

AGMAZINE

VOLUME VII, NO. 3

PUBLISHED BY AMERICAN GUILD OF MUSICAL ARTS, A. F. of L.

FEBRUARY, 1955

Elections Upcoming; Officers and Members of Board to be Nominated

Once again AGMA members everywhere are called upon to exercise their franchise to elect a new slate of officers and members of the Board of Governors. Of the eight AGMA areas in the United States, only one—Boston—will not have nominees for Board membership on the ballot this year; the

term of their representative does not expire this year.

It is gratifying to report that the total number of active members (members in good standing) has risen from 1370 in November of 1953 to 1694 as of November 1, 1954. Here is the breakdown of membership in each area by categories.

Active members in each area as of November, 1954

Area	Instrumentalists				
	Singers	Instrumentalists	Stage Directors	Choristers	Dancers
New York and vicinity	450	62	22	350	191
Philadelphia and vicinity	18	3	0	42	19
Chicago and Mid-West	27	2	2	28	19
New Orleans and South	12	0	2	28	9
San Francisco and vicinity	24	0	1	87	27
Los Angeles and vicinity	90	10	1	57	18
Boston and vicinity	28	6	0	5	3
Pittsburgh and vicinity	6	2	1	42	0
Totals	655	85	29	639	286

Officers' Terms Expiring

The terms of the following officers expire this May: John Brownlee, President; Jascha Heifetz, 1st Vice-President; Leopold Sachse, 2nd Vice-President; Betty Stone, 3rd Vice-President; Astrid Varnay, 4th Vice-President; James Pease, 5th Vice-President; Elizabeth Hoepfel, Recording Secretary. The office of Treasurer does not become vacant at this time, since Jerome Hines was elected to this position in 1954.

Board Members Terms Expiring

Below are set forth the names and category of Board members whose terms of office expire this May:

New York Area

Ruthanna Boris, dancer; Matthew Farruggio, chorister; Joseph Hancock, chorister; Karl Klauser, dancer; Ray Lev, instrumentalist; John Trehy, chorister.

Los Angeles Area

Raymond Buell, chorister.

New Orleans Area

Arthur Winteler, chorister.

Philadelphia Area

Edith Evans, soloist.

San Francisco Area

Cesar Curzi, soloist; Galliano Daneluz, chorister, Paul Guenter, chorister.

Nominations in Order

Every active member in each area has been advised of the vacancies existing in his area. Sample petitions, one for the nominations of officers, the other for nomination of Board members have been sent to all areas.

Eligibility for Voting

Only active members can vote and only members in good standing as of February 1, 1955 are active members. Be sure to keep your membership in good standing so that you will be eligible to vote.

HY NOTES

by Hyman R. Faine
National Executive Secretary

At long last, the United States Government is beginning to take an active part in the American cultural field. Although activities are on a limited and special basis, they have tremendous possibilities for the future.

For many years, many citizens and organizations have urged that the Federal Government institute a program to make available to the rest of the world examples of American cultural life, which would show other nations the quality and high level of our art and artists. Many individuals as well have stressed the need for the government to give consideration to our artistic resources as "ambassadors of good will" abroad. AGMA has been in the forefront in supporting all efforts to bring this about.

Such a step has long been felt necessary not only because there are serious misconceptions abroad about the level of American cultural life, but because in these days of cold and hot wars, the winning of friends and influencing of people becomes a matter of life and death. It is generally agreed that friends and allies will, in many cases, be much more readily convinced of the greater worth of the United States and its system, as compared to the Soviet state and its system, by examples of our cultural achievements, than by economic and military needs.

The desirability of such a program has finally been recognized and the President has obtained funds from Congress to assist American artistic organizations and individuals to appear and perform abroad. This program, which is under the auspices of the State Department, has been in existence for a number of months and has already some remarkable results to its credit.

Realizing that it needed administrative and advisory help, the State Department asked the American National Theatre and Academy (ANTA) to undertake the administration of this International Exchange Program. ANTA has been appointed the professional representative for this undertaking with Mrs. H. Alvin Inness-Brown as Vice-Chairman and Robert C. Schnitzer as General Manager.

In order to obtain qualified professional advice, to pass on the quality and standing of individuals and groups

under this program, panels have been appointed in the field of drama, music and dance. On the basis of their wide knowledge and judgment of the artists and organizations, these panels recommend to ANTA, which in turn recommends to the State Department, those whose artistic calibre and standard of performance are representative of the best in American cultural life. The panels consist of critics, educators, performers, conductors and officials of theatrical unions. I have the honor to be a member of the Dance Panel and we meet once a month to pass on requests for assistance, as well as to make suggestions for possible worthy recipients of such assistance.

The very first group which went under the sponsorship of the new program was Jose Limon and his Dance Company. They spent a month in South America appearing with great success and performing to large and

enthusiastic audiences wherever they went. In the last few weeks, Isaac Stern, concert violinist, and Irvin Laszlo, concert pianist, performed in Iceland. In addition, the New York City Ballet will receive assistance towards their coming tour in Europe, as will Ballet Theatre for a spring tour in South America.

