maiden effort and launchings are always very trying. With your help and with additional experience, AGMAZINE will improve and expand. We wish it could be printed, but the need in AGMA for a bulletin of information is so strong that getting out some magazine seemed more important than its looks.

* We also would like to express our thanks to Beale Hober, Lydia Edwards, Dorothea Lawrence and Morton Bowe for their work in the writing, editing and publication. But for them, it would have been ever so much harder. Here's to them!

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SUMMARY OF AGMA BASIC CONTRACTS

Starting with this issue, AGMAZINE will run summaries of all AGMA Basic Contracts. In this issue we start with the contract covering the popular priced Opera Field. In succeeding issues, the balance of this contract will be summarized as well as others. Since this is a summary, AGMA members are cautioned to check with the National Office on the exact wording or ruling in any specific instance. The editors hope that this summary will serve as a useful guide for members in protecting their interests and obtaining employment.

SUMMARY--STANDARD OPERA BASIC AGREEMENT--IN EFFECT AFTER JUNE 30, 1946

1. Contract applies to popular priced opera, that is, an opera with a ticket price top of around \$3.00.
2. Contract covers all artists including solo singers, solodancers, stage directors, choreographers, corps de ballet dancers and choristers.
3. Every Artist employed must already be an AGMA member in good standing or become one before he is employed. He must remain a member in good standing during the entire engagement.
4. Delinquent dues may be deducted by the employer from the salary received by the artists. This is the only deduction, except taxes, which the employer can make.
5. Employer must carry Workmen's Compensation to cover accidents and deaths.
6. AGMA may require the employer to deposit, with AGMA, sufficient security to cover any claim AGMA or an artist may have against the employer. The amount and form of the security deposit is solely up to AGMA.
7. Artists on a weekly basis must be paid on the Saturday of each week. Artists on a single performance basis must be paid before the performance begins.
8. All payments for performances in and out of the United States must be paid in United States dollars.

9. SCALE OF COMPENSATION

(a) EMPLOYMENT ON A PERFORMANCE BASIS

| | <u>Performance in City of Orig- ination.</u> | <u>Performance Outside 30--mile radius of City of Origination.</u> |
|---|--|--|
| For singing a Class "A" role | \$55.00 | \$69.00 |
| For singing a Class "B" role | 41.00 | 55.00 |
| For singing a Class "C" role | 35.00 | 48.00 |
| For singing a Class "D" role | 30.00 | 41.00 |
| For singing a Class "E" role | 21.00 | 35.00 |
| For singing a Class "F" role | 7.00 | 21.00 |
| ("F" roles may also be sung by a CHORISTER for \$2.00 in addition to fee as a CHORISTER). | | |
| For performing as Ballet Mistress or Choreographer | 28.00 | 40.00 |
| For performing as Solo Dancer | 15.00 | 30.00 |
| For performing as Corps de Ballet Dancer | 10.00 | 12.00 |
| For performing as Chorister | 9.00 | 12.00 |
| For performing as Stage Director | 35.00 | 48.00 |
| For performing as Ass't Stage Director | 21.00 | 35.00 |

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SUMMARY--STANDARD OPERA BASIC AGREEMENT--IN EFFECT AFTER JUNE 30, 1946
(cont'd)

(b) EMPLOYMENT BY THE WEEK

| | Minimum Weekly Wage in City of Origination. | Minimum Weekly Wage Outside a 30-mile radius of City of Or- igination. | Maximum Number of performances per week. |
|--|---|--|--|
| Tenors, First Leading | \$159.00 | \$208.00 | 3 |
| Tenors, Second Leading | 105.00 | 138.00 | 3 |
| Tenors, Comprimario | 78.00 | 105.00 | 7 |
| Baritones, First Leading | 138.00 | 173.00 | 4 |
| Baritones, Second Leading | 105.00 | 138.00 | 4 |
| Baritones, Comprimario | 78.00 | 105.00 | 7 |
| Bassos, First Leading | 138.00 | 173.00 | 4 |
| Bassos, Second Leading | 105.00 | 138.00 | 4 |
| Bassos, Comprimario | 78.00 | 105.00 | 7 |
| Sopranos, First Leading | 159.00 | 208.00 | 3 |
| Sopranos, Second Leading | 105.00 | 138.00 | 3 |
| Sopranos, Comprimario | 78.00 | 105.00 | 7 |
| Mezzo-Sopranos, First Leading | 138.00 | 173.00 | 5 |
| Mezzo-Sopranos, Second Leading | 105.00 | 138.00 | 5 |
| Mezzo-Sopranos, Comprimario | 78.00 | 105.00 | 7 |
| Choristers | 62.50 | 75.00 | 8 |
| Ballet Mistresses or Choreographers | 105.00 | 138.00 | 8 |
| Solo Dancers | 68.00 | 90.00 | 8 |
| Corps de Ballet Dancers | 52.00 | 70.00 | 8 |
| Stage Directors | 138.00 | 173.00 | 8 |
| Assit. Stage Directors | 78.00 | 105.00 | 8 |

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COMPANIES UNDER CONTRACT WITH AGMA

Beginning with this issue, AGMAZINE will list, for your benefit, opera companies, ballet companies, managers and others under contract with AGMA and signatories to Basic Agreements. We will print, in this issue, a partial list of the opera companies and a complete list of the ballet companies. In the following issue, we will list the balance of the opera companies as well as the list of managers. We are listing the Musical Director of each company to enable you to make the proper contacts. Members are reminded that, under AGMA rules, they may be employed only by companies that have signed a Basic Agreement with AGMA.

