

# AGMAZINE

VOLUME V. No. 7

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

MAY, 1953

## AGMA BOARD HONORS TIBBETT

*Whereas, our National President, Lawrence Tibbett, has informed the National Executive Secretary of AGMA that he will not be a candidate in the current election for officers for another term as President, due to his inability to give to this office his time and presence, as well as his expressed wish to lay down the burden of this office after seventeen years as AGMA's President:*

*Whereas, Lawrence Tibbett, with the aid of other leading artists, founded The American Guild of Musical Artists, because of which he and they jeopardized their artistic careers and economic livelihoods, in order to create a union to protect the artists of the lyric theatre;*

*And whereas, through the leadership of Lawrence Tibbett, and the adamant stand taken by him and others, this union was established and its charter was obtained from the Associated Actors and Artistes of America in 1936, following which all producers of opera, ballet, choral groups and artist managements have recognized AGMA as the collective bargaining agent in the negotiation of basic agreements which protect the artists under conditions of fair compensation and working conditions along the lines which had been formulated by Lawrence Tibbett and the AGMA membership, and which has put an end to exploitation and abuses to which artists had been long subjected;*

*And whereas, throughout these many years, Lawrence Tibbett has given selflessly of his time, leadership, and counsel to AGMA as its first and only President, while at the same time holding high offices in sister unions of the 4A's such as AFRA, TVA and AFTRA; has lent his presence and advice to countless negotiations leading to basic agreements for the protection of all artists; has appeared before various governing bodies of 4A unions faced with mutual problems; has made many appearances before both national and state legislative committees and bodies as the representative of the musical artists; has lent his name and influence to artistic organizations which opened new avenues for employment and artistic development of American artists; and through the very prestige of his name and fame has carried the standards of AGMA and all artists of America to their present high and respected position;*

*And, whereas, this Board of Governors seeks a means to express the gratitude of the members of AGMA, past or present, for the great debt owed to him, as well as to perpetuate the high esteem with which all artists hold Lawrence Tibbett as a man and artist, and that AGMA may deserve his continued interest and counsel in the years which lie ahead;*

*Now, therefore, be it resolved, that AGMA on behalf of all musical artists confers in humility and high regard upon Lawrence Tibbett the permanent title of HONORARY PRESIDENT of AGMA, such title not to carry with it any voting, executive, administrative or other powers, privileges or duties as an officer.*

The above resolution was formulated and passed unanimously by the Board of Governors on April 20, 1953 and AGMA members everywhere will, we know, concur heartily in the decision of the Board of Governors to designate Lawrence Tibbett as Honorary President. The new Honorary President richly deserves this tribute; AGMA owes its very existence to him as one of the original founders of the organization.



Legend has it that the idea of AGMA originated on a golf course in New Jersey with Lawrence Tibbett, Frank Chapman and Gladys Swarthout teeing off on the idea. But certainly AGMA arose from a deeply felt need on the part of musical artists to join together to protect their common interests, to find a common solution to problems they have in common.

A study of AGMA's history since then shows healthy, steady progress. Milestones along the way

(Continued on Page 6)

# HY NOTES

## Voting is Your Privilege

As you will see from other parts of AGMAZine, the AGMA membership now has its annual privilege of determining who the National Officers and members of the Board shall be to represent members within their union. The selection of such representatives is an important task for every member and this prerogative, in a democratic union such as AGMA, must be zealously guarded and used to enable the union to be both representative and strong. I urge all members to exercise their franchise and to vote for the candidates of their choice.

## Members Question Qualifying Standards

In preparing for this election, some questions were highlighted which I would like to discuss with you at this time. The AGMA Constitution states that for one to be an active member, which means the right to vote in elections and at meetings and to run for office, such a person would have had to be a member of AGMA for at least 1 year, have appeared in 25 or more performances within AGMA's jurisdiction and must be a citizen of the United States or Canada. The complaint has been made that the requirement of a minimum of 25 performances is too high a standard to set for most members outside of the New York area. It is argued, particularly in the case of dancers and choristers, that because the number of performances in which they can appear in their area is limited, it would take a person as much as 3 or 4 years before he can meet this requirement. In the meantime no matter how interested he is in AGMA's affairs, he cannot vote or run for office. It is further said that since it is difficult to interest members to be active in the union any additional restrictions reduce the number of active members.

