

# AGM AZINE

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September, 1947

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•  
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•  
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*Editor*



## OFFICES

*New York 19*  
276 West 43rd Street  
Telephone: LOnacre 5-7508, 9, 10

•  
*Los Angeles*  
I. B. KORNBLUM  
6331 Hollywood Boulevard  
Telephone: Hillside 5121

•  
*San Francisco*  
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•  
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188 W. Randolph Street  
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## TAFT-HARTLEY, INC.

### *or, The Season Opens With a Flop*

On June 23, 1947, the Big Business Opera Company presented working men and women of the United States with a premiere of "The Labor-Management Relations Act of 1947," composed by Robert Taft and Fred Hartley.

In the first place, the music is not original, and we've heard the same tune sung before by other gentlemen whose minds run parallel with that of Messrs. Taft and Hartley. This time, however, the performance was more skillful, no doubt indicating that the participants had rehearsed more frequently. Briefly, here is the plot:—

**First Act** — Management, after having lived fairly happily with Labor for ten years, secretly decides to destroy her. Saying that times have changed, he accuses Labor of unfair practices, binds her with red tape, and confides his scheme.

**Second Act** — Management, with the aid of wealthy friends, sues Labor for breach of contract, and brings her to court, where the judge, a friend of Management, delivers a lengthy and tortuous aria. Labor's finances, he says, now will be inspected and regulated by the government; her union shop will be made more difficult and complicated to obtain; she may not use union funds to criticize and campaign against her enemies; the new NLRB is constructed so as to

put Labor at a disadvantage in cases which come before it; unions may not participate in a secondary boycott or jurisdictional dispute; a union's disciplinary powers are hedged in by restrictions.

**Third Act** — Labor, because of her important position in society, has made many friends, and attempts to rally them to her support. When Management learns of this, he stabs Labor in the back, and then passionately proclaims his undying love for her, saying that everything he planned was for her ultimate good. Labor falls back, wounded, but vows revenge in November, 1948.

Principal roles were performed by members of various business organizations who were frequently off key, and interestingly enough preferred to remain in the background. Smaller parts were taken by Joseph Ball, Harold Stassen, and Irving Ives, whose acting ability won the applause of their friends.

Mr. Taft conducted the performance himself, and observers remarked upon his unusually rapid tempo throughout. One felt that although enjoying his work, he couldn't wait to get finished. Discerning members of the audience noted that when Taft didn't know the score, cues were given

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# TAFT-HARTLEY, INC.

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by the business men having principal roles, resulting in complete cooperation between them.

Although Mr. Taft can write a libretto that can excite you, it is obvious that he knows nothing about harmony, and relies too much upon outworn ideas in his approach to new thematic material.

The stage direction was expertly conceived, frequently resulting in a compelling atmosphere of illusion.

The performance, then, was ill-advised, operating behind a facade of authenticity and ostensible originality, and we all would have been better off, including Messrs. Taft and Hartley, had their new opus never been written. We are confident that in the not too distant future, it will be remembered as an unfortunate nightmare.

## See Here, Mr. Taft

The membership of the AMERICAN GUILD OF MUSICAL ARTISTS is composed of many of the world's outstanding singers, dancers and instrumentalists. They have struggled for many years to achieve some standing in a desperately overcrowded profession, and at a considerable outlay of money.

Is it true that artists don't know the difference between a union and a sonata? Anyone who thinks so hasn't met many of AGMA's members. They are intelligent and gifted people who seek opportunity and personal fulfillment through the democratic process, and with the enthusiastic assistance of an American trade-union. If we have offered our time and energy to men and women who chose music as a beautiful art but a difficult livelihood, we are

happy for whatever sense of dignity that has been contributed to their welfare.

The Taft-Hartley Bill is a devious attempt to castrate the American trade-union movement. In AGMA's instance, it would completely restore the jungle morality in a field which still requires not a little surveillance. We will therefore publish in our November issue of AGMAZINE a survey of conditions in the musical profession which existed prior to AGMA's organization, and trace the changes which occurred since the appearance of AGMA onto the musical scene in 1936. Our members will then realize what may await them if the Taft-Hartley Bill is not repealed.

We believe that you have made our membership more union-conscious, Mr. Taft. The result of that awakening will be apparent in the near future.



"Must you play the 'Pastoral Symphony'?!"

