AGMAZINE

VOLUME XIV, NO. 3 OFFICIAL ORGAN OF THE AMERICAN GUILD OF MUSICAL ARTISTS, A.F.L.-C.I.O. FEBRUARY - MARCH, 1962

1930 Members To Elect Board Members

1930 AGMA members will vote in the upcoming election to the Board of Governors this year . . if all members eligible to vote will exercise their franchise and take the brief time required to study the qualifications of the candidates and then mark and return the election ballot. This year, there will be 25 vacancies to be filled. All eight AGMA Areas will nominate and elect their representatives to the Board of Governors.

Following is a breakdown of membership by category in each area:

Area	*Active Singers*	*Active Instrumentalists*	*Active Stage Directors*	*Active Choristers*	*Active Dancers*
New York & vicinity	429	24	41	392	214
Philadelphia & vicinity	30	3	1	53	16
Chicago & Mid-West	58	0	3	98	20
New Orleans & South	38	0	1	36	14
San Francisco & vicinity	29	1	2	75	26
Los Angeles & vicinity	101	6	5	91	37
Boston & vicinity	23	3	4	10	4
Pittsburgh & vicinity	3	0	1	37	1
	711	37	58	792	332

Board Members' Terms Expiring

The terms of the following members of the Board of Governors expire this year:

New York Area

Seven Soloists: Carlton Gauld, Brenda Lewis, David Lloyd, Barry Morell, Regina Resnik and William Wildermann, plus gain in entitlement of one soloist.

Two Stage Directors: Victor Andoga and J. Edgar Joseph.

Five Choristers: Arthur Backgren, Lynda Jordan and Frank Karian, plus gain in entitlement of two choristers.

Five Dancers: Suzanne Ames, Frank Hobi, Arthur Mitchell and Darrell Notara, plus gain in entitlement of one dancer.

Philadelphia Area

One Chorister: Wynema McKinley Fox.

Chicago Area

One Soloist: Bernard Izzo.

Two Choristers: Mildred Solarz, plus gain in entitlement of one chorister.

Pittsburgh Area

Two Choristers: Joseph Kaschai and Roman R. Niznik.

New England Area

One Soloist: James Joyce.

New Orleans Area

One Soloist: a gain in entitlement.

One Dancer: Jeanne Maxwell.

Los Angeles Area

Two Soloists: Henry Reese, plus a gain in entitlement of one soloist.

One Chorister: a gain in entitlement.

San Francisco Area

One Chorister: Eleanor Avery.

One Dancer: Finis Jhung.

Nominations in Order

Areas have been advised of the vacancies and sample petitions for the nomination of Board members have been sent out to all active members.

Eligibility for Voting

Only active members can vote. Only members in good standing as of February 1, 1962 are active members. Be sure to keep your membership in good standing, so that you will be eligible to vote for your representatives on the Board.

NEW YORK AREA MEMBERSHIP MEETING

Wednesday, February 7, 1962 — 3.30 P.M.

LAURELTON ROOM—WELLINGTON HOTEL

55th Street and Seventh Avenue

Members of the New York Area Nominating Committee will be elected at this meeting. A quorum is essential!

A Special Program Is Planned

Help the Tibbett Fund

A rolling Stone gathers much more than moss, if her first name is Betty! The popular Metropolitan Opera chorister collected over $450.00 from members of the "Met" company, for the Lawrence Tibbett Memorial Fund. The Board of Governors was so pleased and delighted with her effort and results that a vote of thanks was made to her at the Board meeting January 8th.

Her action paves the way for her fellow-members in AGMA to help raise funds from among their colleagues in companies they sing or dance with. Enthusiastic action by a few can stir the many to help, so that the Lawrence Tibbett Memorial Fund may become a truly representative memorial.

Hy Notes

by Hy Faine
National Executive Secretary

Continuation of Remarks Before The Select Subcommittee on Education of the Committee on Education and Labor of the House of Representatives.

On behalf of AGMA I have recently written to President Kennedy on this very subject with special reference to the concert choruses. I stated in my letter:

"AGMA has continually believed that it is right and proper, as well as important, that American artists, as individuals and in groups, should appear and perform abroad so that the world at large is aware of the depth and wealth of our musical life. We have fully supported the President's Cultural Exchange Program and I, personally, have participated directly as a member of one of the Advisory Panels to this Program.

"By the same token, AGMA has welcomed to our shores individuals and groups from all parts of the world. To the extent that they perform in the jurisdiction of this union, namely, opera, concert, ballet and dance, and the concert choral field, we have raised no objections to their performance but, on the contrary, have taken a positive attitude to their presence.

"We do, however, feel that it is both right and proper that when performing in the United States, they should and must perform under terms no less favorable to them than the minimum terms which are contained in collective bargaining agreements which AGMA has negotiated with employers on behalf of the American performers. We have similarly felt it both right and proper that, since they enjoy the benefits of our union standards and protection, they should carry the same obligations in terms of membership as American performers do. Since 1946, the flow of individual and group performers from abroad has greatly increased, in scope and extent, and AGMA's views have been both approved and accepted by those organizations which have brought foreign artists to the United States as well as by the foreign artists themselves. Our position has achieved the desired effect of protecting both the American performer and the foreign performer and encouraging the cultural exchange between ourselves and other countries.

"However, I'm unhappy to say that of recent date, there are indications by some American impresarios and employers that they will strenuously reject the continuation of this cooperative policy between themselves and this union and will oppose AGMA's right and insistence that the foreign performer work in the United States under the proper American wages and working conditions.

"They would like to have the freedom to import foreign groups, particularly in the choral field, and to have them perform in the United States under sub-standard non-union conditions. Since the number of engagements that are available to individual artists or groups in the United States in any one year is limited, the appearance of a foreign choral group, for example, means that there are less opportunities for professional American choral groups to perform and to earn a living. When coupled with this diminution of opportunities to perform, employers were to be permitted to pay the individual foreign performer less than what an American performer would have to receive under AGMA's collective bargaining contracts, there would no longer be cultural exchange nor fair competition, but a clear and simple economic squeeze and a deprivation of the livelihood possibilities of the American artists."

I'm happy to state that the President has responded to our appeal by referring this letter to the Secretary of Labor, Arthur Goldberg, who has in turn indicated that he will undertake a study of this whole problem of the foreign choral groups performing in the United States.

I am submitting to you, as part of my statement, a reprint of a series of public discussions held in observance, three years ago, of AGMA's 20th Anniversary. Here you will find comments by eminent singers, instrumentalists, composers, conductors, choreographers, concert managers, teachers, critics and government administrators discussing many of the problems of interest to this Committee. It is called "The Coming of Age of the American Artist." I commend it for your study. Additional copies are available if you should so desire to have them.

I feel certain that other witnesses, as well as the staff of your Committee, will make available to you more details and present other aspects of the problems which I have been able to touch upon only briefly. I also do not feel that in the limited time available to me, I should detail for you how other countries facing similar problems have attempted to solve them. Over the recent years, there has been a wealth of published material as to how England, France, Italy, Canada and other nations support and encourage the performing arts and artists in their own countries. However, what we in this country can and must do, is of course the purpose of these hearings. But I do want to touch upon one of the ways in which this country has already begun to aid the cultural arts. The President's Cultural Exchange Program, in my opinion, has in many ways been most successful, although its impact would have been much greater if more funds were made available to the Program. AGMA has strongly and continuously urged the Congress to increase the appropriations to the State Department for this purpose. While the major objective of this Program is to present to other countries the best and most representative of the American culural scene, it has also had an unde-

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AGMAZINE

SANDRA MUNSELL, *Editor*

VOLUME XIV, NO. 3 FEBRUARY - MARCH, 1962

Congressional Hearings — Giddens, Bogin

AGMAzine continues its coverage of the hearings before The Select Subcommittee on Education of the Committee on Education and Labor of the House of Representatives. Hearings were held in New York City November 15, 16 and 17, 1961 before Congressman Frank Thompson, Jr. (Democrat-New Jersey), Chairman; Charles S. Joelsen (Democrat-New Jersey), and Robert N. Giaimo, (Democrat-Connecticut). Hearings were held in San Francisco, California, on December 7th and 8th, 1961 before Chairman Thompson and Congressman David Martin (Republican-Nebraska).