## Your Opinion Needed

Perhaps I should explain that this requirement of the number of performances is in the Constitution on the theory that a person should have a certain amount of experience in working in AGMA's jurisdiction under union conditions before he undertakes to exercise control over the policy of the union

through his vote. It was felt by the drafters of the Constitution that 25 performances would be a reasonable minimum to gain this knowledge. Those who now feel that this has placed difficulties in the way of becoming active members have suggested that the minimum number of required performances be dropped to 12 or 15. This question will be considered by the Board very shortly and I know members of the Board would appreciate receiving your reactions to this suggestion which you can send either directly to me or to the national board representative in your area.

## Is Board Representation Equitable?

Another problem which has arisen involves the provision of the Constitution which states that the members of the Board are elected on the basis of 1 for every 25 members in each membership category in their area. Thus Los Angeles, for example, is entitled to one Board of Governors member for every

25 dancers, choristers, soloists, stage directors and so forth. Here, too, it has been argued that outside of the New York area this results in inadequate or no representation in those cases where there do not happen to be 25 members of any one particular membership category.

## Constitutional Change Suggested by Members

Therefore, the suggestion has been made that the basis of representation be reduced from 25 to 15 with a view to enabling all members throughout the country to have a voice on the Board. Again this problem will be considered by the Board and I invite your reactions to this suggestion. I should add that if there are changes proposed to the Constitution they will, of course, have to be sent out for referendum vote to the whole membership before they can be finally approved.

Again may I remind you—VOTE in this coming election!

## AGMAZINE

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SANDRA MUNSELL, Editor

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# San Francisco Opera Contract — Marked Gains

The recently negotiated contract between AGMA and the San Francisco Opera Association recently negotiated by Hy Faine, National Executive Secretary, marks further strides in AGMA's success in securing increased benefits for its members. This new Basic Agreement will be mimeographed in the near future, so that any member of AGMA may have a complete copy upon application to AGMA's office. Until these are available, AGMA wishes to advise members of the more important gains achieved.

The contract provides that the Opera Association will not enter into any arrangement with any concert manager or booker whose place of business is in or who operates in the United States or Canada and who is not at that time in contractual relations with AGMA. Unless specifically authorized by AGMA, the Opera Association will not engage any artists who are represented by managers or bookers unless the latter are under contractual relations with AGMA.

## **Principals**

The new Basic Agreement with the San Francisco Opera Association, for the two-year period beginning February 3, 1953 and ending February 3, 1955, eliminates the second lead category.

## **Minimums**

### **Per Performance**

Minimums for leading singers on a performance basis have been raised from \$86.75 to \$100. in San Francisco; for performances outside San Francisco, the per performance minimum, formerly \$115.75, is now \$125.

Comprimario singers' compensation in San Francisco is now \$65.00; was formerly \$46.30. Outside that city, the rate is \$90.00, an increase from the former \$69.46.

## **Minimums**

### **Per Week**

On a weekly basis, leading singers will be paid a minimum of \$225. (formerly \$210.); comprimario singers' minimum has been raised from \$115.75 to \$140. per week; stage directors' compensation is now \$200; it was \$168.00.

The contract effects a reduction in the maximum number of performances for leading and comprimario singers. The maximum for leading singers is now 4

(formerly 5) and for comprimarios 5 (formerly 6) in any one week.

The new contract provides that the stage director shall be given extra compensation when he does two performances on one day.

Principals are guaranteed an average of one performance a week when engaged on a single performance basis.

All artists are guaranteed the minimum plus \$56. a week or \$8. per day while in San Francisco or on tour for all performance and rehearsal days.

