

# AGMAZINE

VOLUME VII, NO. 5

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

JULY, 1955

## OFFICERS, BOARD MEMBERS ELECTED

In a nation-wide secret ballot AGMA members have elected seven officers and twenty-two members of the Board of Governors. All AGMA members who were in good standing as of February 1, 1955 were eligible to vote.

Here is a complete report of the election returns:

### OFFICERS

<b>PRESIDENT</b>	
<b>JOHN BROWNLEE</b>	505
5 Write-Ins	6
<b>1ST VICE-PRESIDENT</b>	
<b>JASCHA HEIFETZ</b>	499
4 Write-Ins	4
<b>2ND VICE-PRESIDENT</b>	
<b>DR. LEOPOLD SACHSE</b>	477
5 Write-Ins	5
<b>3RD VICE-PRESIDENT</b>	
<b>BETTY STONE</b>	251
Arthur Backgren	161
Irving Lavitz	71
7 Write-Ins	8
<b>4TH VICE-PRESIDENT</b>	
<b>ASTRID VARNAY</b>	474
3 Write-Ins	3
<b>5TH VICE-PRESIDENT</b>	
<b>TILDA MORSE</b>	445
2 Write-Ins	2
<b>RECORDING SECRETARY</b>	
<b>ELIZABETH HOEPEL</b>	460
1 Write-In	2
<b>BOARD OF GOVERNORS</b>	
<b>NEW YORK</b>	
(Singers — 2)	
<b>THELMA VOTIPKA</b>	252
<b>CARLTON GAULD</b>	177
Leon Lishner	155
Michael Therry	115
1 Write-In	1
(Instrumentalists — 2)	
<b>HAZEL SCOTT</b>	247
<b>ABBA BOGIN</b>	225
Benno Rabinof	165
3 Write-Ins	3

(Choristers — 4)	
<b>MATTHEW FARRUGGIO</b>	251
<b>BENJAMIN F. WILKES</b>	213
<b>DELLOYD TIBBS</b>	170
<b>JOSEPH HANCOCK</b>	166
Lynda Jordan	158
Ben Plotkin	140
Jules Sassani	116
Oscar Poggi	96
7 Write-Ins	8

(Dancers — 3)	
<b>MADELEINE ARTIERES</b>	264
<b>KARL KLAUSER</b>	256
<b>LARRY BOYETTE</b>	240
Stanley Zompakos	160
5 Write-Ins	9

<b>PHILADELPHIA</b>	
(Singer — 1)	
<b>WALTER KNETLAR</b>	26
1 Write-In	1

<b>NEW ORLEANS</b>	
(Singer — 1)	
<b>ARTHUR COSENZA</b>	12
(Chorister — 1)	
<b>ARTHUR WINTELER</b>	10
1 Write-In	1

<b>PITTSBURGH</b>	
(Chorister — 1)	
<b>JOSEPH KASCHAI</b>	16
1 Write-In	1

<b>CHICAGO</b>	
(Dancer — 1)	
<b>KENNETH JOHNSON</b>	10

<b>LOS ANGELES</b>	
(Singer — 1)	
<b>BARBARA PATTON</b>	39
3 Write-Ins	3
(Chorister — 1)	
<b>HECTOR SCHONBERGER</b>	39
4 Write-Ins	4

<b>SAN FRANCISCO</b>	
(Singer — 1)	
<b>MAX LORENZINI</b>	22
2 Write-Ins	2

(Choristers — 3)	
<b>GALLIANO DANELUZ</b>	23
<b>ANDREW MUIR SNEDDON</b>	22
<b>PAUL GUENTER</b>	21
1 Write-In	1

### RESUME OF VOTING

A total of 574 ballots were mailed, with 30 of them void. Voting by areas reveals the following:

<b>New York City</b>	398
<b>Los Angeles</b>	45
<b>Philadelphia</b>	27
<b>San Francisco</b>	26
<b>Pittsburgh</b>	18
<b>New Orleans</b>	12
<b>Chicago</b>	10
<b>Boston</b>	8