Courtesy Musical America.

## ATTENTION

URGENT

## MEMBERSHIP MEETING

Friday, Sept. 19, 1947

8 p. m. Sharp

MAIN BALLROOM

CLARIDGE HOTEL

BROADWAY AND 44 STREET

## 4A's Fight Taft-Hartley Bill

The International Board of the 4 A's which met recently, discussed in detail the Taft-Hartley Bill and its application to all branches of the 4 A's. The following resolution was proposed and adopted:

*"This international board goes on record in support of the AFL position that it will fight to the utmost to appeal the Taft-Hartley Law and the branches of the Four A's will extend all cooperation possible to the AFL in its efforts to have this law repealed and oppose the re-election of the legislators who made the law possible. by. voting. for. it; further that each branch of the Four A's be so notified as well as the AFL."*

Signed,

Paul Dulzell  
International President

## Television News

The 4 A's Television Subcommittee on Wages and Working conditions of which Vinton Hayworth of AFRA is Chairman, has submitted to each of the participating unions a concise and informative report which is the result of considerable study and effort on the part of the Committee.

The AGMA representatives, Kathryn Lee, William Horne, Val Pattacchi, and Beatrice Tompkins will soon meet to discuss the report, and then submit their recommendations to the Board of Governors of AGMA for discussion and approval.

# May 20 Membership Meeting Report

A general membership meeting was held at the Hotel Claridge on May 20, at which Lawrence Tibbett, Agma's President presided. It was one of the largest and most successful meetings in Agma's history.

Executive Secretary Hy Faine opened with a report on negotiations with the Metropolitan Opera House, Concert Managers, Recording Companies, Popular Price Opera Companies, and Ballet Companies. Mr. Faine then proposed for discussion the question of a Constitutional Convention and it was unanimously voted by those present to hold such a Convention as soon as possible.

Also on the agenda was a petition signed by 63 Agma members presenting certain grievances which they believed could be improved or eliminated. Beale Hober, who offered the group's point of view at the meeting, brought up each grievance for discussion and Mr. Tibbett patiently went into detail, explaining that while the validity of some grievances was granted, the fault lay not with the administration or officers of Agma, but rather with the imperfections of our Constitution. This was precisely the reason why Hy Faine suggested as far back as last January at the Annual Meeting that a Convention be held. Mr. Tibbett further pointed out that the obstructionist tactics of a few Agma members had disrupted the Annual Meeting, and there was consequently no opportunity to bring the matter of a Convention before the membership for discussion. He also gave the background and facts involved in many of the other grievances.

When the meeting finally ended, many petitioners admitted that their charges had been based on insufficient information. To all concerned, the evening was an outstanding example of union democracy in action, with all Agma members finally uniting to face the more important struggles that lay ahead.

## Travel Note

As we mentioned in our last issue, all artists when signing a contract for an opera engagement which entails travelling, are urged to include transportation arrangements. If no such stipulation appears in the contract, the producer may then be in a position to claim that the artist's transportation was included in the fee for the engagement.

# ON THE OPERA FRONT

By Hy Faine

Agma has now signed Basic Agreements for the 1947-1948 opera season with among others, the Metropolitan Opera Association, San Francisco Opera Association, New York City Center of Music and Drama, Pittsburgh Opera, Inc., International Opera Co., and the League of Grand Opera Producers, Inc. Negotiations were conducted in an atmosphere of cordiality and mutual confidence, and Agma is proud to present to its members some concrete examples of the gains which were incorporated into the Contracts.

## Metropolitan Opera Association

### PRINCIPALS

#### 1947-1948

Pre-season unpaid rehearsals limited to 2 weeks.

Radio fee of \$50 limited to artists earning \$200 or less.

Artists earning \$250 weekly receive \$3 daily road tour sustenance.

#### 1946-1947

No limitation on unpaid weekly pre-season rehearsals.

Radio fee limited to artists earning \$150 or less.

No provision for artist earning \$250 weekly.

### CHORUS

Weekly salary of \$85 in New York City.

Weekly salary of \$130 on the road.

\$1.25 for rehearsals hourly.

\$.77 for 15 minute overtime rehearsal periods.

\$4. expense money for each performance during N. Y. season outside 30 mile radius; \$1.50 for same within 30 mile radius.