## **Rehearsals**

Principals required for preliminary rehearsals prior to the first performance week (or first performance, in the case of single performance singers) will be paid \$8.00 per day over and above their performance salary, for each day that they are required to be available

The contract provides that no principal may be called to rehearse unless at least twelve hours have elapsed since the end of his last rehearsal session or the completion of the performance in which he appeared on the preceding day, except for stage rehearsal. Further, there must be a twenty hour lapse, for principals, between a dress rehearsal and a performance. No principal may be required to rehearse a total of more than seven hours in any one day; the seven hours includes actual rehearsal and availability for rehearsal.

Principals must be notified of their re-engagement by January 31st, of the exact dates and operas by June 1st; of the blocks of time that they are to be available, by April 1st.

The employer will also pay for the transportation of the principals' own costumes, to San Francisco and on tour.

## **Dancers**

The new Basic Agreement provides for the employment of a minimum of 21 dancers, an increase of 3 over the previous contract. They are guaranteed four weeks' rehearsal period; this is a significant gain, since there was no guarantee for rehearsals previously.

## **Minimums**

The weekly minimum has been increased from \$66.85 to \$70.

The weekly minimum covers six performances; a dancer who is required to take part in more than 6 performances in any week will be compensated for each extra performance at the rate of not less than one-sixth of his regular weekly compensation.

## **Rehearsals**

The Sunday rehearsal rate has been increased from \$2.21 to \$3.50 per hour.

The rehearsal week minimum has been raised from \$36.47 to \$38.

If a dancer is required to rehearse on his free day during any rehearsal week, he will be paid additional compensation of \$3.50 per hour, an increase over the \$1.65 formerly provided.

If the dancer is required to rehearse on his free day during a performance week, his compensation will be \$2.50 an hour (formerly \$1.38 an hour).

The contract further provides that preference in engagement will be given to dancers who are members of AGMA.

## **Choristers**

The Opera Association guarantees to employ not less than 60 choristers for the full duration of the instruction period, the rehearsal period and the performance season.

## **Minimums**

The performance minimum has been increased to \$80. per week for which choristers perform a maximum of 6 times a week. Any performances above 6 will be compensated for.

The new contract eliminates one free hour of rehearsal in the performance week.

An increase has been secured for Sunday rehearsal to \$3.50 per hour; it was formerly \$2.21.

An increase has been secured in the rehearsal minimum. It is now \$38.00; it was \$36.47.

Choristers will be credited with one-half hour of paid time for undressing and dressing, if a dress rehearsal is called.

The number of hours of rehearsal in the instruction period has been reduced from 9 to 6 hours in the first month. The rate for the instruction period has been increased from \$1. to \$2. per hour.

## **Rehearsals**

Rehearsal calls at 5:30 are now limited to 6 in a season in the combined rehearsal and performance weeks; no more than 2 such calls may be scheduled in any one week.

A chorister who is required to rehearse on his free day during a rehearsal week will receive \$2.25 per hour, an increase over the former rate of \$1.65. If required to rehearse on his free day

(Continued on Page 12)

# Your Candidates for National Offices

With the election of national officers and members of the Board of Governors now at hand, AGMAZINE presents photographs of the candidates together with a brief statement about their activities. (In the case of officers, brief statements are offered only in the case of candidates for the Presidency, since other officerships are unopposed).

Remember that in order to make your vote count, you must be an active mem-

ber whose dues are paid to February 1, 1953. Your ballot must be sent to the AGMA National Office, 247 West 46 Street, New York City, by Monday, June 15th, 1953 and must be mailed in sufficient time to reach that office on that date by 9:30 A.M. Be sure to sign your name and address on the outside of the envelope enclosed with the ballot. *Do not sign the ballot.* Be sure to mark the ballot with the candidates of your choice.



**First Vice-President**  
Jascha Heifetz

## CANDIDATES FOR PRESIDENT

**John Brownlee**



Soloist. Member of AGMA since 1937. Leading baritone for many seasons with the Metropolitan Opera Company, the San Francisco Opera Association and other major opera companies throughout the world. Has appeared in concert recital in America and in major cities in Europe, South America and Australia. In accepting the nomination, Mr. Brownlee pledges himself to serve this high office with all his energies and will bring to this important post his wide experience and keen knowledge of the problems of all phases of the music profession.