AGMA salutes these Representatives for their significant interest in the economic conditions of performing artists and for the thorough and comprehensive study they are making of this major problem, leading eventually to proposals for legislation to alleviate the plight of artists and to encourage a healthier climate for the arts in America. When such legislation comes before the House and Senate, AGMA will ask its members to lend it their active support.

AGMAzine reports, in this issue, the remarks of Abba Bogin, pianist, and "Duke" Giddens, chorister, before the Subcommittee in New York City. At the West Coast hearings, spokesmen for the field of AGMA's interest were Gaby and Robert Casadesus, pianists; Mary Costa, concert and opera singer; Finis Jhung, dancer; Lew Christensen, choreographer; Raymond Nilsson, concert and opera singer; Galliano Daneluz, chorister; Diane Fivey, AGMA's representative in San Francisco, and Lee Harris, AGMA's representative in Los Angeles. The remarks of Mr. Jhung, Miss Fivey and Mr. Harris appear in this issue. Subsequent issues will carry the remarks of other West Coast and East Coast spokesmen.

"Duke" Giddens
Chorister

East Coast

I speak for the Opera Choristers of the United States and in doing so I will use as my example the Metropolitan Opera Company, since it is the largest company in the Western World with the longest season and best contract as secured by successful negotiations with the American Guild of Musical Artists.

It is also the company with which I am most familiar, having served on the last four negotiation committees and having acted as chorus delegate in the past.

Without bearing the name, the Metropolitan is truly a National Company in that it brings opera by way of radio to all of the United States and parts of Canada and Mexico as well.

We are peculiar in that we are, I believe, the only major opera company in the world that does not receive a subsidy of some kind.

In 1937, Miss Geraldine Farrar, one of America's most loved performers, wrote in her biography the following statement: "*Leading European centers have long and successfully included in their business of government, subsidized opera and drama organizations. The honorable post of Minister of Fine Arts was created to further their activities, and it is safe to say that the post has invited no more political suspicion or criticism than we are accustomed to levy upon any official appointed to handle and distribute public funds.*" I hope the Committee can see its way clear to do for the United States what has been done in other countries, and here I would like to say also that I think it most advisable to leave the direction of such institutions in the hands of artistic administrators and to keep their internal operations entirely free of politics.

The Committee, in determining whether there should be government assistance, is inquiring into the economic conditions of the performing artists in the United States today; and here I return to my specific field: the chorus.

How does one become an Opera Chorister? First, most choristers begin as soloists and for one reason or another find their way into the chorus.

Of 20 men who have come into the Metropolitan Chorus in the last seven years, 15 have college degrees, 5 have Masters degrees or equivalent. All have had previous opera experience. Of 40 men in the chorus, 23 have finished contracts with the New York City Opera, 5 with San Carlo Opera Company, 3 with Chicago Lyric Opera, one with the San Francisco Opera, and several with foreign companies.

The average age for a man to enter the Metropolitan chorus is between 32 and 37; for a woman, between 26 and 33, which is about the age one starts the practice of law or medicine.

Aside from formal education, a great deal of time and money is spent on outside lessons in voice, acting and in coaching roles and chorus parts; this even continues in many cases after reaching the "Met". Private lessons run from $5.00 to $35.00 per week according to your needs and ability to pay for same.

We perform 6 days a week and a work day can run from 10:00 AM to 12:00 midnight; however, the average day is from 11:00 AM to 11:00 PM with a 3. 4 or 5 hour break in the late afternoon. The length of a performance day excludes the possibility of any outside employment.

An average season is 24 weeks in New York City, seven (7) weeks on tour and (7) weeks pre-season rehearsal in New York. This gives a Chorister only 31 weeks of full pay and this is the best Chorus job, opera or otherwise, in the United States.

Of 40 male choristers, 32 are married and 8 are single. The percentage of single women is much higher. Of 32 men who are married, 16 have wives who work and another 5 have become fathers within the past 18 months, excluding their wives from working at this time.

The highest yearly salary, including rehearsal and broadcast fees, for a chorister in 1959-60 was $6,164.00, the lowest was $4,856.00 with $5,250.00 as an average for 78 Choristers. In 1960-61 the high was $6,153.00, the low $5,192.00 with $5,575.00 as the average for 78 Choristers.

Choristers come from states as separated as California and Maine, Mississippi and Ohio, Tennessee and Texas, Washington and Minnesota, Wyoming and Kentucky and from Argentina, Algeria, Mexico, Canada, Italy, Scotland, Russia, Germany, Hungary, Colombia and Austria, and represent most of the ethnic groups that go to make the United States the great democracy that it is.

The compulsion that draws me to music is equally strong in its attraction to politics and the humanities. It is this triple interest that brings me before you and gives me the courage to ask your help for my profession and fellow worker.

There are three areas where government can be of tremendous help to choristers:

1. By the creation of scholarships for study in voice, acting and repertoire for this particular part of opera.

2. By some kind of tax-relief and/or subsidy that would allow for an increase in present salaries.

3. A broader pension plan that would at least be in the neighborhood of plans now in effect for firemen, postal employees, policemen, sanitation workers and public school teachers.

Could this be done, the future of America's greatest cultural attraction could continue without the shadow of charity across its presence.

Abba Bogin
Pianist

I appreciate this opportunity to appear before this committee. I hope that what I will say may be of some assistance in your study of the economic conditions and opportunities for the musical artist.

I am by training and experience, a concert pianist. Yet, for the past few years I have been earning almost my entire living in the Broadway theatre, and in what is more

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Congressional Hearings — Bogin, Jhung

commonly referred to as "commercial work." I am a graduate of The Curtis Institute of Music in Philadelphia, considered by many to be the finest institution in the country for training and preparing youngsters for a concert career. My concert career was for many years handled by one of the major concert managements. I believe my early attempts to establish myself were as successful as those of most of my colleagues, with more than average success with my audiences and press reviews, with successful recordings that sold and (I hope) are still selling.

Why then did I not continue to devote most of my time and energy to the pursuit of that career? Simply because I could not make ends meet. I was not earning a decent living. In fact, some seasons I was lucky if I ended up even.

The young concert artist who is ambitious, talented, well-trained, and personable finds that, should he interest an established manager to handle his bookings, he may have a busy season of concerts. At his expense posters, window cards, handbills, programs for organized music associations, and photos are prepared and distributed. At his expense rail and air tickets are purchased. Even should he want to, the young concert artist cannot live in second-class hotels in towns he appears in. The impression he makes on the committee of the town is most important. So he is booked into first class hotels. The purchase and upkeep of his formal clothes, for these are the work uniform of the profession, are his responsibility. When traveling, he eats in restaurants, tips porters and bellboys, takes taxis in towns he must get around. These are all his expenses after paying a commission of 15 to 20 per cent of the gross fee he receives for the concert. If the concerts happen to be routed well he is lucky, and he finds that he has six concerts in two weeks, all in New England. However, many times he finds that the first date is in North Dakota, two days later he is in Iowa, three days after that in Georgia, and then back to the Chicago area for a concert. Besides wear and tear on his strength and health, the transportation expenses are enormous.