The International Exchange Program will also cooperate with private American individuals in a Festival to be presented in Paris, to be called "Salute to France", in which will participate the Philadelphia Orchestra, a company presenting "Oklahoma!", the New York City Ballet, Judith Anderson in several performances of "Medea". A large exhibition of paintings and sculpture by American artists will also be part of the "Salute to France." In addition, the Exchange Program is assisting the coming tour of the New

(Continued on Page 8)

AGM AZINE

Official organ published bi-monthly by the American Guild of Musical Artists, A. F. of L., 247 West 46th Street, New York City, N. Y.
SANDRA MUNSELL, Editor

VOLUME VII, NO. 3

FEBRUARY, 1955

OFFICERS

LAWRENCE TIBBETT
Honorary President

JOHN BROWNLEE
President

ASTRID VARNAY
4th Vice-President

HYMAN R. FAINE
Executive Secretary

JASCHA HEIFETZ
1st Vice-President

JAMES PEASE
5th Vice-President

HOWARD M. LARAMY
Asst. Exec. Secy.

LEOPOLD SACHSE
2nd Vice-President

JEROME HINES
Treasurer

MURRAY BILMES
Asst. Exec. Secy.

BETTY STONE
3rd Vice-President

ELIZABETH HOEPEL
Recording Secretary

RITA NASSER-SOHNEN
Financial Secretary

JAFFE & JAFFE
Counsel

OFFICES

247 West 46th Street
Telephone: COLUMBUS 5-3687

Los Angeles

LEE HARRIS
6636 Hollywood Blvd.
Hollywood 28, Calif.
HOLLYWOOD 2-2334

Philadelphia

EDWARD DAVIS
215 S. Broad Street
KINGSLEY 5-4310

San Francisco

THEODORE HALE
216 Pine Street
SUTTER 0855

Chicago

SANFORD WOLFF
134 North LaSalle
FINANCIAL 6-0787

Army Pays Tribute to Entertainers



A thrilling tribute to the artists who left their own firesides this past Christmas, to bring some Yuletide cheer to soldiers on duty overseas, was paid by Major General John A. Klein of the Department of the Army in a letter to James Sauter, President of U.S.O.-Camp Shows, under date of January 13, 1955. AGMA, along with sister unions and other organizations in the musical, theatrical and broadcasting fields, is one of the sponsoring organizations of U.S.O.-Camp Shows. AGMans can take pride in the part their Guild has played in this very worthy activity. General Klein's letter:

"Another memorable program of Christmas entertainment for our service personnel on duty in overseas installations is drawing to a close. The five groups of entertainers assembled

by USO-Camp Shows in cooperation with the Hollywood Coordinating Committee and the Motion Picture Producers Association have completed their tours of isolated outposts throughout the world and the artists who gave so generously of their time and talents to assure the success of the project have returned to their various civilian activities.

"The military escort officers who accompanied the touring units have each reported that the entertainment provided was of exceptionally high quality and was received with great enthusiasm by all those fortunate enough to attend the performances.

"Those entertainers who left their families and friends during the Christmas season to undertake this mission have already experienced the warm

and spontaneous expressions of appreciation from the large service audiences who attended performances and the many hospitalized personnel who were visited during the progress of the tours. I would like also to express the deep gratitude of the Department of Defense to every individual in the entertainment industry who participated in this contribution to the morale of our men and women in the service who were away from home at the holiday season. To this end I hope you will forward a copy of this letter to each of the 86 entertainers who comprised the five touring groups as well as the representatives of USO-Camp Shows, the Hollywood Coordinating Committee and the Motion Picture Producers Association who coordinated the many details of the project."



Summary of First Year of Insurance Plan; Many Fail to Designate Beneficiaries

The AGMA Group Life Insurance program had its first anniversary on November 1st of last year. In examining the operation of the plan, it is apparent that a large number of the AGMA membership has not filed an insurance information card with the AGMA office in New York, naming a beneficiary designated by the member. This is unfortunate because the member may thereby deprive the person whom he wants as beneficiary from receiving the benefits of his life insurance policy. Failure to specify a beneficiary can create unnecessary legal proceedings for these persons.

If you have not yet filed an insurance information card with AGMA, please do so as soon as possible. It will take you only a few minutes to

supply the information asked for on the card. The information you give is kept in strict confidence.

During its first year of operation, two claims were made, following the deaths of two members. In the first three months of the second year, three claims have already been made and the \$1,000 in each policy turned over to the legal beneficiaries.

The cost of this insurance to AGMA for the initial year was \$11,163.84. Of this sum, the AGMA Relief Fund paid \$3,133.74 for the first three months. Subsequently the AGMA treasury has assumed the obligation. The Equitable Life Assurance Society, with whom AGMA carries the insurance, declared a dividend out of which the Relief Fund was fully reimbursed for its outlay. The balance of the dividend of approximately \$800.00 has been set aside in a reserve fund, to provide for

contingencies which may arise as a result of the Insurance coverage.

Remember that this policy only covers members in good standing. The responsibility to maintain your status as a good standing member is yours. Members who are delinquent in dues payments are no longer covered after a 31 day grace period has expired, measured as of the last date you are in good standing. Wherever possible, your dues should be paid on the first of each quarter period: February, May, August and November.