**Frank Finn**



Chorister. Chicago born; educated in Chicago schools and American Conservatory of Music. Member Chicago Opera Company two seasons; served as delegate and AGMA representative 1941 and 1942. Served as AGMA delegate for four years with the Metropolitan Opera Company, and succeeded in building fine amicable relations between employer and employees through friendly negotiation. Worked endlessly for the establishment of equal rights for all divisions. Dedicated with all his abilities and talents to the improvement of conditions in the theatrical profession.



**Second Vice-President**  
Leopold Sachse



**Third Vice-President**  
Betty Stone



**Recording Secretary**  
Elizabeth Hoepfel



**Fifth Vice-President**  
James Pease



**Fourth Vice-President**  
Astrid Varnay

# Your Candidates for Election To AGMA Board of Governors

## NEW YORK AREA

12 Vacancies  
(3 Singers, 1 Instrumentalist,  
4 Choristers, 4 Dancers)

### MARIA AVELLIS

Chorister. Two seasons with the Chicago Opera; member of the Metropolitan Opera chorus since 1942. Was chorus delegate for the New York seasons of 1950-51 and 1951-52; participated in the negotiations for present AGMA-Metropolitan Opera agreement.



### ARTHUR BACKGREN

Chorister. Nine years AGMA member. City Center Opera Co. three years; Metropolitan Opera six years. Has previously served on Board of Governors.



### JANET COLLINS

Dancer. Member of the Board of Governors. Ballerina with the Metropolitan Opera Company. Has toured with Columbia Concerts as a concert dancer. Has shown a lively interest in the problems of dancers in opera companies and in concert performances.



### EUGENE CONLEY

Soloist. Member AGMA twelve years, except for interim in U.S. Army. Metropolitan Opera Company. Served on Board of Governors, also as 4th Vice-President for several terms.



### MARION ("Duke") GIDDENS

Chorister. Five seasons with New York City Opera Chorus. Presently freelancing, which has included singing with Metropolitan Opera Chorus. Five and a half years of conservatory and university work, all on competitive scholarships and fellowships.



### FRANK HOBI

Dancer. Member of Ballet Russe de Monte Carlo 1945-49; for past four years soloist with New York City Ballet and AGMA representative during that time. Member of Ballet Theatre 1941-42 Past member of AGMA Board of Governors. U. S. Army Air Force 1942-45.



### BYRON JANIS

Instrumentalist. AGMA member since 1951; on AGMA Artists-Managers Relations Committee. Piano soloist with leading symphony orchestras in America; concert recitals both here and in South America. Completing an appointed term as member of Board.



### CHARLES EDWIN KUESTNER

Chorister. Six seasons with New York City Opera Company, 1947-1952. Has served as AGMA chorus delegate for three seasons. Member of City Center negotiations committee. In U.S. Army three years.



### CHARLES KULLMAN

Soloist. One of the leading tenors of the Metropolitan Opera Company for eighteen years, as well as with other leading opera houses of the world. Has served on the Board of Governors in the past.



### TILDA MORSE

Dancer. AGMA representative for Metropolitan Opera Ballet for two seasons; Member of Board of Governors six years; delegate to two conventions, 1948 and 1949; member of Metropolitan negotiating committee two seasons.



### TOM PYLE

Member of AGMA, AFTRA, served as AGMA representative with Robert Shaw Chorale-Concert Theatre, Inc. Also appears with Bach Aria Group.



### EMILE RENAN

Soloist. AGMA member nine years. Also one of the first members of AFRA (now AFTRA). TvA committee on Wages and Working Conditions. Delegate AGMA constitutional convention 1948. Past member of Board of Governors; served on City Center negotiating committee and is presently an AGMA delegate at City Center Opera Co.



### JAMES SMITH

Dancer. Presently serving as an appointed member of the Board of Governors. With City Center Opera Company ballet for several seasons, where he is an AGMA delegate. (Picture not available at press time.)