There is the annual New York recital, given for prestige and reviews in the press. After rental of the hall, the piano, advertising, and distribution of invitations or tax exchange tickets, the artist who loses less than $1,000 feels as if he made a profit, unless the press the next morning is adverse! If I give the impression that it is expensive to be a pianist, think of the violinist or cellist who not only invests in an instrument . . . and the poorest string instrument decent enough to use in concerts starts at $10,000 . . . but pays an accompanist for rehearsals, concert fees and travel expenses; all out of the artist's gross fee.

True, there are a few concert artists who are devoting their entire time and effort to their concert career, and are doing well economically. I am sure they deserve such success. But I ask if they are the only ones who do deserve it. Or is there a little bit of luck involved, as there is in any career?

More important, is there room in this country for the American public to hear, see and enjoy many artists who are talented and deserving but who do not devote these talents to performance, because they cannot survive economically? And where do these artists go, to earn a living?

Most teach. Many of them do so reluctantly. Many do not care to teach, but must. Many are not even good teachers, for their drive and personality is such that makes them most non-academic. Even those who teach well would give up the teaching at the drop of a hat if they were offered performing opportunities that they could afford to accept.

Others, like myself, do commercial work. We play in the theatrical pit, in the broadcasting studios, record advertising jingles, even play in jazz orchestras. And, incidentally, in so doing, we overcrowd the already crowded ranks of the American Federation of Musicians, who have more than enough competent members who have no concert ambition or qualification. We do so, because we must. At present there are some 75 AGMA members making a major part of their living in jobs that fall under A F of M jurisdiction.

Others, mostly violinists and cellists, must accept positions in the ranks of symphony or opera orchestras. Any of these occupations are interesting, honorable and dignified. I don't berate them. I happen to enjoy working in the theatre. It is an art form in its own right, and a most fascinating one. But full time work is energy and time consuming, and it leaves little or no time for practice and preparation which is so essential for the concert career. Also, in many cases if one accepts a full time engagement with a symphony, broadcasting station, theatrical production or educational institution, he is not free to come and go forty or fifty times a season to fulfill concert bookings, so he chooses to forego the concerts to enjoy the security of the weekly pay envelope.

Certainly, I do not mean to imply that every youngster who graduates from a music conservatory is a potential artist equal to Heifetz or Rubenstein. Some deserve no career, and might be better out of the musical field entirely. But I believe that there are by far many more highly talented, skilled, personable and qualified artists who deserve to be heard by the American public; they have proven that they have something to say as artists, but who are just not doing so enough or at all, because they must pay the rent not only of the hotel in the city of the concert, but all year-around.

What can be done to help the artist who should play, and the public who should hear him? I know that some of my colleagues who have or will appear before this committee are devoting their remarks in favor of legislation which will make available funds to be used to develop the concert field. I urge the Congress to seriously consider the responsibility of the American people to our musical culture. We, as artists, want to bring Beethoven, Stravinsky, Opera, Ballet to every corner of the country. We have in our ranks fine performers who are ready to do so. I urge you to help us do so. We, at AGMA, are prepared to assist, should you wish, in planning how to best disburse funds allocated to the concert, opera and ballet fields. With the help of our government, we have instituted a program of sending our artists abroad to show the rest of the world what our musical culture can produce. I believe we owe it to our own people to do as well here in our own country.

West Coast

Finis Jhung
Dancer

My name is Finis Jhung. I am a soloist with the San Francisco Ballet Company. This year I have worked 24 weeks. My expenses exceed my earnings.

As an employee of the San Francisco Ballet and the San Francisco Opera Company, from January to December, 1961, I earned $2,240. My minimum expenses — rent, food, dance equipment, union dues—came to $2,500.

Fortunately, I collected unemployment insurance from dancing on Broadway last year. I also danced in a movie this summer, while there were no important rehearsals with the San Francisco Ballet. But this is purely my own case. The other dancers did not have employment.

The other dancers had to depend solely on earnings provided by the San Francisco Ballet, and unemployment insurance. The opera company, which is responsible for half our employment, does not provide unemployment benefits.

The average dancer in our company has studied for at least six to eight years, paying a minimum of $500 a year for his training plus the cost of dance equipment.

Expenses don't stop once he becomes a professional. There is still the dance equipment,

Congressional Hearings — Diane Fivey

the special coaching classes, the make-up, the necessary ballets to be seen, the concerts to be heard, the books to be read. The girls have the extra burden of $300 annually for toe shoes.

We cannot take outside jobs. We maintain a year-round schedule of at least six classes a week, plus rehearsals.

We stay here because (ballet director) Lew Christensen is here, because the company has an international reputation for brilliant, exciting dancing, and because the company is compact and thus the individual is important and is therefore developed. Here I can become the mature artist I have been preparing to be all my life.

We dance because we must, because we have much to give. Dancing is our life's work. We want to realize the talent within us, but we cannot do it on our own.

We need to have our expenses lessened. One such way is to allow us to claim all dance lessons as tax deductible . . .

Most of all, we know that as individuals we are nothing. We need an institution, for we want to work 12 months a year. We are artists, and we certainly can't concentrate on our art when we can't make ends meet . . .

If there is any way of subsidizing the company, it will be able to accept all the tours it has been offered and give dancers the necessary employment If subsidized, it will be able to use us the way we should be used: as skilled competent performers who work 365 days a year.

Diane Fivey
AGMA's Representative
for the San Francisco Area

You have already heard expert testimony at your hearings in New York from Mr. Hy Faine, National Executive Secretary of AGMA, on the difficulties of performing artists nationally. Mr. Faine has made recommendations regarding solutions to many of the problems of the performing arts and these we whole-heartedly endorse: the need for Federal assistance and subsidy, extension of social security and unemployment insurance coverage to employees of non-profit organizations, and income tax relief for performers. As the San Francisco representative of AGMA, I am grateful for the opportunity you have given me to appear before you and I would like to report on the problems facing performers in the classical arts in this community.

San Francisco has an international reputation as a major cultural center. The local community as well as the Federal Government takes pride in this image and San Francisco is often cited as proof to other countries that America cherishes its cultural activities and is not solely concerned with material values.

It seems to me, however, that a backstage look at the economic plight of the performing artists in San Francisco will tarnish this image considerably.

A survey of the 1960 earnings of the 208 San Francisco AGMA members reveals that not one single performer was able to earn $5,000 last year under AGMA jurisdiction; 90% of the membership here earned less than $2,000 last year; 68% earned less than $1,000; and 48%earned less than $500.

As part of the State Department's Cultural Exchange Program, the San Francisco Ballet won worldwide acclaim in European and Asian capitals and contributed greatly towards enhancing the reputation of our cultural achievements and our way of life abroad.

But how do the talented members of this renowned organization live?

The average earnings of the top solo dancers were under $3,000 in 1960. Members of the corps de ballet averaged less than $2,000 last year. These wages covered all available employment: a 6-week winter season of the Ballet Company, the annual Christmas program at the Opera House, the 9-week season with the San Francisco Opera Company and an average of two performances with the Spring Opera Company.

Not only do these outstanding dancers live at a degrading economic level, but to add to the problem, the San Francisco Ballet is faced with having its permanent performing home, the Alcazar Theatre, torn down to make way for a parking lot. While other countries have taken note of the artistic successes of the San Francisco Ballet, it is a sad commentary that a parking lot is considered to be of greater value than a reputable theatre is to the community.

The economic position of the skilled artists of the San Francisco Opera is as appalling.