\$85. plus \$6.45 nightly if in N. Y. or Phil. more than 3 days during road tour.

\$3.08 per hour or fraction for rehearsal of solo or mute parts.

\$13.75 for each commercial broadcast.

Improved rehearsal pay for Sundays and after 6 P.M. weekdays.

Weekly salary of \$82 in New York City.

Weekly salary of \$124 on the road.

\$1 for rehearsals hourly.

\$.60 for 15 minute overtime rehearsal periods.

\$3.50 expense money for each performance during N. Y. season outside 30 mile radius; \$1.25 for same within 30 mile radius.

\$82. plus \$6 nightly if in N. Y. or Phil. more than 3 days during road tour.

\$2.25 per hour or fraction for rehearsal of solo or mute parts.

\$12.50 for each commercial broadcast.

### DANCERS

Weekly salary of \$60 in New York City.

Weekly salary of \$102 on the road.

\$60 plus \$6 nightly if in N. Y. or Phil. more than 3 days during road tour.

\$4 expense money for each performance during N. Y. season outside 30 mile radius; \$1.50 for same within 30 mile radius.

\$7.50 for performance on seventh day of week in N. Y.

\$2 per hour for rehearsals on Sunday.

\$1.50 per hour overtime in rehearsal week.

Weekly salary of \$56 in New York City.

Weekly salary of \$94.50 on the road.

\$56 plus \$5.50 nightly if in N. Y. or Phil. more than 3 days during road tour.

\$3.50 expense money for each performance during N. Y. season outside 30 mile radius; \$1.25 for same within 30 mile radius.

\$7 for performance on seventh day of week in N. Y.

\$1.80 per hour for rehearsals on Sunday.

\$1.25 per hour overtime in rehearsal week.

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# ON THE OPERA FRONT

(Continued from page 3)

\$2 per hour for rehearsals 2 hours before a performance.

No provision for rehearsals 2 hours before a performance.

\$2 per hour for rehearsals 12 hours or less after previous performance.

No provision for rehearsals 12 hours or less after previous performance.

An outstanding feature of the Met Basic is the provision establishing a pension fund for all artists. Those artists employed by the Met will donate their services for at least one benefit performance, and the funds thereby raised will be matched by the management, both amounts creating an embryonic pension fund. This fund will be jointly administered by the Met, and the unions whose members are employed at the Met. Agma is proud to be the first entertainment union to establish a pension fund for its members, and hopes the precedent will be extended in the field.

## League of Grand Opera Producers

### PRINCIPALS

Unpaid rehearsals limited to 2 weeks; \$25 for each succeeding week.

No limitation on unpaid weekly rehearsals.

Daily rehearsals limited to 6 hours until midnight; overtime @ \$2 per hour; applicable to both rehearsal and performance weeks.

No similar provision.

Artists engaged for 10 weeks or more on road receive \$7 a day sustenance for each day of layoff during Christmas and Holy Week.

No similar provision.

Artist receives principal's salary if majority of roles sung during week are leading roles.

No similar provision.

Minimum fee for performance, either locally or out of town increased 15% for single performances and 7½% for weekly engagements.

Improvements in travelling provisions.

### DANCERS

Weekly local salary of \$56.

Weekly local salary of \$52.

Weekly road salary of \$75.

Weekly road salary of \$70.

\$11 for single local performance.

\$10 for single local performance.

\$14 for out of town single performance.

\$12 for out of town single performance.

Rehearsals for single performances @ \$1 per hour.

4 hours unpaid rehearsals for single performances.

### CHORUS

Weekly local salary of \$67.50 for 7 performances; \$70 for 8 performances.

Weekly local salary of \$62.50 for 8 performances.

Weekly road salary \$83 for 7 performances; \$85 for 8 performances.

Weekly road salary of \$75 for 8 performances.

\$11 for local single performance.

\$9 for local single performance.

\$15 for out of town single performance.

\$12 for out of town single performance.

\$30 salary for each rehearsal week.

\$27 for each rehearsal week.

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## AGMA Plans Convention

At the Annual Meeting held last January, Hy Faine, our Executive Secretary, delivered a report to the membership on some of Agma's accomplishments during the preceding year, and the necessity for instituting internal changes in Agma, so that in the process of growth and expansion, we could continue as a democratically-led and functioning union. With this aim in mind, Agma's Board of Governors passed a resolution in May approving the holding of a Constitutional Convention, and this action was approved at the General Membership Meeting which took place on May 20.