Naturally, members who take honorable withdrawals are not covered after the 31 day grace period has expired, calculated as of the last date such members are in good standing.

In terms of progress, the instituting of the Group Insurance plan one year ago marks another example of the forward-thinking leadership of AGMA.

Back-Stage Noises



Many thanks to you who took the trouble to send me stories and anecdotes for use in this column. If your contribution does not currently appear, please look for it here in the next issue.

* * *

The cast of the recent NBC presentation of *TOSCA* is indebted to Bill Lewis for one of the most off-beat, disarming and utterly confusing declarations of vocal principles. Bill insisted on being quoted verbatim. "Perhaps, then," he says, "even I might understand what I meant!" The o-b., d. and u.c. declaration? Hold on! Receiving compliments on his performance, Bill said, "Thank you but . . . oh, well, I know I'm not really going any place. But I'm going to give a heck of a lot of people a lot of trouble before I don't get there!" ? ! ?

* * *

Ellen Faull describes an "overwhelming experience." She had heard that Dick Wentworth (267 pounds) was strenuously dieting. Surely enough, at the first City Center 'Boheme' rehearsal of the season, she saw a Wentworth who had already lost more than 25 pounds. She complimented him on the change and urged him to continue. "Oh, Ah will, honey," drawled Dick. "You just wait till NEXT time you see me." So Ellen watched as Dick rehearsed his regular role of 'Benoit'. At the same rehearsal, Dick pinch-hit for me (down with a virus) as 'Alcindoro'. Ellen supposed Dick was to do BOTH roles.

The actual performance must have been a trifling unnerving for Ellen, to say the least. At Dick's appearance as 'Benoit', Ellen "Oh'ed" appropriately. Her husband noted the loss of weight but expressed the thought that the shapeless 'Benoit' get-up prevented complete appreciation of the new Wentworth contours. "Wait till you see him as 'Alcindoro'", said Ellen confidently. "He wears form-fitting clothing then." When I appeared (weight 160) in MY form-fitting costume, the gasp that went up from the incredulous couple nearly, but not quite, stopped the show.

* * *

American Guild of Musical Artists, Inc.

FINANCIAL STATEMENT

Statement of Operating Receipts and Disbursements

For the Fiscal Period

October 1, 1953 to September 30, 1954

RECEIPTS:

Initiation Fees		\$13,950.30
Dues: Active Soloists	\$28,281.47	
Choristers	15,125.00	
Dancers	9,292.20	
Associate Soloists	8,356.87	
Choristers	6,700.19	
Dancers	7,118.06	74,873.79
Working Permits		3,271.03
		\$92,095.12
Bond Interest Income		500.00
Return of Funds Advanced to AFTRA		5,000.00
		<u>5,000.00</u>
TOTAL RECEIPTS		\$97,595.12

DISBURSEMENTS:

Office Salaries	\$41,840.00
Printing and Mimeographing	1,246.72
Stationery and Office Supplies	991.85
Rent	3,600.00
Telephone and Telegraph	2,497.36
Postage	2,018.87
Light, Water and Towel Supply	289.96
Press Clippings	703.94
Insurance Expense	132.11
Miscellaneous Expense	1,703.48
Repairs and Maintenance	750.14
Bank Charges	55.20
Dues, Subscriptions and Periodicals	221.50
Auditing Fees	1,000.00
Arbitration Fees	350.00
Legal Fees	2,700.00
Disbursements—Legal	74.01
Meeting Expenses	217.64
Traveling Expenses	1,685.73
Delegate Expenses	359.60
Office Expenses:	
Los Angeles	8,970.41
Chicago	623.51
San Francisco	1,368.52
Philadelphia	724.78
Per Capita Tax to AAAA	1,380.50
Group Life Insurance	8,030.10
Agmazine Expense	2,019.82
Federal Unemployment Tax	82.44
Federal Old Age Benefit Tax	592.42
New York State Unemployment Tax	334.50
New York State Disability Benefits	78.39
California Unemployment Insurance	133.31
Contribution to Cooper Union Operas	300.00
Furniture and Fixtures Purchased	613.03

TOTAL DISBURSEMENTS

87,689.84

EXCESS OF RECEIPTS OVER DISBURSEMENTS

\$ 9,905.28

**Statement of Assets and Liabilities
as of September 30, 1954**

ASSETS:

Cash in Banks on hand:

Manufacturers Trust Company, New York City		
Regular Account	\$36,970.10	
Special Interest Accounts	20,000.00	\$56,970.10
Security—First National Bank of Los Angeles, California		
Membership Account	25.75	
Office Account	89.45	115.20
Petty Cash—New York		156.83
TOTAL CASH IN BANKS AND ON HAND		\$57,242.13

Cash in Transit:

Manufacturers Trust Company, New York City	586.33
Sundry Receivables	38.59
Rent Deposit—New York Office	1,000.00
Furniture and Fixtures—Nominal Value	1.00

Security Funds and Bonds:

Manufacturers Trust Company, New York City		
Claim Adjustment Account	\$ 518.57	
Security Deposit Account	\$24,980.00	
Custodian Account	24,500.00	49,480.00
Security—First National Bank of Los Angeles		
Security Bond Account	1,543.00	