### SAM STERNBERG

Chorister. Fourteen years' experience in opera, most of it with the Metropolitan Opera Company. Was a member of the Board of Governors in the past; served on negotiating and other committees, including committee to study the problem of foreign artists.



### BLANCHE THEBOM

Soloist. Member AGMA since 1944. Has served on AGMA Board of Governors. Metropolitan Opera Company star. Representative on many Metropolitan Principals' negotiating committees.



# Candidates for Board of Governors

## New York Area (Continued)

### DeLLOYD TIBBS

Chorister. Now in his fourth season with the New York Opera Company. Past AGMA delegate. Presently on negotiating committee for basic agreement with New York City Opera Company.



### FRANK VALENTINO

Soloist. Member of the Metropolitan Opera Company for the past twelve years.



### THELMA VOTIPKA

Soloist. Has served as an officer of AGMA as well as on Board of Governors. Member negotiating committee at Metropolitan, where she has been a solo artist for many seasons. Also presently serving as AGMA delegate. Has sung with Chicago Opera Company and the San Francisco Opera Association.



## PHILADELPHIA AREA

2 vacancies  
(1 dancer, 1 chorister)

### WYNEMA McKINLEY FOX

Chorister. Philadelphia delegate to both AGMA National Conventions. Presently member of AGMA Board of Governors. Active on several local and national committees. Helped organize the original Philadelphia Choral Group, later merged with AGMA.



### HONOR McCULKEN

Dancer. Member of AGMA for twelve years. Presently member of AGMA Board of Governors. Now with Philadelphia Civic Opera Company.



## BOSTON AREA

1 Vacancy — (Soloist)

### EUNICE ALBERTS

Soloist. Member of New England Opera Theatre. Soloist with leading symphony orchestras; leading roles in opera.



## PITTSBURGH AREA

1 Vacancy — (Chorister)

### ANNE KUBIAK

Chorister. Seven years with Pittsburgh Opera Company. Has acted as AGMA representative in Pittsburgh area. Was an observer at last AGMA Convention, and has organized the AGMA chapter in Pittsburgh.



## CHICAGO AREA

1 Vacancy — (Chorister)

### GLADYS LA BEDZ

Chorister. Served on Executive Committee Chicago Area, 1947 - 1952; re-elected 1953. Served as alternate delegate to TvA Board, Chicago, acquiring valuable experience in policy making and in the problems of basic agreements with industry.



## LOS ANGELES AREA

1 Vacancy — (Soloist)

### HENRY REESE

Soloist. Member of the Los Angeles Local Executive Committee of AGMA; AGMA representative on the TvA National Board; served as interim Field Representative for TvA. In addition to career as soloist, is noted as translator of opera and stage director, as well as teacher.



## AGMA Board Honors Tibbett

(Continued from Page 1)

would include AGMA's intensive campaign to organize artists throughout the country in the fields under its jurisdiction; the first union agreement negotiated by the fledgling union in the fall of 1937; the first basic agreement signed with the Metropolitan Opera Association in 1938; that same year the groundwork was laid for a basic contract with Columbia Concerts Corporation and the present NCAC.

The vision of Lawrence Tibbett, his persistence in the long, uphill climb to bring to fruition the

AGMA of today, his wise council and the inspiration of his leadership are bright threads in the fabric of AGMA's history. In creating the post of Honorary President for this Number One AGMAN, the Board of Governors has said to him, in effect, "AGMA recognizes its great debt to you. Our members everywhere salute you".

At a later date, plans will be formulated for a formal presentation of this resolution at some fitting occasion, at which the membership can participate in honoring our Founder and President in person.

# Dispute with New York Philharmonic

Attempts to negotiate a collective bargaining agreement for all vocal soloists and choruses appearing with the New York Philharmonic Symphony Society have thus far reached an impasse, with AGMA officials continuing their efforts to conclude a new contract. AGMA is reluctantly facing the possible necessity of having to declare the Symphony Society "unfair" which would restrict soloists and choristers from appearances with the orchestra and which would have other, far-reaching effects.