### Constitution to be Changed

At the coming Convention, the most important work will be focused on revising our Constitution. Written upon Agma's inception in 1936, it has proved of inestimable value in guiding our union, but the passage of time has revealed some of its inadequacies.

### Constitutional Committee

After the May 20 meeting, Agma's President, Lawrence Tibbett, appointed a Constitutional Committee which was representative of all categories and localities of Agma's membership, and whose function it became to work out in advance the mechanical details of the Convention such as the election of delegates, the basis for representation, and Constitutional changes to be suggested at the Convention itself. Those accepting appointment were as follows:—

1. Ruthanna Boris
2. Lucy Brown
3. Frank Chapman
4. Norman Cordon
5. Donald Dame
6. Edward Harris
7. Winifred Heidt
8. Jascha Heifetz
9. Beale Hober
10. Elizabeth Hoepfel
11. Edith House
12. Julius Huehn
13. Frederick Jagel
14. Edward Kane
15. Maurice Kostroff
16. Ray Lev
17. Anthony Marlowe
18. May McDermott
19. James Melton
20. Elissa Minet
21. Lillian Nichols
22. James Pease
23. Leopold Sachse
24. May Savage
25. Margaret Speaks
26. Frederick White

Out of town representatives are:

27. Galliano Daneluz—San Francisco

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# AGMA Plans Convention

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28. Joaquin Felsch—*San Francisco*
29. Desire Ligeti—*San Francisco*
30. Foster Grundy—*Los Angeles*
31. Hilda Romain—*Los Angeles*
32. John Shafer—*Los Angeles*
33. Gilbert Mason—*Philadelphia*
34. Gerald Finerman—*Illinois*
35. Angela Kitches—*Illinois*
36. George Tozzi—*Illinois*
37. A. P. Winteler—*New Orleans*

## Organizational Plans

The Committee has been meeting weekly for several months and has done a magnificent organizational job in planning for the Convention. It still needs, however, additional suggestions from you as to what changes should be made in the Constitution. Although the deadline for such suggestions was August 15, nevertheless any and all suggestions are still most welcome. The following is the tentative Convention timetable:—

Sept. 18-25—Distribution of procedure and program to all Agma members.

Sept. 25-Oct. 20—Distribution and submission of petitions for nomination of Convention delegates.

Oct. 20-Nov. 15—Distribution of ballots, voting by referendum, and counting of ballots in New York City.

Nov. 15-Jan. 8, 1948—Preparation of Agenda, and all final arrangements.

Dec. 28—Artists Christmas Party.

Jan. 8, 1948—Convention held in New York City.

## Gala Christmas Party

As a means of partly financing the attendance in New York of our out of town delegates, Agma will present an Artists Christmas Party at the Metropolitan Opera House on December 28, in which famous musical artists will participate. The Constitutional Committee elected Frank Chapman as Artistic Director for this affair, and we feel certain that under his expert guidance, Agma will offer New York music-lovers a wealth of talent on the night of the Party.

Mention should be made of the splendid cooperation pledged by concert managers Marks Levine, Charles L. Wagner, Kurt Weinholt, and Austin Wilder at a recent meeting with Frank Chapman and Hy Faine. Although other managers could not be present on the day the meeting took place, they too have offered their assistance if Agma should request it.

Additional information on the Convention will appear in the November AGMAZINE.

# ON THE OPERA FRONT

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No rehearsal before 10 A.M. or 3 hours before performance for weekly engagement. No similar provision.

No rehearsal 2 hours before performance for single engagement. No similar provision.

\$5 sustenance if arriving 8 hours before rehearsal or performance out of town. No similar provision.

Chorister singing classified role receives chorus fee in addition to difference between chorus fee and role minimum. No similar provision.

Minimum number of choristers are either 15 or 18 for all operas except for Barber of Seville, Don Giovanni, Don Pasquale, Hansel and Gretel, Louise, Der Rosenkavalier where minimum is 10. Minimum number of choristers 12 for all operas.

The League of Grand Opera Producers is the collective bargaining agency for popular price opera companies and includes the following members: Baccaloni Opera Company, Connecticut Opera Association, National Grand Opera Company, Philadelphia La Scala, Popular Price Opera Company, San Carlo Opera Company, and Charles Wagner.