Total Security Funds and Bonds—Contra	51,541.57
TOTAL ASSETS	\$110,409.62

LIABILITIES:

Sundry Payables	135.00
Taxes Payable:	
Federal Withholding and Old Age Benefit Taxes	435.40
New York State Disability Benefits	30.50
California State Disability Benefits	6.60
	472.50
	518.57
Claim Adjustment Payable—Contra	
Security Deposits Payable—Contra	
New York	\$49,480.00
Los Angeles	1,543.00
	51,023.00

TOTAL LIABILITIES	\$52,149.07
--------------------------	--------------------

EXCESS OF ASSETS OVER LIABILITIES	\$58,260.55
--	--------------------

Back-Stage Noises (Continued)

John Daggett Howell has good reason to doubt the value of logic. A friend relayed the information that a wealthy man, for reasons of love of the theatre and for income tax benefits, was actually seeking some theatrical investments which would not be profitable. Howell beamed: "I can GUARANTEE a loss if the gentleman would wish to invest in an opera company." The horrified reply: "Heavens, no! He simply HATES opera!"

* * *

Joseph Lippman, one of our most valued contributors, reports that a telegram was recently sent reading, "The bomb ready and available in May." The return wire was hasty and reproving: "Careful what you say. FBI

suspicious. Your wire arrived 'The bomb ready and available in May!'"

* * *

John Gutman relays one of those never-to-be-forgotten experiences. When Hilde Gueden sang 'Liu' in Vienna recently, four supers were to have carried her 'dead' body off-stage. Unfortunately, some signals must have been switched because the two supers grasping her right arm and leg moved firmly toward stage right, while the other two gentlemen just as firmly moved in the opposite direction. With neither side disposed to yield, there was a sudden panic and a sudden, very necessary decision: 'Liu' came back to life sufficiently to order a less hazardous and more decent removal.

* * *

The rigors of touring seem so pleasant in retrospect, don't they?

Regina Resnick, fatigued by a strenuous series of performances as 'Carmen', was enjoying a relaxing tub in her hotel room shortly before one such performance. She noted a light but insistent tapping upon her door. "Who is it?" . . . "It's me, ma'am . . . the maid. I've come to feed the roaches." Overwhelmed at such generosity, Regina somehow made it to the door. Dripping wet, she admitted the maid and sought an explanation. It appears that the "feed" was roach poison, placed in beer bottle caps and intended to be left around in strategic, roach-likely places. Regina gaped at the maid. But the maid gaped back . . . And it was only much later when, back in the tub, Regina realized the reason for the mutual astonishment. For if this were Resnick's first knowledge of roach-feeding, it was undoubtedly the maid's first acquaintance with a prima donna who bathed wearing hat and veil!

* * *

Herbert Graf relates a delightful account of the meeting of Leo Slezak and Gustav Mahler, at the Vienna State Opera. The tenor, a famous joker, bubbled along merrily during the first rehearsal. Mahler, as a guest conductor, at first tried to overlook the running fire of humor. Finally he exploded . . . a rather small explosion against a rather huge tenor.

"Herr Slezak, I know not what is the rule here but always this . . . this . . . this sense of HUMOR is not my way to rehearse. I forbid this, do you hear? I absolutely forbid it."

Slezak apologized and remained appropriately grave during the rest of the rehearsal. Two days later he arrived for rehearsal, dressed in black. . . . black shoes, black suit, black tie, even black gloves. Topping his enormous figure was a big black hat with, amazingly enough, a small black veil hanging down in the back.

"But Herr Slezak," stuttered the superstitious Mahler, "what is it with you? What has happened—?"

The mountainous tenor sighed a mountainous sigh. "Forgive my attire, Herr Conductor, but I have just buried my sense of humor."

* * *

May we hope to hear your story or anecdote? I'm particularly anxious to hear from (or about) conductors, instrumentalists and dancers. My staunchest contributors seem to be in the opera so do let's have some 'back-stage noises' from the concert and dance world.

EMILE RENAN

AGMA Jurisdiction Important to Know

In order that there may be no confusion in the matter of the extent of AGMA's jurisdiction, all members should be familiar with the following:

AGMA has jurisdiction in the United States and Canada over the presentation of performances of opera in any form and language; jurisdiction over dance, whether ballet or modern; jurisdiction over concert artists.

This jurisdiction covers performances whether given by commercial organizations, such as recognized opera companies, dance companies or concert managers, as well as performances of this type at colleges, universities, music festivals and under any auspices, whether such auspices are profit-making or non-profit making.

Unless there is an express waiver by the Board of Governors of AGMA, no AGMA member may appear in such performances or be represented by concert managers unless such performances and concert managers have Basic Agreements with AGMA. No AGMA member may participate in a performance of opera or dance unless waived by the Board of Governors of AGMA, if he is not signed to an AGMA Standard Employment Contract. The Board of Governors will, of course, consider carefully all requests for permission and waivers under special circumstances but unless such waivers are granted, failure to obey the long standing rules of AGMA, as described above, may subject the member to disciplinary action.

In your own interest and in the interests of a strong Guild, be guided by these basic principles and rules of AGMA.