The San Francisco Opera Company employed 17 soloists on a full-time weekly basis during the 1960 season, which consisted of two weeks of rehearsal and nine weeks of performance. These soloists were the comprimarii, the backbone of the Opera—the performers who sing the secondary lead roles in as many as four different operas a week and who are in continuous rehearsal and performance during an 11 week period. Five of these soloists were local artists whose average earnings were only $131 a week.

The earnings of the 65 members of the Opera chorus were even less. The top earnings of a San Francisco Opera chorister for the 1960 season totalled $1,812. This sum represents an average weekly income of $49 for 37 weeks of work: 26 weeks during the instruction period, two weeks during rehearsal and nine weeks of performances. I would like to emphasize that this was the highest amount earned by a chorister. The majority of choristers earned considerably less since chorus earnings are geared to the years of experience that a chorister has accumulated with the company.

The only other source of professional employment for soloists and choristers in San Francisco is the new popular-priced Spring Opera Company which presented 7 performances during its first season this year. Choristers who worked for Spring Opera were able to supplement their income with an additional sum of approximately $400 — and for this they worked a 3-week period in rehearsals in addition to the 3 weeks of performances.

You will hear from members of the chorus themselves as to the professional skill, training, and study that is necessary to qualify for work in the Chorus. Despite all of these talents and skills, however, the average hourly wage of an opera chorister is less than that of production workers in California industries. And the chorister suffers not only from a short employment span but he receives none of the fringe benefits which normally accrue to other workers. He gets no sick leave pay, no vacation pay, no health, welfare and pension benefits, and most important of all, no unemployment insurance coverage.

There is a philosophy that has permeated the performing arts which has made the struggle for decent wages and working conditions for artists appear as a traitorous cause. The proponents of this philosophy contend that because the artist is working for a non-profit organization and is engaged in a creative and stimulating activity, he has no right to seek adequate compensation for his services and should instead sustain himself on the enjoyment and spiritual rewards he derives from his work.

The fact is, of course, that performing artists get no discount on their rent or on their groceries because they work for a non-profit organization. And unlike the organization itself, they receive no personal tax exemption because they are creative artists working for a non-profit organization. They are in the actual position of subsidizing the art institutions with their low scales of pay and lack of fringe benefits but they cannot claim tax deductions for these contributions as can the affluent patrons of these arts.

Because of the insufficient employment opportunities for performing artists here, we are witnessing a migration of outstanding talent to other areas. This migration has taken place not only in the musical field but in radio, television and the theatre as well. If the exodus continues, San Francisco may become a "vast wasteland" instead of a center of cultural origination. If we consider our creative talent and cultural resources as being

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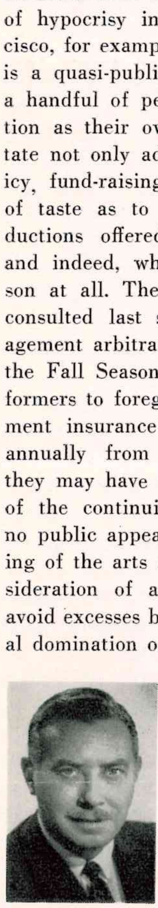
Congressional Hearings — Lee Harris

vital to the local community and to the Nation's progress — particularly in view of the concern about constructive use of the increased leisure time available to the American people as a result of technological advances — then any diminution of existing cultural opportunities is a serious problem and demands immediate remedy. If private resources cannot sustain these cultural activities on a healthy basis — and it has long been apparent that they cannot — then Federal assistance is vital.

Too often, the cry goes up about "dictatorship of the Arts" when Federal assistance is recommended. There is a considerable amount of hypocrisy in this position. In San Francisco, for example, the Opera Company, which is a quasi-public institution, is controlled by a handful of people who consider the operation as their own private domain. They dictate not only administrative policy, labor policy, fund-raising policy, but public standards of taste as to the nature and type of productions offered, the length of the season, and indeed, whether there should be a season at all. The community at large was not consulted last spring when the Opera management arbitrarily announced cancellation of the Fall Season in order to force Opera performers to forego their demand for unemployment insurance coverage. The cry goes out annually from the opera management that they may have to suspend operations because of the continuing and mounting deficit, yet no public appeal for funds is made. Flourishing of the arts should not be the private consideration of a small aristocracy. We must avoid excesses both of private and governmental domination of the arts.



Lee Harris
Representative for AGMA and AEA for the Los Angeles Area

As a regional representative of both Actors' Equity Association and the American Guild of Musical Artists, I personally, and more importantly, speaking for the actors, singers, dancers, concert artists, stage managers, choreographers and stage directors whom I represent, thank you for the opportunity to appear before you. I appreciate your interest in our problems.

Having read several of the prepared remarks made before this Subcommittee in the hearings it held in New York, November 15, 16 and 17, I feel there is little I can add concerning the facts and problems confronting the performing arts and artists in the United States on a national basis; but I hope I might be enlightening on those matters peculiar to the Los Angeles area.

In the field of AGMA's jurisdiction—opera, concerts, the dance, including both ballet and modern, concert chorales and oratorios — the picture is pretty grim. Our only opera company with any pretense of being a Grand Opera Company will give but seven performances next season — and that is an improvement over their last season. Their total box office potential per performance is in the neighborhood of $6,000.00; each production will cost in excess of $9,000.00. They are a year 'round fund-raising organization, dedicated young business and professional men and their wives, some of them second generation culture-money-raisers, whose parents still function for the Southern California Symphony Association. The performers for the most part receive the AGMA minimum scale, based on a $6.50 admission charge, $100.00 for an "A" role down to $32.50 for an "E" role. Of course, $100.00 for four hours work in an evening seems like a munificent recompense; however, I refer you to some of the statements made in New York concerning the years and the money expended in order to be able to earn this $100.00. And also remember that he will have very few opportunities to hire out his talents and experience at such a price again in the next year.

This brings us to the plight of the opera chorister in the Los Angeles area. In the past—but no longer—AGMA required that the applicant for chorus membership know the chorus score of at least twelve operas in the original language. Today in Los Angeles, no young chorister is going to invest the time and money necessary to learn the parts of twelve operas—he hasn't the opportunity to amortize that investment. Consequently the producer must hire a chorus coach, a rehearsal hall and pay the neophyte chorister $45.00 (including rehearsal and performance) for each opera to learn what should be his stock in trade. But don't blame the chorister — many would take pride in being called professional opera choristers, if there were a profession, if there were an opera.

I've told you about the chorister in Los Angeles; but even sadder is the problem of the highly blessed and talented singer who has the promise of a real career in the lyric theatre or concert stage. What can this artist do? He can stay in Los Angeles, sing an occasional opera role, sing concerts before Women's Clubs, sing as a chorister with one of the concert choruses, hope to be assigned an occasional solo, hope to get a motion picture chorus job, rare but well-paid, meantime supporting himself with another job: driving a taxi, teaching school (with a Master's degree in Music, this is natural), or learning to do rock 'n' roll or, as it is now, the Twist, in order to wait for a night club job.

Or this talented artist can leave Los Angeles. In the past nine years of my experience in charge of the Los Angeles AGMA office, some 28 now recognized top talents have left that city for either New York or Europe to find their success. Two seasons ago, almost the entire cast of a Metropolitan Opera production had had their musical training in Southern California.

As for our performers who went to Europe, scratch an opera star and she will probably apply the iodine from a bottle purchased in Los Angeles. These artists are enriching the world, but not their home.

In the realm of concert choruses, perhaps Los Angeles is especially fortunate. We have five of them. But consider this: the Los Angeles Philharmonic is doing only one great choral work this season and the Hollywood Bowl, this country's greatest employer of concert choruses, scheduled eight chorale performances last summer. Next summer? I have been told to expect less chorus employment.