OPERA COMPANIES

- | | |
|---|--|
| <p>1. Chautauqua Institution Chautauqua, New York</p> | <p>3. City Center of Music & Drama, Inc. 130 West 56th Street New York 19, New York</p> <p align="right">Laszlo Halasz--Musical Director</p> |
| <p>2. Chicago Opera Company 29 North Wacker Drive Chicago, Illinois</p> <p align="right">Fausto Cleva--Musical Director</p> | <p>4. Connecticut Opera Association 926 Main Street Hartford, Connecticut</p> <p align="right">Frank L. Pandolfi--Musical Director</p> |

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| 5. Creatore Opera Association 119 West 57th Street New York, New York Giuseppe Creatore--Musical Director | 11. New American Grand Opera Company 25 First Place Brooklyn, New York Rev. Leonardo Pavone--Musical Director |
| 6. Firenze Grand Opera Company 35 Carmine Street New York, New York Anthony Cantarella--Musical Director | 12. Newark Opera House, Inc. 380 Washington Street Newark, New Jersey Alfred Cerrigone--Musical Director |
| 7. Hudson Grand Opera Association 77 River Street Hoboken, New Jersey Thomas P. Martin--Musical Director | 13. New England Opera Company 78 Marshall Street Providence, R. I. Danilo Sciotti--Musical Director |
| 8. Metropolitan Opera Association, Inc. Metropolitan Opera House New York, New York Edward Johnson--Musical Director | 14. National Grand Opera Company Room 1005 Carnegie Hall New York, New York Giorgio D'Andria--Musical Director |
| 9. Michigan Opera Company of Detroit 35 West Grant River Avenue Detroit 26, Michigan Cesar Chanfoni--Musical Director | 15. New Orleans Opera House Assn., Inc. 520 Royal Street New Orleans, Louisiana Walter Herbert--Musical Director |
| 10. Pietro Marchi Opera Productions 25 E. Jackson Blvd. Chicago, Illinois Pietro Marchi--Musical Director | 16. New York Civic Opera Company 150 West 46th Street New York, New York William Reuterman--Musical Director |

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BALLET COMPANIES

- | | |
|--|--|
| 1. Ballet Russe de Monte Carlo, Inc. 130 West 56th Street New York, New York Serge Denham--Director | 4. Alicia Markova & Anton Dolin c/o David M. Holtzmann 36 West 44th Street New York, New York Alicia Markova Anton Dolin --Directors |
| 2. Ballet Theatre, Inc. 25 West 45th Street New York, 19, New York Lucia Chase--Director | 5. Leonide Massine's Ballet Russe Highlights, Inc. c/o Consolidated Radio Artists 30 Rockefeller Plaza New York, New York Leonide Massine--Director |
| 3. Martha Graham Dance Company 56 Fifth Avenue New York, New York Martha Graham--Director | |

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(cont'd)

7. Grant Mouradoff (Foxhole Ballet)
Hotel Windsor,
100 West 58th Street
New York, New York

Grant Mouradoff--Director

8. San Francisco Ballet
236 Van Ness Ave.
San Francisco, California

William Christensen--Director

9. San Francisco Russian Opera &
Ballet Association
300 Montgomery St., Suite 800
San Francisco, California

S. M. Saroyan--Director

10. Charles Weidman
108 West 16th Street
New York, New York

Charles Weidman--Director

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SUGGESTIONS AND IDEAS--QUESTIONS AND ANSWERS

In each issue of AGMAZINE, we will print worthwhile suggestions and ideas, and answer any questions, from members, of interest to the membership as a whole. We hope to receive many of these suggestions and many questions. We also hope that, through the medium of AGMAZINE, members can convey to AGMA, and to other members, problems and issues which confront them, and suggest ways and means for AGMA to improve and better its efforts on behalf of all musical artists.

We would also like to see correspondence from all cities where AGMA members reside. AGMA is a national organization and every one of us feels a close kinship to any member of AGMA, wherever he may be. Therefore, let us hear from you, Chicago, Los Angeles, San Francisco, Philadelphia, New Orleans, and all the other places where AGMA has its members. Make this your magazine and this space your voice. A silent man is heard by no one; a vocal person, by making his problems and wants known, can obtain help and advice. The future issues of AGMAZINE, we hope, will reflect this national spirit and viewpoint. The music and dance of America is as broad as this nation and AGMA encompasses all of the United States.

OPEN MEMBERSHIP MEETING

BALLET * CHORUS * SOLOISTS

SUNDAY, MAY 26, 1946 at 2:00 P.M.

at the

CARNEGIE HALL--CHAPTER ROOM
57th Street and 7th Avenue
New York, New York

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* Sec. 562 P. L. & R. *
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* AGMA, Inc. *
* 2 West 45th St. *
* New York, 19, N.Y. *
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* TO: *
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