Fan Mail

Lawrence V. Kelly, director of the Lyric Theatre of Chicago, has written to Hy Faine as follows:

"Only a short note to thank you for the major part you played in our season's success. To deal with an organization as cooperative and helpful as yours and with the individuals of the calibre which makes up the Guild certainly constitutes a pleasure. All I can say is we are grateful."

Makes you proud, doesn't it?

Members Benefit with New Drug Plan

In keeping with the continued efforts of AGMA's officials to provide increasing benefits and services to members, the Board of Governors announces with pleasure the adoption of a group drug service by arrangement with Drug Plan, Inc. located at 220 West 42nd Street in New York City.

This unique service is sponsored by an experienced pharmacist to enable members of labor organizations and their families to purchase all medication, vitamins, minerals, antibiotics, sundries at wholesale cost plus 15% for overhead and service.

You will appreciate immediately what this unusual plan can mean to you and your family. Vitamins and medications are essential to the health of the American family; yet at regular prices, their purchase seriously affects the family budget. Membership in this plan enables you to obtain needed medical supplies at substantial savings.

Drug Plan, Inc. also carries a complete line of theatrical makeup, as well as nationally known brands of cosmetics, perfumes, creams, powders, etc. at less than the regular advertised prices.

Identification cards in the Drug Plan have been mailed to AGMA members in the New York City area. This card plus your membership card must be presented when appearing for goods and services.

Member George Gaynes, co-star with Rosalind Russell in "Wonderful Town" wrote Hy Faine, "Many thanks for the AGMA Drug Plan card. Our union is really helping every way it can and many thanks to you too for it."

Your Board of Governors trusts you will utilize this unusual plan for your benefit.

LIST OF

The following companies have negotiated Basic Agreements with AGMA for the 1954-55 season.

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

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

OPERA

Amato Opera Theatre
American Opera Society, Inc.
Baltimore Civic Opera
Campbell Concerts, Inc.
Central City Opera Assn.
Chattanooga Opera Assn.
Chautauqua Institution
Cincinnati Summer Opera Assn.
Cincinnati Symphony Orchestra
City Center of Music and Drama
Connecticut Opera Assn.
Cosmopolitan Opera Co., San Francisco
Clarence E. Cramer—Opera Festival
Doolittle, James-Greek Theatre Assn.
James S. Elliott
Florentine Opera Co. of Milwaukee
Fort Worth Opera Assn.
Greater New York Opera Corp.
Nino Ghio, Culver City
Hollywood Bowl Association
Jackson Opera Guild
Kansas City Philharmonic Association
Lawrence Kantor and Pratt, Inc.
Los Angeles Conservatory of Music and Arts
Lyric Theatre of Chicago
Metro Lyric Grand Opera Co.
Metropolitan Opera Assn.
Mobile Opera Guild
National Grand Opera Co.
National Symphony Orchestra
New England Opera Theatre, Inc.

MANAGEMENTS UNDER AGMA AGREEMENTS

New Orleans Opera House Assn.
New York Youth Concerts, Inc.
Northwest Grand Opera Assn.
Opera Guild of Greater Miami
Pacific Opera Co.
Pavone, Father Leonard
Philadelphia Civic Grand Opera Co.
Pittsburgh Opera, Inc.
Portland (Ore.) Civic Opera Assn.
Salmaggi Grand Opera Assn.
San Carlo Opera Company
San Francisco Opera Assn.
Second Equinox Co.
("The Saint of Bleecker Street")
St. Paul Civic Opera Assn.
Symphony Society of San Antonio
Tampa Opera Guild
Tulsa Opera, Inc.
University of Utah Theatre
Chas. L. Wagner Management

BALLET

Ballets Espagnols
Ballet Russe de Monte Carlo
Ballet Theatre
Ruthanna Boris and Frank Hobi
Company
Alexandra Danilova and group
Escudero and Company
Jose Greco and Company
London Festival Ballet
Mata and Hari
New York City Ballet Company
National Ballet Guild of Canada
San Francisco Ballet
Marina Svetlova Dance Group

CHORUS

Bach Aria Group
Concert Choir
De Paur Infantry Chorus
Mary Hunter's Musical Americana
Immortal Musicals
Robert Shaw Chorale
Roger Wagner Chorale
Schola Cantorum

SYMPHONY ASSOCIATIONS

Little Orchestra Society
New York Philharmonic Symphony
Southern California Symphony Assn.
(Los Angeles Philharmonic)
Stadium Concerts

CONCERT MANAGERMENTS

Jack Adams
113 West 57th Street
New York City 19
Kenneth Allen Associates, Inc.
113 West 57th Street
New York City 19
Herbert Barrett
250 West 57th Street
New York City 19
Colbert-LaBerge Concert Management
205 West 57th Street
New York City 19
Columbia Concerts Management Inc.
(including Community Concerts)
113 West 57th Street
New York City 19
Giorgio D'Andria
National Opera Company
1005 Carnegie Hall
New York City 19
De Pace Associates
1270 Sixth Avenue
New York City 20
Elwood Emerick
342 Madison Avenue
New York City 17
The Friedberg Management
113 West 57th Street
New York City 19
Sylvia Hahlo Theatrical Agency
113 West 57th Street
New York City 19
Hans J. Hofmann
200 West 58th Street
New York City 19
Inter-Allied Artists Corp.
119 West 57 Street
New York City 19
Lauren-Walden Association Inc.
16 West 55th Street
New York City 19
David Libidins
113 West 57th Street
New York City 19
Ludwig Lustig
11 West 42nd Street
New York City 36