It costs a symphony association a minimum of $3,500.00 to present, on a professional basis, a chorus in one of the massive choral works, and this program has only a limited box office. For this same $3,500.00 they can get the services — and box office — of almost any of the box-office-proven instrumental or vocal stars.

The problem of the dancer. The answer is simple: a regional ballet company on a year-round basis. The guaranteed employment for 50 weeks is the only bait to hold before a dancer who otherwise would prefer to sit home waiting for a phone call for a SAG or AFTRA job. The residuals from a shampoo commercial can bring a dancer around $5,000.00 for a few seconds—one day's work—on film. A dancer would be insane to be contractually committed to a ballet company for a whole year for less than an equal amount of money.

A very serious problem arises here. The very life breath of the ballet may die if there is no incentive for that struggle for perfection that is the hallmark of the balletic art. The long arduous hours of classes and lessons, the strict physical discipline, are of little value if the only performances are in front of the bar and mirror of a ballet school. This is a Los Angeles problem for the future. We will still be able to see the government supported ballet from England, Denmark and, of course, Russia.

Who is to pay for the regional ballet company or the regional opera company? I am assuming that you honorable gentlemen have heard in New York convincing testimony as to the necessity for such projects; we leave it to you, then, to set up the machinery to find the answer to the question.

Congressional Hearings

In America we had great private subsidy of the arts in the early part of this century. I once had the hope that American industry would fill the vacuum when our tax structure dried up the large private funds necessary for the continuance of the performing arts. However, we must realize, in all honesty, that what is best for General Motors, General Electric or General Advertising is not necessarily the best for American culture; and, realistically, if cynically, why should it be? They have something to sell to the *present*—the arts have something to *give* to history. Please don't interpret this as disparaging in any way the splendid Metropolitan Opera broadcasts, the Leonard Bernstein telecasts, some of the excellent dramas we see on TV, and many other examples of electronically disseminated culture, but I am discussing the live theatre.

Now, if I may, I would like to report on the state of the live theatre under the jurisdiction of Actors' Equity Association — the legitimate theatre, the drama, musical comedy and light opera — in Southern California.

As for full-scale stage production, cast, rehearsed and presented in Los Angeles, we average about one a year, by the Civic Light Opera Association. But we do have about eighteen small theatres, 39 to 400 capacity, in the Hollywood area, operating on a professional basis.

You have head much in the New York hearings about the Off-Broadway Theatre. In Los Angeles we have a similar sub-subsistence operation called the Hollywood Area Theatre. The so-called salaries are the same, but the reasons for the performers working under such economic conditions ($25.00 for weekends, $40.00 to $50.00 for a full week) are even more persuasive. In Hollywood an actor or actress will pursue such employment to secure a showcase, not, for the most part, for employment in the live theatre under standard Equity conditions, for, with the exception of the Civic Light Opera, there is practically no local production, but to get acting jobs in the movies or TV. In other words, the performer will sacrifice even, in some cases, the unemployment insurance, he will subject himself to whims of equally ambitious directors and producers, work, in some cases, in 19th century safe and sanitary conditions (although Equity is steadfastly trying to force the 20th Century to the backstage of the theatres) in order to be seen by the agents, casting directors, directors and producers who attend these theatres. These people do not attend necessarily out of love of the theatre, even though the performances are uniformly very good, but because they must find new faces—and *competent professional performers* — to fill the insatiable maw of 140 hours of prime television hours per month. I might add that one of the most time-consuming administrative chores of our Hollywood Equity office is trying to keep our members from kicking-back the salary—pittance though it may be. What will pay for the hamburger or baby food this week? — the Yellow Cab Company or the parking concessionaire at Chasen's or Dino's, or the photographer for a high-fashion women's (or low-taste men's) magazine. Next week? — Next month? — Next year? Fox, or Warner's or MGM or Revue! And the hamburger becomes steak tartare.

Obscure, or even obtuse as the preceding statement on the Hollywood Area Theatre might seem, I assure you it is fraught with the economics of the performing arts.

In the wider ranges of our regional economy as affected by the economy of the performing arts one might suggest that the real estate boom is Southern California could be partially the result of so many out-of-work performers, working as agents and brokers, selling houses and land in order to make a living in their unchosen field. I might also blame some of our traffic jams on them, too, for they also make good automobile salesmen. And as for one of our greatest economic problems of the second half of our 20th century, the population explosion, it can only be said that idle actors and actresses, all handsome and lovely, should be working in the theatre during those dangerous hours after the sun goes down.

Getting back to music in the Los Angeles area, the picture, dark as I have painted it, is still one of the bright rays in the entire United States. The combined appropriations for music of the Council of the City of Los Angeles and the Board of Supervisors of the County of Los Angeles amount to almost $600,000. This is for help for 17 Community Symphony Associations, the Southern California Symphony Association, the Hollywood Bowl and various other musical enterprises for the six million people of Los Angeles and vicinity. $25,000.00 is allocated to the Guild Opera Company, a particularly valuable organization, which through the cooperation of the Los Angeles Board of Education, presents each year a full scale, truly professional production of a Grand Opera (Smetana's "Bartered Bride," Rossini's "Cinderella," Humperdinck's "Hansel and Gretel") to at least 50,000 school children at the Shrine Auditorium each year. It is important to the performers that it is a full AGMA production — principals, chorus and ballet; but even more important is the fact that annually 50,000 school children have been blooded to "live" opera production—they pay $1.00 (including transportation by school bus) to see the show—and we can only hope that when they are older some of them can afford to pay $7.50 to $12.50 (transportation and parking not included) to see an unsubsidized opera.

In the information sheet provided by the Counsel for this Select Subcommittee, he asks, "What can Congress do in the way of new legislation or changes in existing legislation to strengthen cultural institutions by improving conditions for performing artists?" Two bills have been before your Committee and their enactment would be monumental in extending recognition of the performing arts by our Federal Government. Your own HR 4172 would establish a Federal Advisory Council on the Arts, in my opinion a very necessary first step. HR 4174 would enact the National Cultural Development Act providing Federal aid for the Fine Arts at the state level by giving limited grants (up to $100,000 per state) to state agencies supporting specific cultural projects up to a maximum of 50 percent of the cost of each project.

I hope my remarks have been helpful in bringing before you the necessity for Congressional approval of both of these bills. And I want to thank you again for the privilege of appearing before you representing Actors' Equity Association and the American Guild of Musical Artists.

Hy Notes

(Continued from page 2)

niable effect upon the vitality and the existence of many cultural organizations here in our own country. This results both from the fact that, while performing abroad the performer is earning a salary, thus encouraging him to stay in the performing arts field, as well as from the fact, that upon his return to the United States, the increased response of the American public to his performances here, because of the foreign tour, enhances his own position in the American community and gives him further incentive to continue to perform.

There are, however, many other ways by which the U. S. Government could help. In past years, a number of bills have been introduced in both Houses of the Congress which directly or indirectly would have aided, in greater or lesser degree, the economic plight of the performing arts and the performing artist. The distinguished Chairman of this Committee has played a leading role in this effort and AGMA commends him highly for it. There have been other legislators who have made similar efforts, such as Senators Javits, Clark, Humphrey, Pell and Williams as well as Congressmen Keogh, Kearns and McDowell. To them, AGMA and its membership owe their everlasting thanks. I urge you, in your

(Continued on next page)

Hy Notes - Congressional Hearings

report, to recommend favorable action on the "National Cultural Development Act," on the Kearns Bill for "Federal Aid to the Arts" at the state level, on the "Federal Advisory Council on the Arts Bill," on the "United States Arts Foundation Bill" as well as several others.