The City Center Basic Agreement contains many of the above provisions in addition to others which represented a substantial improvement for Agma members over last year's Contract.

## New Ballet Basic Signed

Basic Agreements for the coming season have been signed with the Ballet Theatre, Ballet Russe de Monte Carlo, and the Markova-Dolin Ballet Company. The regular Ballet Basic Agreement contains the following provisions as compared to last year:—

1947-1948	1946-1947
Weekly salary of \$72 locally and on road.	Weekly local salary of \$62; \$72 on road.
\$20 per performance.	\$17.50 per performance.
Overtime rehearsal @ \$2 per hour.	Overtime rehearsal @ \$1 per hour.
Rehearsal before 10 A.M. and after performance @ \$4 per hour.	Rehearsal before 10 A.M. and after performance @ \$2 per hour.
Rehearsal 2 hours before performance @ \$2 per hour.	Rehearsal 2 hours before performance @ \$1 per hour.
Rehearsal on day in which 2 performances are given @ \$2 for first hour and \$2.50 for each additional hour.	Rehearsal on day in which 2 performances are given @ \$1 per hour.
\$5 per day sustenance on road.	\$3 per day sustenance on road.
2 weeks sick leave; 3 weeks if injury is sustained at performance or rehearsal.	2 weeks sick leave.
Free day expires at 6:30 P.M.	Free day expires at 6 P.M.
Improvements in shoe provisions.	

## AGMA Greet's New Members

With each subsequent issue of AGMAZINE, we will publish the names of Artists who have joined AGMA. The following have recently become members. Welcome!

Virginio Assandri  
John Bacos  
Celia Balbo  
Joseph Barcellona  
Wesley Boynton  
Phyllis Brenneman  
Floyd E. Brewster  
Mindy Carson  
Rene Castelar  
Lawrence Davidson  
Josephine Davis  
Giulio De Capua  
Edward Dudley  
William Eddy  
Dorothy Jean Fenn  
Lydia Fostini  
Beatrice Gentile  
Reno J. Harms

John G. Hill  
Mildred Hurst  
W. Kiepura-Ladis  
Marion Manderen  
Martha Manners  
Homer Maranville  
Ruby Penoff  
Charlotte Portney  
Edward Ravell  
Jessa Reedy  
Luis Roki  
Anthony Scott  
Helen Stanton  
Sonya Swan  
Pia Tassinari  
Louis Torres  
William White  
Ruth Williamson

## "Help Wanted" —Agmazine

The official magazine of any organization should reflect the opinion of its membership, and also represent, to a large a degree as possible, the efforts of its members. That's where you come in, you folks who always wanted to write short stories, human interest articles, etc.

AGMA is forming an editorial board, and is receiving applications from interested members. No experience is required, but merely a desire to write, and receive satisfaction from doing constructive and creative work.

In each subsequent issue of AGMAZINE, we plan to devote one page to happenings in AGMA's out-of-town offices, and so would like to hear from members in Chicago, New Orleans, Philadelphia, Los Angeles and San Francisco.

Drop a note to Belmont Kindler, Agmazine's editor, and he will keep you informed of developments.

## WELCOME HOME

Many AGMA members, after appearing in foreign countries during the summer, have now returned home, and it would be interesting to learn what their experiences were. We would like to know for example whether there was any difficulty in securing a visa or labor permit; whether artists were permitted entrance on a quota basis, or if any time limit was set to their visit. What was the audience reaction in the country

where you appeared? Did the artists there remark upon problems they would encounter if they entered the U.S.? How do the foreign concert bureaus operate, and what is the relation of both the American and native foreign artist to the concert manager?

Let us know what happened. We're sure that every AGMA member is anxious to know what's going on abroad.

### Opera Roles Reclassified

The roles of 165 different operas were recently reclassified by a representative AGMA Committee, consisting of Francesco Curci, Eleanor Knapp, Lodovico Oliviero, Dr. Leopold Sachse, and Belmont Kindler. Their patience and energy have been of immeasurable assistance in AGMA's negotiations with opera companies, and we extend the Committee members, of which Eleanor Knapp was Chairlady, a vote of thanks for their cooperation.

### AMERICAN GUILD OF MUSICAL ARTISTS

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New York 22, N. Y.