Meyer Management Corporation
119 West 57th Street
New York City 19
William Morris Agency
1740 Broadway
New York City 19
Musical Artists
Susan Pimsleur
119 West 57th Street
New York City 19
National Concert and Artists Corp.
711 Fifth Avenue
New York City 22
David W. Rubin
Artists Management Inc.
113 West 57th Street
New York City 19
William L. Stein, Inc.
113 West 57th Street
New York City 19
Vincent Attractions, Inc.
119 West 57th Street
New York City 19
Roland A. Wilford Associates, Inc.
119 West 57th Street
New York City 19
Carl Yost
789 Madison Avenue
New York City 21

OTHERS

Ojai Festival
Yma Sumac
Ethel Waters

Concert Artists Attention

Above you will find listed those managers who have to date signed the new Basic Agreement. As managers sign this agreement with AGMA, their names will be added to this list. In the meantime, members working in this field are requested to check with AGMA before signing any contract with concert managements, to determine whether or not such managements are signatory to the Basic Agreement with AGMA.

AGMA Coast Membership

AGMA members will be interested to learn that AGMA is now a member of the Theatrical Federation of San Francisco. This is an organization whose membership is made up of unions in the performing arts, together with unions in allied fields.

William P. Sutherland, Secretary-Treasurer of the Theatrical Federation of San Francisco, wrote Theodore Hale, AGMA's San Francisco representative, as follows, on January 10th:

"This letter will serve as notice that the American Guild of Musical Artists have been accepted into membership with the Theatrical Federation of San Francisco.

"We are happy to welcome your Guild into affiliation with this Federation and hope that you will enjoy the services that the Theatrical Federation of San Francisco is qualified to offer its affiliated groups.

"Looking forward to working with your union and trusting that our association will prove mutually beneficial, I am,

Sincerely,
William P. Sutherland
Secretary-Treasurer"

Other unions in this Federation include the Musicians' Union, Actors Equity, AGVA and the stagehands' union, as well as unions in fields related to the theatrical field.

HY NOTES

(Continued from Page 2)

York Philharmonic Orchestra on the European continent, and the current tour of "Porgy and Bess" in Europe and the Near East.

While some of the artists and organizations are going to Europe, the Exchange Program and the State Department are extremely anxious to assist groups which are planning to go to non-European countries. Particularly are such tours important in the Far East, Near East and South America. Any member of AGMA, or any organization which has a relationship with AGMA, can secure further information about this program by writing to me or directly to ANTA at 1545 Broadway, New York City 36.

As I have said, this is a tremendously important program and certainly it is a step in the right direction. It will not only realize the objectives of the United States Government and "export" the finest dramatic, musical and other performing talent of our country but it will also help the employment of artists and companies during periods when they are not performing in the United States.

Having taken this step, it would seem both logical and feasible for the Federal Government to go beyond and institute a similar program of assistance to American organizations and artists for performances in the United States.

AGMA DO's

Ask for an Honorable Withdrawal in writing if you are inactive in AGMA's field, and this will prevent the accumulation of dues.

Go to every union membership meeting in your area and let your views be heard. This is a "must" toward union progress and policy.

Make sure of the standing of any employer before you sign any contract. Check with your AGMA office.

All claims against a producer must be filed within two weeks of the date of violation, in order for AGMA to process your claim.

Dues must be kept up to date.

Offices of AGMA must be notified immediately of any change in your address. We want union information to reach you promptly.

Sign your contracts promptly to they can be processed through the AGMA office.

AMERICAN GUILD OF MUSICAL ARTISTS
247 West 46th Street
New York 36, N. Y.

RETURN POSTAGE GUARANTEED



306

Sec. 34.65 (E) P.L.&R.
U. S. POSTAGE
PAID
Permit No. 6883
New York N. Y.



Lo Raux

John Brownlee, baritone of the Metropolitan Opera and president of AGMA

AGMA—Time Has Proved How Mistaken Were Its Original Detractors

By HYMAN R. FAINE



Jemonica

Lawrence Tibbett, honorary president of AGMA, who was head of the union for many years

THE American Guild of Musical Artists, most often called AGMA, has been in existence for about 18 years. This is a short span in the life of any organization, and particularly that of a union. Yet within this brief period AGMA has achieved a sure position in the musical world and among the trade unions of the entertainment field.

This accomplishment has not been without struggle. The very idea of a union of musical artists brought smiles of skepticism and disbelief 20 years ago. It was said that artists are too individualistic, too self-centered to work co-operatively for the good of the whole. For the essence of a union is to do collectively what no one individual can accomplish by or for himself. It was said that prominent and successful artists do not need a union nor would they work to better the lot of those less fortunate. Yet AGMA was founded by many prominent and successful artists, such as Lawrence Tibbett, Jascha Heifetz, Efrem Zimbalist, and Gladys Swarthout, among others. It was said that soloists would not be able to understand the problems of choristers, or work with those who are primarily members of such groups as ballet companies. Yet history has proven these skeptics wrong. AGMA today represents the interests of soloists, choristers, members of corps de ballet, stage directors, and stage managers. It has jurisdiction over the fields of opera, concert, dance, choral groups, oratorio, and various concert group attractions.