There are additionally a series of other steps which Congress could take which would be of immeasurable help to the artists and to the producing organizations. Here I refer specifically to Representative Halpern's Bill for income tax relief for the performing artist which would permit an averaging of income over a period of years and thus not penalize him for his unusually large earnings in any one year. Further, some additional income tax relief, either by regulation or by legislation, would be of help to the performing artist, if they granted to him the right to deduct for training, coaching, costuming, and transportation, peculiarly unique costs which face the performing artist throughout his career. Similarly, the Bill previously introduced by Senators Williams and Javits, and Congressman Thompson on "Reduction of the Federal Admission Tax" would clearly be of help to all concerned.

A more fundamental step would be the elimination of the totally unjustified and discriminatory provisions of the Federal Social Security laws which do not make such coverage mandatory for employees of non-profit organizations. In the field of this Committee's interest, this represents approximately 90% of the total available employment sources. Even more discriminatory are many State Unemployment Insurance laws which prohibit even voluntary coverage by employers in the performing arts field and thus deprive the artist of Unemployment Insurance coverage at the very time when he needs it most.

Lastly, I would urge this Committee to examine the need for copyright protection to the performing artist along the lines of the Neighboring Rights Treaty discussed at the Rome Diplomatic Conference in October 1961 and in which the United States Government participated. The special problem of protecting the choreographers as to their rights, through copyright legislation, will, I'm sure, be brought to the attention of this Committee by Miss Agnes De Mille. Furthermore, the extended use of records, tape, and sound tracks, beyond the purpose for which they were originally made, is a matter which is of deep concern to the performing artist and I'm sure will carefully be examined by this Committee.

In summary, this country is confronted with a wealth of talent unprecedented in our history; it is confronted with an ever-increasing number of new auditoria, concert halls and performing arts centers, both in cities and universities; it is confronted by the highest standard of living in our history or in any part of the world; it is confronted by the fact that a greater percentage of spendable income than ever is available to a larger and larger number of people; it is confronted by ever-increasing mechanical means of dissemination of the art and talents of the artists; it is confronted with ever-increasing hours of leisure, enabling our people to enjoy and to study music, dance, art and other forms of art.

But this bright picture is clouded and negated by the fact that we do not have the organizational structure nor the public policy nor the legislative guidance nor the financial support to utilize the human and physical facilities available to us. We thus cannot enrich the cultural life of our citizens, cannot enable the artist to live and grow in his own country nor enable the performer, the composer, the choreographer to add their measure to the cultural heritage we now have nor enrich that which we leave to our posterity.

I am very heartened by the establishment, purpose and work of this Committee. I look hopefully forward to the findings and report that will come from this Committee. But all your work will be in vain unless a broad national policy, embodied in specific legislation, does not develop as a result of your efforts. I express my thanks for the opportunity to appear here today.

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

Statement of Assets and Liabilities
As of September 30, 1961

ASSETS:		
Cash in Banks and on Hand:		
Manufacturers Trust Company, New York:		
Regular Account		$ 4,681.20
Security—First National Bank of Los Angeles, California:		
Membership Account	$ 191.83	
Office Account	112.14	303.97
Wells Fargo Bank—American Trust Company, San Francisco—Membership Account		1,000.00
Savings Bank Accounts		72,459.53
Petty Cash Fund—New York, N. Y.		200.00
TOTAL CASH IN BANKS AND ON HAND		**$ 78,644.70**
Investments in Securities—at cost:		
3200 shares General Public Service Corp.		18,804.75
Furniture and Fixtures—Nominal Value		1.00
Security Funds and Bonds—Contra:		
Manufacturers Trust Company, New York		
Claim Adjustment Account	$ 9,483.00	
Security Deposit Account	35,823.05	
Custodian Account	25,000.00	
Security—First National Bank of Los Angeles, Calif.—Security Bond Account	10.00	
Total Security Funds and Bonds—Contra		70,316.05
Other Assets:		
Air Travel Deposit	$ 425.00	
Employee Loans	105.00	
Total Other Assets		530.00
TOTAL ASSETS		**$168,296.50**
LIABILITIES:		
Taxes Payable:		
Federal Withholding	$ 89.02	
New York State Withholding	396.40	
New York State Disability	34.20	
California Unemployment Insurance	29.06	
Total Taxes Payable	$ 548.68	
Claim Adjustments and Security Deposits Payable — Contra	70,316.05	
TOTAL LIABILITIES		**70,864.73**
EXCESS OF ASSETS OVER LIABILITIES		**$ 97,431.77**

What Members Should Know About Income Tax

by JACK LONDON of Becker and London, AGMA's Counsel

Generally speaking, the rules to follow when paying taxes are:

1. Pay what the law requires, but not one penny more.

2. If there is doubt, it should be resolved in favor of the taxpayer, but be sure there is doubt.

3. Statistics to the contrary notwithstanding, always assume that your return will be examined.

Deductible Business Expenses

Criteria for judging: 1) Was it an ordinary and necessary business expense for the spender? 2) Can you show the expense was in fact incurred? (In other words, is the taxpayer in a position to substantiate it?)

Substantiation

The law requires you to bear the burden of proof for any deductions claimed on your tax return. The law further specifically provides that taxpayers have a duty to maintain records. Records provide substantiation for your deductible business expenses.

Technique of Good Record Keeping for the Performing Artist

1. Have a checking account of "original deposit" in which money received from all sources may be deposited.

2. If you wish to maintain a savings account, an investment account, a household account or a tax account, money for these accounts should be transferred from your principal checking account.

3. All bills and payments for any kind of expense should be made, wherever possible, by check. This gives you a clear record of all money paid out.

4. The best record you can have of any expense is a bill and a cancelled check. Consequently, whenever possible, all business expenses should be paid by check. Charge accounts, Diners' Club cards, etc., are an excellent aid in maintaining the necessary records and all bills should be retained.

5. Where you cannot get a bill or pay by check, try to get receipts and keep them together with your tax records.

6. With expenditures which are unavoidably in cash, such as taxicabs, lunches or cocktails where you cannot charge or get a bill to take with you, carry a small book in pocket or purse and enter a description of the expense at the time it is incurred. It is well to make such entries even when you are using a charge account. Many people find that a combination engagement book and expense record, which they carry with them, is very helpful.

7. When entertaining for business purposes, it is a good rule, even when charging, to enter in your record book the names of persons entertained and the motivation for entertaining them, as well as the date, place and cost.

8. Finally, be sure to reconcile your check book with your bank statements, and be sure that your tax return can be reconciled with your bank statements and cash expenditure diary entries.

Ordinary and Necessary Business Expense

Performers incur many business expenses in the promotion of their careers.

Legitimate Deductions

1. Payments to agents, personal managers, business managers, attorneys, publicity representatives.
2. Advertising in trade papers.
3. Subscriptions to trade papers.
4. Union dues
5. Telephone answering services.
6. Reasonable proportion of home business telephone.
7. Books obtained for professional purposes if the useful life is brief.
8. Coaching lessons in speech, singing, dancing.
9. Physical training expenses if a "must" to keep the job.

Legitimate But Certain To Be Questioned

1. Travel expenses.
2. Entertainment and gifts.
3. Wardrobe, makeup, beauty parlor, massage.
4. Use of home for business.

1. Travel I) Near home: a) You live in New Jersey or Westchester or on the Island and commute to the city by railroad. This is not a business expense, and *may not be deducted*. b) On the other hand, when you get into New York and do a recording session at NBC at ten o'clock, then at twelve-thirty you finish and take a cab to a job or an appointment in another part of the city, *the cost of the cab is deductible.* Keep a record of it—put it down in your book, describing the trip you took. Your travel about the city from place to place in connection with your work is entirely deductible, but you have to have records to sustain it.