**TOTAL VALID BALLOTS** 544

### INVALID BALLOTS

<b>Suspended</b>	1
<b>Not Enclosed</b>	2
<b>Arrived too late</b>	2
<b>Duplicates</b>	3
<b>Arrears in dues</b>	11
<b>No Names</b>	11

**TOTAL BALLOTS** 574

## Dues Reclassification

Members of AGMA will be interested to know that about 70 members have applied for dues reclassification based on the recent amendment to AGMA's By-Laws, which was adopted by the AGMA Board of Governors. As reported in the last issue of AGMAZINE, this By-Law provides that any member of AGMA who had joined prior to January 1940, or who has been a member of AGMA for 15 or more years, and during that period has paid dues for at least 10 or more

(Continued on page 2)

## Save Carnegie Hall

The music world was shocked to read in the New York papers early in June that the owners of Carnegie Hall were entertaining a plan to replace the beloved institution with a commercial hotel. A public rally was held in the hall, donated for the purpose by the management, on June 14th at which leading figures in music urged public action to stop the demolition of the 64-year-old building.

Deems Taylor stated destruction of the auditorium would be an act of "vandalism". Olin Downes gave estimates of costs: saving the hall would cost between three and four million dollars and saving it with improvements would cost five million. A new hall, he pointed out, would cost far more.

Lawrence Tibbett, AGMA's Honorary President, was named chairman of the executive board of the Committee to Save Carnegie Hall, and presided at a meeting held on the stage of the hall on June 22nd, at which the Committee announced its immediate goal of \$50,000 to be raised in the next few weeks. Much credit goes to John C. Totten, for many years Superintendent of the building, for his efforts in organizing the rally and focussing public and professional attention on the threat to the historic building.

On the eve of the rally, Mortimer Becker, Acting Executive Secretary of AGMA, sent the following telegram to John Totten: "On behalf of the concert artist membership, the Board of Governors of AGMA voices its enthusiastic and fervent support of your efforts to save Carnegie Hall as a vital cultural force in the city of New York and in the United States, and will support with all its power any efforts to save Carnegie Hall from being torn down."

Members of AGMA who wish to participate in the work of the Com-

## Dues Reclassification *(Continued from page 1)*

years, and has earned \$250.00 or less under AGMA's jurisdiction in 1954, and during that same year has not earned more than a total of \$1,000.00 under the jurisdiction of any of the other 4A unions, will be billed dues at the rate of \$20.00 for the year August 1, 1955, to August 1, 1956.

AGMA is glad to have helped those members who unfortunately are earning very little in our fields of work, through this method of a Special Category in order to give them recognition for their long standing membership in AGMA.

mittee to Save Carnegie Hall may volunteer their services at 161 West 56th Street, the headquarters of the "Save Carnegie Hall" movement.

These members have all the privileges of membership, including the AGMA Group Life Insurance.

Generally speaking, the dues classification results showed only a slight improvement in previous years, even though inquiries were sent out at a time which would coincide with the Federal Income Tax deadline. AGMA attempts to put each member on his honor in order to maintain the system of dues that is now in effect. The membership itself must respond to these questionnaires, and the Board has provided that for members who do not respond, the dues will automatically be increased to the next category. The new dues rates will go into effect on August 1, 1955, for one year, and remain in effect until August 1, 1956.

### AGMAZINE

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SANDRA MUNSELL, *Editor*

VOLUME VII, NO. 5

JULY, 1955

LAWRENCE TIBBETT  
*Honorary President*

JOHN BROWNLEE  
*President*

JASCHA HEIFETZ  
*1st Vice-President*

LEOPOLD SACHSE  
*2nd Vice-President*

BETTY STONE  
*3rd Vice-President*

ASTRID VARNAY  
*4th Vice-President*

TILDA MORSE  
*5th Vice-President*

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*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

*San Francisco*  
(temporarily vacant)