More Music Than Ever

Not many years ago it was also maintained that a union in this field would drive many musical organizations out of existence, that by setting up minimum rates of compensation, payment for rehearsals, travel allowances and similar minimum economic standards, the costs of production would eliminate all or most of the companies and groups then in the field. Again the facts have shown the contrary to be true. There are more opera companies than ever before; there are half a dozen ballet companies where none existed before; there are more symphony orchestras, more recitals, more organized audiences and more con-

cert courses than 20 years ago. Most important, there are more singers, dancers and recitalists appearing professionally than ever before. Unionism, I am inclined to believe, by assuring the artist of a reasonable rate of pay, has at least taken some of the uncertainties out of the pursuit of a musical career.

The existence of AGMA is today unquestioned, its place in the American musical world no longer challenged, yet the general public is unfamiliar with its organization and its accomplishments. This is regrettable, since its members play leading roles in our musical life and its policies and collective-bargaining contracts influence the economic life of the musical producing organizations in the United States.

How does AGMA function? It is run by a group of officers and a National Board of Governors, who serve without pay and who are artists making their living in the musical field. They are elected by the membership at large, so that the board represents both the various groupings of membership throughout the United States as well as the component elements of its membership. On the board are representatives of New York, Philadelphia, Boston, Chicago, Los Angeles, San Francisco, New Orleans, Pittsburgh, and other cities where AGMA members are concentrated. The board is also proportionately representative of soloists—vocal and instrumental—choristers, dancers, and stage directors.

To carry out the policies and decisions of the membership and the national board, there are national and regional executives with offices in four major cities, besides the national office in New York. In many areas there are also local executive committees elected by the

membership in the area to aid the national board and the executives.

AGMA is a national union, with its membership cards valid anywhere in the United States and Canada. Its policies and contracts are subject to the over-all approval and guidance of the National Board. This organizational set-up, I believe, has achieved admirable results, for it has enabled AGMA to be responsive both to the local needs of its membership and their employers, while at the same time maintaining an over-all national viewpoint so essential in this fluid and competitive field. This can best be illustrated by describing AGMA's relationship to the San Francisco Opera.

This company employs choristers and dancers who live in and around the San Francisco area. The soloists, with a few exceptions, come from outside of the city of San Francisco. Therefore, negotiations with this company are based upon a combination of proposals submitted by the local membership and their executive committee and those submitted through the national membership through the National Board. The result must meet the approval of the local residents as well as the visiting artist. Management benefits as well, since the terms of the contract are the product of the thinking and desires of all of the people it employs. AGMA thus enables all its members to exert their influence on the conditions of their present or potential places of employment.

This flexible and on-the-spot approach also leads AGMA to vary its contracts from one type of operation to another and from one area to another. Its pragmatic and sympathetic approach has enabled many new musical enterprises to grow and develop and gain stability

before AGMA has insisted on full-fledged union conditions. I remember well the sympathetic understanding and careful adaptation of its rules that the AGMA National Board gave to the Ballet Society in its formative years. This, I am certain, enabled it to develop into the solidly established New York City Ballet.

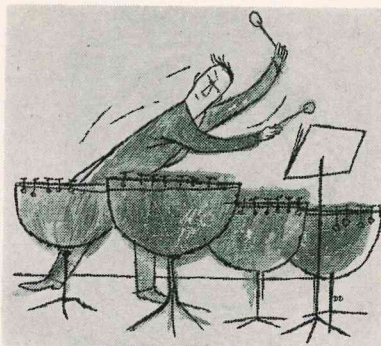
AGMA is keenly aware of the need for careful consideration of each new civic opera company, which in greater and greater numbers are coming into being. We realize that this type of organization is the only means whereby opera will become available to the general public of this far-flung country of ours. We recognize that these organizations must be allowed to develop and sink roots in the life of their communities before any of them can be considered stable professional companies. And so, the AGMA board spends many hours considering and adjusting, discussing and proposing forms of union relationship that will in the long run be beneficial to the public, the opera company, and the AGMA members.

Acts to Improve Conditions

Side by side with this problem, AGMA has worked assiduously and successfully to improve the economic and artistic conditions of those performers who have chosen music as their source of livelihood. It has increased the compensation of singers and dancers so that today the pay is at least a reasonable wage—not high by comparison with other entertainment media or with other professions that require years of training and preparation to achieve professional competency—yet considerably better than ten years ago. The minimum for a ballet dancer today is 100% more than it was nine years ago: In 1945 it was only \$45 per week, today it is \$92 per week.

Similarly, AGMA has obtained compensation for artists for time spent in rehearsals, both prior to and after the performance weeks. It has reduced the fantastically long hours of rehearsal once prevalent, by limiting rehearsal hours and providing for reasonable rest periods. It has obtained the certainty of salary payments to the artist when he has performed his part of the bargain; by requiring security deposits, it has eliminated

(Please turn)



Hyman R. Faine is national executive secretary of AGMA.

the fly-by-night entrepreneur who fled with the proceeds and the performer who consequently went unpaid.