II) Travel away from home: You are not considered away from home just because you are working away from your residence. For tax purposes "home" may be considered to be your principal place of business. The determining factors in whether or not travel expenses away from home are deductible are the period of time you are away from your residence and the amount of income derived during this period. If you travel to many places for engagements during the year and earn the bulk of your income in your city of residence, travel expenses away from home may be considered deductible.

2. Entertainment and gifts: Revenue agents are extremely suspicious of large deductions taken for business entertaining and gifts and are now under special instructions to examine even more closely. It is thus most important to be able to substantiate your claims. If a person has been entertained by you for business reasons, record in your record book his name, the date on which he was entertained, the business reason, the place you went to, and how much was spent. The same thing applies to gifts.

3. Wardrobe, makeup, beauty parlor, etc.: The basic rule is that persons who wear uniforms which they have to buy are entitled to a tax deduction for the cost of the uniforms. Tax agents have come to recognize that the quantity and quality of the wardrobe a performer wears is influenced by the activity in which he is engaged and, therefore, there is a reasonable chance of sustaining a deduction of some portion of wardrobe expense. If you take deductions for wardrobe used in performing that cannot be worn at any other time, you have the best case, but reasonable deductions may be sustained beyond that point.

Beauty parlor and cosmetic costs are pretty much the same as wardrobe. Where connected with performing, these costs may be sustained as deductions.

4. Use of home for business: Few people avail themselves of this deduction but it is quite proper to do so. Performers, in most cases, do not maintain an office away from home but use their homes for business. They entertain, rehearse, conduct their business by telephone, meet with their lawyers or business managers or agents, keep their files, etc., in their homes. So, clearly, some business use is made of the home, and it is a question of what is reasonable, as to how much can be deducted.

The Internal Revenue bases its determination on two primary considerations: 1) What is the square footage of your home that is used for business purposes? 2) What actual business use is actually made of the home? If your records are clear on the expense of maintaining your home, you can sustain its use in part for business purposes. If you live in an apartment, a portion of your rent may be deducted. If you live in a house which you own, the depreciation is partly deductible. In addition, domestic expense, food costs, utilities, fuel, laundry, cleaning, insurance, depreciation on furniture, repairs—all are costs of which a portion may properly be deducted providing the test of reasonableness is applied.

If you wish to minimize your taxes there is no substitute for keeping thorough records. There is no better time to begin than right now.

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

Statement of Operating Receipts and Disbursements For the Fiscal Year Ended September 30, 1961

RECEIPTS:		
Initiation Fees		$ 31,310.65
Dues:		
Active:		
Soloists	$30,736.62	
Choristers	22,060.72	
Dancers	10,511.50	
Associates		
Soloists	14,898.59	
Choristers	13,426.79	
Dancers	12,584.40	
		104,218.62
Working Permits		7,409.86
Contract Forms		565.67
Service Charges		1,143.75
		$144,648.55
Less Allocation for Group Life Insurance Transferred to Insurance Fund		9,235.24
		$135,413.31
Interest Income		2,850.55
Dividend Income		224.00
Sundries		1.35
TOTAL RECEIPTS		**$138,489.21**
DISBURSEMENTS:		
Office Salaries	$69,398.70	
Rent	7,468.08	
Stationery & Office Supplies	3,817.18	
Printing & Mimeographing	2,059.46	
Telegraph & Telephone	5,718.03	
Postage	3,746.80	
Dues, Subscriptions and Periodicals	719.15	
Press Clippings	497.92	
Insurance Expense	1,249.76	
Miscellaneous Expenses	2,789.55	
Auditing Fees	1,200.00	
Arbitration Fees	350.00	
Legal Fees	2,953.60	
Legal Disbursements	9.97	
Meeting Expenses	116.00	
Entertainment	609.50	
Traveling Expenses	4,840.99	
Delegate Expenses	848.39	
Office Expenses:		
Los Angeles	15,854.35	
Chicago	1,208.86	
San Francisco	3,307.41	
Philadelphia	1,361.38	
New Orleans	90.00	
Dallas	25.35	
Contributions	810.00	
Per Capita Tax to A.A.A.A.	2,316.90	
Agmazine Expense	4,000.95	
Employer's Temporary Help	1,272.80	
Group Hospital Insurance	649.71	
Repairs & Maintenance	....	
Taxes:		
Federal Old Age Benefits	1,951.40	
Federal Unemployment Insurance	107.02	
New York State Unemployment	1,013.46	
New York State Disability	164.71	
California Unemployment	212.47	
Furniture & Fixtures Purchased	291.20	
TOTAL DISBURSEMENTS		**$143,031.05**
EXCESS OF DISBURSEMENTS OVER RECEIPTS		**$ (4,541.84)**

"Performing Abroad for Our Country" — Seymour Lipkin

Seymour Lipkin, pianist, was one of the participants in the Panel Discussions which highlighted the New York Area membership meeting last November 10th. His remarks, on the overall theme "Performing Abroad for Our Country" follow.

It is now two years since the tour (*as soloist with the New York Philharmonic . . . Ed.*) and we went to all the European countries, just as Miss Kopleff did. However, on this tour we also included Russia and Poland. I would say you could consider this two completely separate tours. The European one was very similar to that of the Shaw group; we hit all the countries and hit them very fast, and had practically no chance to do anything but perform. In Russia we stayed three weeks, in Moscow, Leningrad and Kiev, and three or four days in Warsaw.

There are several aspects I want to mention. First of all, what the impact of such a tour is on a country such as Russia, and on us. Conceivably the most important one is on a personal level on both sides, and is related to the fact that we tend to get an impression of Russians as being devils with horns and a tail; I am sure they have the same impression of us, and it bedevils our relations, if you will forgive the pun.

Obviously there is a great deal of difference between the societies but it came as a surprise to me to find the amount of prejudice with which I went.

Before we left the United States, we had been hearing things about our mail being opened while we were in Russia, and people being trailed by Secret Service men wherever they went. I have no doubt that one of the interpreters was a Secret Service man but the Russian companies touring here probably run into the same thing. I have very little doubt that there was some searching of various luggage. Some people did make tests to catch them, and there seemed to be evidence that the luggage had, in fact, been searched. However, wherever we went, we found an enormous curiosity on their part. The people were dying to know what Americans looked like. There was also an enormous request for tickets for our concerts, but the tickets were not available to the general public and were given out mainly by the artists' groups; the distribution of tickets was strictly controlled. The public at large apparently did not have an opportunity to purchase tickets, although certain factory groups were brought in.

We were given an extremely warm welcome once we got through the bureaucracy. Unfortunately, very few of us spoke the language, which hindered us. Even so, we did get a certain sense of how a highly bureaucratic system works, and it was extremely frustrating. We got the impression that individuals have very little right to do anything on their own; they seem to have, instead, privileges granted by the State. It was an enormous relief to get back into Western Europe. Just seeing an advertisement on the street showed that someone had taken the personal initiative of trying to sell something, and that you had the right to buy the product or not to buy it. In Russia it seems very difficult to take personal initiative. It was extremely interesting for us to feel this atmosphere, and of enormous value to us, but not pleasant.

There was another interesting aspect. On one hand we found that people were dying to meet us and see us. On the other hand, on a number of occasions very peculiar things would happen which seemed to reflect that people were still afraid that meeting publicly with Americans carried a stigma with it. A few of our musicians made appointments with artists. Our musicians would show up to find that the others were not there. One lady I met was very friendly and quite interested in contemporary music. She asked me if I would be interested in meeting some local musicians. I agreed but before the arrangements could be completed, we had to go away. I then received a very peculiar letter from her which said, "unfortunately the lady at whose home we were going to have this meeting is ill and we will not be able to do it." I thought it sounded a little odd. Later I saw the lady backstage and she apologized saying, "It is no longer the custom to do these things individually. We can only do it through official channels and unfortunately that was not possible." This seems to hold true especially in regard to meetings with foreigners. I had the impression that it has become easier now but that it might even have been dangerous at one time, and still carried the risk of official displeasure. People still remember being called down for questioning apparently only because of correspondence with foreigners and without the right to know why they were being questioned.