*Philadelphia*  
EDWARD DAVIS  
215 S. Broad Street  
KINGSLEY 5-4310

*Chicago*  
SANFORD WOLFF  
100 West Monroe  
Central 6-9050

# OFFICERS and BOARD MEMBERS ELECTED



**Brownlee**  
President



**Heifetz**  
1st Vice-President



**Sachse**  
2nd Vice-President



**Stone**  
3rd Vice-President



**Varnay**  
4th Vice-President



**Morse**  
5th Vice-President



**Hoepfel**  
Recording Secretary



**Votipka**



**Gauld**



**Scott**



**Bogin**



**Farruggio**



**Wilkes**



**Tibbs**



**Hancock**



**Artieres**



**Klauser**



**Boyette**



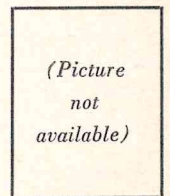
**Knetlar**



**Cosenza**



**Winteler**



(Picture  
not  
available)

**Kaschai**



**Johnson**



**Patton**



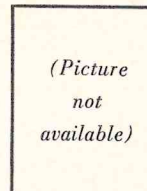
**Schonberger**



**Lorenzini**



**Daneluz**



(Picture  
not  
available)

**Sneddon**



**Guenter**

## DEATH CLAIMS GEORGE HELLER, AFTRA HEAD

The entertainment world suffered a great loss in the passing, at the age of 49, of George Heller, national executive secretary of the American Federation of Television and Radio Artists (AFTRA). Chief labor spokesman for the nation's television and radio performers, Mr. Heller was formerly a dancer, actor and singer.

Paul Dullzell, International President of the Associated Actors and

Artists of America (the 4A's) spoke for all members of the entertainment profession when he wired Mortimer Becker, AGMA's Acting National Executive Secretary, as follows:

"On behalf of the officers as well as the officers and memberships of the different branches of this international union, we extend our sympathy in the passing of our first International Vice-President, George Heller. Broad in understanding and

just in controversy, we have lost not only an inspiring leader but a warm personal friend. The entire entertainment world, we are sure, mourns with us. AFTRA will carry on but George Heller will be sorely missed. His wisdom, understanding and leadership in his long efforts to better the living and working conditions of all performers everywhere will serve as a constant inspiration. May God comfort and console all of his loved ones in this hour of sorrow."

# BACKSTAGE NOISES

by Emile Renan



Here we are again. And a happy Summer to you! . . . particularly to the AGMAn and others who have supplied material for this issue. Remember, every contribution is valued. If yours does not appear in the current column, it will undoubtedly show up

in the next one.

\* \* \*

We start today with an item of patriotic interest. Rudolph Petrak is a proud AGMAn for he has not only become an American citizen but in the citizenship tests, he placed first, among 22,000 candidates in the eastern area. Furthermore, he was one of the fortunate twenty-nine new citizens who were chosen to go to Washington, there to be greeted personally by President Eisenhower. With newsreels covering the event, Rudy can justly claim that he has proven himself a "star" in the films, as well as in the naturalization exams. Bravo, Rudy!

\* \* \*

Having saluted Rudy with a hearty "Bravo", I am wondering about the question of "Bravo" protocol when Frances Bible sings any of her great "male" roles . . . 'Octavian', 'Nicklausse', 'Cherubino', 'Siebel', 'Prince Orlovsky', 'Hansel'. Does one shout Bravo or Brava? This is a moot point for Alix Williamson as well as for this column.

\* \* \*

Robert Merrill has Emerson Buckley to thank for a staggering insight into hotel rates at swank Miami Beach hotels. Emerson wondered why Bob did not ask the clerk the rate when he had registered at one of the more palatial edifices. Bob indicated that there was some necessity for tact. Whereupon, Buckley, grave as ever, said, "Well, I can give you some idea of what to expect. I understand that your hotel sells minute steaks at ten dollars a second."!!!

\* \* \*

Vera Zorina supplies an instrumental flavoring. She quotes the great violin pedagogue, Leopold Auer, as referring to his bad students as "half-Auers."