The union has also assured performers of subsistence allowance while traveling or when properly laid off; it has introduced uniformity and certainty in the contractual relationship between artist and employer; it has obtained sick benefits for the artist, when he becomes incapacitated while employed; and to a large measure, it has eliminated "the kickback", a disease more prevalent in this field than in most.

In the last few years, wherever the stability and economic conditions of the employer have warranted it, AGMA has obtained severance provisions in cases of dismissals after long service, and minimum engagement guarantees to enable performers to plan their season. This past year, in its contract with the Metropolitan Opera, AGMA has introduced the beginnings of a retirement system for both singers and dancers. This is an unheard-of provision in the musical world, although familiar to Americans in many other walks of life. Yet in the artistic world, where the period of preparation is longer and the earning period shorter and subject to greater fluctuation than in any other field, the end of an artist's career holds very little comfort or security. The severance and retirement provisions of our new Metropolitan agreement will in some measure alleviate this condition and should lead to further study of this all-important human problem.

Artist-Manager Relationship

There is one other field in which AGMA has been active from the very first year of its existence: concert management. Perhaps few readers recognize this as a field where a union can or should function. Yet the relationship between the concert artist and his manager is the single most important eco-

nomic fact in a concert artist's career.

With but few exceptions, no artist can have or develop a concert career unless he has a manager. His engagements will depend not only on his own artistry and popularity but on the activities of his manager and the employment opportunities his manager has access to. How much he nets from his fees will depend on the amount of the manager's commissions and many other elements of the artist's contract with his manager.

While this problem has not been completely solved, I think it can be fairly stated that AGMA's Basic Agreement with the concert managers, as well as the use of the AGMA Standard Artists Management Contract, has gone a long way to afford the concert artist a minimum of equality and protection in this field. AGMA's contracts guarantee a maximum commission that a manager may charge; they limit the term of the artist's individual contract and require a minimum number of engagements for the artist each year. Thus is eliminated the old practice of managers—long-term exclusive contracts and no guarantee of concert engagements for the artist. The AGMA Standard Contract prohibits kickbacks and unspecified advances; they provide, through arbitration, for fast and inexpensive means of settling disputes. In short, they enable both the artist and the manager to know their respective rights and obligations.

So much for the past and present. What of the future? AGMA believes it will play as helpful a role as it has in the past. It is aware that there are new developments in the musical life of our country. We look with favor on the growing decentralization of musical performances and the increase of locally sponsored and produced opera and ballet. We feel confident that our policies will continue to encourage their development while at the same time they protect the

interests of the professional artist.

We are aware of the burgeoning of opera and dance workshops both on and off university and conservatory campuses. We believe that these serve a useful purpose in training talent, developing new audiences, and furnishing opportunities for the production of new works, particularly by American composers. AGMA desires to cooperate with these efforts, but it must also make educational institutions aware that their efforts must not compete unfairly with the livelihood of the professional artist and company; but for their existence, the trainees would have no future at all.

We can also see that the growth of civic symphony orchestras increases the opportunities for our members, and we note that changes in programming of many orchestras have made room for performances of vocal, choral, operatic and ballet works markedly different from the traditional symphonic repertoire. With all these new forces and developments, AGMA is in sympathy and will work in harmony. Their growth and expansion benefits our members. In short, anything good for music is good for AGMA members — provided that sponsors and producers remember that music can only be produced and developed by the efforts and talents of the men and women who give their lives to it. And these men and women are human beings who have economic needs and must live in order to perform.

AGMA, like many others, looks with dismay at the unfulfilled potentialities of the American artist and the American audiences. We realize how great the activities and results could be if there were greater and firmer support for the existing musical organizations and for the many new ones that must come into being to absorb the ever increasing flow of talent and to satisfy the hunger for good music that is present in untold millions of Americans. We believe that this problem can no longer be solved

by the traditional dependence on the box office and the wealthy donor. We, therefore, look to and work for the support of municipal, state and federal assistance to the musical arts. AGMA supported the recent legislative efforts in Congress spearheaded by Congressman Howell of New Jersey to secure Federal encouragement of the fine arts, in the same way that our Government has encouraged other potentialities of the American spirit, in business, commerce, science, and agriculture. Art is no less important to the well-being of this country than any other field of human endeavor.

Lastly, AGMA believes in and will continue to work for the expansion of opportunities to the American artists beyond our own shores. We have reached a level of maturity both in the creation and performance of music that merits the attention of the whole world. Just as AGMA has no bars to the foreign artists who come to this country, we are zealous in seeing that American artists receive equality of opportunity in foreign countries where they wish to appear and where there are audiences for them. But above and beyond that, AGMA believes positive efforts, on a national scale, must be made to the world the best and most representative of our music and our performing artists. In this connection, AGMA is supporting and is active in the joint efforts of the United States State Department and the American National Theater and Academy to assist American artists and companies to tour abroad.

At all times, AGMA will continue to protect the economic and artistic interests of its members. It will work with every group that strives to increase the opportunities of the American musical artist to realize the artistic values that are in him. It will always lend its aid and energies to develop and enrich the musical life of our country.