Frankly, I learned quite a bit about what kind of rights we have here. I do not wave a flag very easily, but appreciation of what we have was really the most important aspect of the trip for me. It seems to me that one of the very great values of this kind of exchange is the opportunity, however limited, of seeing at first hand what the other society is really like. Horns and tails tend to disappear and real values and limitations become more easily grasped. It is a truism to say that this is now an urgent necessity.

Four of the six union leaders who represented the Four A's at the AFL-CIO Convention in Miami, Florida December 7th through 13th. 1961: (left to right) Donald Conaway, AFTRA; Jackie Bright, AGVA; Hy Faine, AGMA; H. O'Neil Shanks, SEG. Two other delegates . . . Angus Duncan (AEA) and Pat Somerset (SAG) were absent during the picture-taking.

AFL-CIO Convention

National Executive Secretary Hy Faine was one of six Four A delegates to the AFL-CIO Convention held in Miami, Florida December 7th through 13th. The AFL-CIO announced December 12th the formation, under the leadership of eleven United States entertainment unions, of the Inter-American Confederation of Performing Unions. Its purpose is to strengthen the bonds among entertainers in the Americas and to promote the growth of free democratic trade unionism.

The confederation was launched last May at a conference in Costa Rica, which Hy Faine attended. It was arranged by the eleven United States Unions and their counterpart unions in Mexico and Costa Rica, with help from the AFL-CIO and the International Confederation of Free Trade Unions. A constitution was prepared by the fifteen nations represented at the conference last May and is now accepted by the United States unions. Acceptances are being received from the other unions who were in attendance at Costa Rica.

The first convention of the Inter-American Confederation is tentatively planned for May of 1962. During the AFL-CIO Convention in Miami, Hy Faine attended a meeting of this new body. The United States unions and their representatives are: American Federation of Musicians (Herman D. Kenin); International Alliance of Theatrical Stage Employes and Moving Machine Operators (Richard F. Walsh); International Brotherhood of Electrical Workers (Al Hardy); National Association of Broadcast Employees and Technicians (George W. Smith); Associated Actors and Artistes of America, which embraces the following: American Federation of Television and Radio Artists (Donald F. Conaway); Screen Extras Guild (H. O'Neil Shanks); Screen Actors Guild (Pat Somerset); American Guild of Variety Artists (Jackie Bright); American Guild of Musical Artists (Hyman R. Faine); Actors' Equity Association (Angus Duncan); Association of Theatrical Press Agents and Managers (Milton Weintraub).

During the Miami Convention,, Hy Faine traveled to New Orleans to attend a membership meeting of the AGMA Area there on Saturday, December 9th. Problems connected with the New Orleans Opera Company and the Experimental Opera Theatre were explored.

Letter from Lynda

Lynda Jordan reports a most interesting trip to the Will Rogers Memorial Hospital at Saranac Lake, in company with a number of performers in the variety field, all of whom gave a special Christmas show for the hospital's patients and staff. She writes, "I was familiar with some of the acts, having seen them on the Ed Sullivan Show or other TV programs. Once we were settled on the train, it took very little time for everyone to get acquainted."

The group arrived by train at 8:30 A.M. in a snowstorm, and were met by members of the hospital staff. "When we arrived, we found breakfast waiting for us. After everyone had eaten and was relaxed, Milt Moss, our MC, called a rehearsal to organize the program. I was placed fourth on the bill and sang "Granada," "I'll Take Romance" and "Un Bel Di." I might modestly add that everyone was surprised at the amount of voice I possess and to be able to sing at that time of the morning, without warming up. They don't realize how many times . . it seemed like the crack of dawn . . . I had to sing a church service,

"By the time we got through all the acts, it was lunchtime. After we took a walk through the hospital and I especially wanted to see the room which was dedicated by AGMA in memory of our beloved Maurice Kostroff. I found it to be occupied by a lovely lady who had made it a very homey and warm-feeling place. It was hard to believe that this was a hospital room.

"We gave our show at 4:30. It was attended by all of the patients who were able to leave their rooms, as well as doctors and hospital staff and their wives. After the show, Margie Coate presented the director of the hospital with a check for $1100.00, the accumulated donation from all the entertainment unions. The festivities were over at 6:45 and we had to get ourselves quickly together in order to have a quick sandwich and drinks before getting to the train by 8:00.

"Everyone retired at a reasonable hour and we all had breakfast together at Grand Central next morning. We said 'goodbye' to each other with a pledge that if we are in New York next Christmas, we would all go again. For myself, I can say I think I enjoyed it more than the patients did."

The Will Rogers Memorial Hospital provides free medical care to members of the entertainment profession, and members of their families, who are suffering from diseases of the chest.

Miss Jordan and the other performers who unselfishly gave of their time, especially during the Christmas season, to bring pleasure to the hospital patients, are certainly to be commended for their true spirit of good will to men.

Publication in AGMAzine of statements made before The Select Subcommittee on Education of the Committee on Education and Labor of the House of Representatives has attracted wide interest. Edward S. Feldman, Vice-President of the Los Angeles Board of Municipal Art Commissioners, has asked for a copy of the previous issue of AGMAzine *"since the Board of Municipal Art Commissioners intends to hold its own hearings on this subject and your material will be most helpful to us."*

"Canadian Art," which is Canada's national magazine on the arts, requested permission to reprint excerpts from Melissa Hayden's article, *"which we feel is very relevant to the situation which exists here and we are writing to ask for permission to include part of it in the magazine."*

Under a recent ruling of the U.S. Bureau of Internal Revenue, AGMA must advise its members that those who, for the year 1961, paid their dues in full, the amount of $4.16, which was the amount paid to the Equitable Life Assurance Society of U. S. per member, is not deductible for Federal Income Tax purposes. Those who paid dues for only part of the year 1961, a pro rata portion of the $4.16 is not deductible. The balance of the dues, as previously, however, is deductible.

It should be pointed out that the average cost per member for the Life Insurance varies from year to year. In past years, it has been considerably higher and the figure above does not include general and administrative costs, which of course, also come from membership dues.

Married

Seymour Lipkin, pianist, was married December 27, 1961, to Catherine Bing. AGMA extends, on behalf of its membership, warm congratulations and all good wishes to the newlyweds.

Born

Diane and Darrell Notara, both members of AGMA, announce the arrival of a new member of their own union . . . Dawn Marie on December 17th. Father is a member of AGMA's Board of Governors.

Tony and Dolores Galdi had a joyous Christmas with the arrival, Christmas Eve, of Dolores Angela. Mother is AGMA soloist Dolores Mari.

Deceased

AGMA records with deep regret the passing of Paul Dullzell, 82, former president of the Four A's, the parent body of all entertainment unions. Mr. Dullzell passed away last December 21st in Flushing, New York. Mr. Dullzell had been also an executive secretary and treasurer of Actors' Equity. He retired as executive secretary of Equity in 1948 because of poor health but continued to serve until early in 1961 as president of the Four A's and treasurer of Equity.

Mr. Dullzell's record of service to the entertainment profession is a long and honored one and his contribution to the welfare of all performers is incalculable.

James Milligan, one of Canada's best-known baritones, died November 27th in Basle, Switzerland, of a heart ailment. The singer was 33 years old.

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