\* \* \*

Man's inhumanity to man invades the opera field, with Alexander Kipnis' story of a basso who was asked to name his favorite role. Skipping all the great char-

acters in the bass repertory, he unhesitatingly replied, "Fafnir."

"But 'Fafnir'? But that is scarcely a great role. Why do you choose 'Fafnir'?"

"Ah," replied the basso, "where else in the repertory does one basso get the chance to kill another?"

\* \* \*

Ted Hart's vignette will surely bring to mind the countless "slips" and "fluffs" that have lent extra — not to say superfluous — zest to our beloved, hysterical profession.

Through the weeks of rehearsal and half the run of Antheil's "Volpone", Amitji Mather had been a tower of strength against missing cues or going up in lines. Consequently, says Hart, "there was some surprise and no little mirth on stage the night she entered as 'Pepita', the courtesan, leveled an accusing finger at her rival and, instead of 'You've ruined him, strumpet' sang out, 'You've ruined his trumpet!'"

\* \* \*

Brenda Lewis delighted some of us recently with her graphic account of a non-operatic director who was staging "The Beautiful Blue Danube." Exasperated at one point, the director shouted "Not so slow! This isn't a funeral march. Make it happy . . . fast. After all, it's a waltz! So — now — one, TWO, one TWO. . . ."

\* \* \*

John Brownlee shed light on the meeting between Sir Thomas Beecham and "Susie", a gorilla at the Cincinnati Zoo. Sir Thomas was conducting an orchestra rehearsal which ran late. The musicians began to grow apprehensive, for the rehearsal was encroaching on the feeding-time of Susie, the celebrated gorilla. She was known to rage if she heard loud sounds during her feeding period.

The problem of "who is going to tie the bell on the cat" was as nothing compared to the more formidable problem of "who is going to get Sir Thomas to interrupt the rehearsal?" None of the musicians felt equal to that task. But not so Susie's keeper. The orchestra watched with growing anxiety as the keeper made his way to Sir Thomas, smacked that distinguished gentleman on the shoulder and said, "Hey, ya gotta stop that noise. We gotta feed Susie."

A cold silence ensued. Presently, the awesome Beecham visage directed itself at the keeper. In icy tones, the famous conductor replied, "Indeed. And who . . . or what . . . is . . . Susie?"

Undaunted, the keeper revealed his scorn for such abysmal ignorance. "Why, Susie's da gorilla!"

"Oh?"

No explosion . . . yet.

"How about it . . . ya wanna watch?"

An incredulous Beecham marched off and did watch. But, as always, Sir Thomas managed to have the last word. For, observing the huge beast as she stowed away vast quantities of food amid a volume of gorilla-type noises, the conductor remarked, "Hm. She has more charm than many I could name!"

\* \* \*

Once more . . . may I hope to hear from more dancers and instrumentalists? Their "back-stage noises" must bear repeating . . . and where better than in the pages of AGMAzine in this column?

EMILE RENAN

## Glad Tidings

Ballerina Catherine Horn and Cameron H. MacCardell, both with the Ballet Theatre, were married on June 11th, AGMA learns. The newlyweds are now on a five months' South American tour with Ballet Theatre, under the auspices of ANTA. The bridegroom is Assistant Stage Manager with the Ballet Theatre. Both are AGMA members.

Robert Merrill, the noted Metropolitan Opera star, will be singing lullabies instead of making the rafters ring, now that young David has made his appearance on the Merrill family tree. The singer's brand new son was born in May and AGMA extends its warmest congratulations to David's parents.

Another "David". . . David Stuart Pyle . . . made his entry into the world on May 30th, to the delight of his proud parents. Papa is Thomas Pyle, the well-known choral singer. Again, our greetings to young David and sincere congratulations to his parents.

# Managements Under AGMA Agreements

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  
Comic Opera Players  
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.  
Guild Opera Company  
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.  
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.

St. Louis Symphony Orchestra  
St. Paul Civic Opera Assn.  
Symphony Society of San Antonio  
Tampa Opera Guild  
Tulsa Opera, Inc.  
University of Utah Theatre  
Virzi Opera Guild  
Chas. L. Wagner Management  
Wheeling Symphony Society  
Wichita Symphony Orchestra

## 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  
Gertrude Macy (Martha Graham)  
Mata and Hari  
New York City Ballet Company  
San Francisco Ballet  
Marina Svetlova Dance Group

## CHORUS

Bach Aria Group  
Concert Choir  
Concertmen  
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 MANagements

Jack Adams  
113 West 57th Street  
New York City 19  
Kenneth Allen Associates, Inc.  
113 West 57th Street  
New York City 19  
Roberta Bailey Concert Management  
345 Riverside Drive  
New York City  
Herbert Barrett  
250 West 57th Street  
New York City 19  
Central Artists Management, Inc.  
Frank L. Esternaux Agency  
1741 North Ivar Street  
Hollywood 28, California  
Colbert-LaBerge Concert Management  
205 West 57th Street  
New York City 19  
Columbia Artists 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 57th Street  
New York City 19

Robert Lantz, Inc.  
666 Fifth Avenue  
New York City 12

Lauren and Hokanson Artists Management  
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

Ralph A. Rogers Associates  
6533 Hollywood Boulevard, #201  
Los Angeles 28, California

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

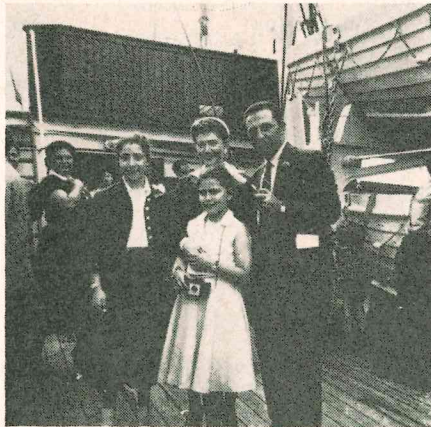
Norman Chase Enterprises, Inc.  
Ojai Festival  
Yma Sumac  
Ethel Waters

## Theodore Hale Passes

It is with great regret that AGMA announces the death of Theodore P. Hale, its representative in the San Francisco Area. Mr. Hale passed away on May 22 after a heart attack suffered at his home. Representing both Actors Equity and AGMA, Mr. Hale was a unique figure in San Francisco's entertainment life, since no legitimate attraction or grand opera company could open without his approval. Born in Mississippi, he attended Springfield College and Tulane University. He practiced law for a few years in his home town but, becoming interested in the theatre, he joined a repertory troupe playing in the South and journeyed to San Francisco. When Actors Equity was formed in 1916, he became its Western representative. He had been AGMA's representative since our Area office was first opened in that city.

AGMA extends to his widow, Mrs. Gladine McConnell Hale, its most sincere sympathies. We have lost a respected colleague and trusted advisor.

## NEWS OF HY FAINE



Here are the four Faines as they looked on sailing day. Hy and Ruth and their lovely daughters sailed May 23rd on the S.S. Jerusalem for Israel, where Hy is on a two years' leave of absence from his AGMA duties, in order to bring his experience and knowledge of labor matters to the new nation.

One of the young ladies of the AGMA staff was the cameraman, with the excellent results you see. Hy writes that he and Ruth celebrated their 16th wedding anniversary on shipboard and it was a

charming and gala occasion.

Hy writes that in Jerusalem, the nights are dark and cool with star-studded skies. Night comes at 4:00 P.M. and in making his first call at the Ministry of Labour, Hy arrived at 9:30 in the morning, only to discover that the working hours in the summer begin at 7:30 A.M. and end at 2:00 P.M.!

AGMAzine will keep you in touch with the doings of the Faine family, and particularly of Hy Faine's new work, in future issues. We also hope to carry articles by Hy from time to time (a sort of "Hy Notes" across the seas idea) on the cultural life in Jerusalem, and the problems of artists there.

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**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 so they can be processed through the AGMA office.**

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

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