In mid-March, the Guild sought to negotiate for renewal of its first contract with the Philharmonic, which was signed last year and which expires shortly. The current contract provides that all vocalists would be members of AGMA and that one out of three choral works would be performed by choristers working under AGMA conditions.

The Society takes the position that with an AGMA Basic Agreement the cost to the orchestra would be prohibitive and cites the fact that an AGMA chorus was employed for the

American premiere of Darius Milhaud's "Cristophe Colombe," an opera presented in concert form. The Philharmonic claims that much extra money was spent in preparing this chorus for performance, but it is AGMA's position that any chorus would have needed considerable time to master this difficult work.

AGMA feels very strongly that the consistent use of amateur choral groups is defeating the prospects for livelihood of professional choristers. In towns where there are no professional singers, there possibly can be less of an argument. But in towns where there are professional singers, they should be hired in preference to college and other amateur choruses, and thus provide a means for the professional group to earn a living, to have an incentive for remaining together and to improve their musical quality.

The Philharmonic argues that when it uses an amateur chorus, such as choirs connected with educational institutions, it can get all the rehearsals needed without cost. AGMA counters that this is an argument that has always been made against efforts at unionism. Further,

AGMA points out, where a familiar choral work is involved, rehearsal expenses are small.

In the preliminary discussions had by AGMA, the Symphony Society had offered to grant AGMA's jurisdiction in instances of operatic works presented in concert form; this AGMA has turned down, as limiting the opportunities for livelihood of professional singers as well as denying the jurisdiction which AGMA has over all vocalists and chorus appearing in any type of performance given by the Symphony Association.

As we go to press the Philharmonic has refused altogether to bargain collectively with AGMA. This represents a direct challenge to AGMA as a union which cannot be allowed to go unanswered. Other orchestra associations are watching this dispute with great interest.

AGMA is still hoping that the Symphony Society will agree to further meetings in an attempt to resolve the problem. But as matters stand now the dispute unless resolved may eliminate all soloists and choruses from the programs of the New York Philharmonic Society.

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## Life Insurance Plan Report

For a number of months, a committee headed by Lawrence Davidson has been studying the possibility of instituting a life insurance plan for all members of AGMA.

Such a plan would provide life insurance in the amount of either \$1000 or \$500 upon the death of any member. Every member will be automatically insured as long as he remains a member in good standing. Should a member withdraw or become delinquent in his dues payments, his insurance coverage will lapse; as soon as the member reactivates his membership or pays his dues arrears, his insurance will be automatically reinstated. Under this system, every member always knows whether or not he is insured.

Would such a plan be desirable? Too many people at the time of their death do not have sufficient funds on hand to pay for necessary expenses and permit decent burial. Every person should make certain that his death will not be an undue burden on his family or immediate relatives. The plan outlined above will at least assure every member that a minimum amount of money will be

available at the time of his death.

How will the plan be financed? Of course, AGMA would be unable to finance the most of this insurance out of its own limited funds. Therefore, the cost of each member's policy will have to be borne by the members directly. There are several ways in which this can be done. The best plan would be to add the amount of the premiums to the present dues scales. This, in effect, will result in an equal increase of dues in each classification of approximately \$2.00 per quarter. It is apparent, however, that such an increase in dues will convey a benefit proportionally much greater than if no such increase were made and consequently no insurance coverage obtained for the membership.

Whether or not dues will have to be raised \$2.00 per quarter will depend upon the average age of the membership. The lower the age, the lower the premiums.

Before AGMA makes any firm commitments, it would be appreciated if as many members as possible would write to the office and let us know if such a plan is desired by the membership.

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## DECEASED

AGMA reports with regret the demise on April 14th of Giovanni Marinelli of Woodside, Long Island. Mr. Marinelli was formerly a member of GOCA and then of AGMA; he was chorister with the Metropolitan Opera Company for many seasons and later with the Chicago Opera Company.

AGMA is grieved to hear of the passing of Dr. John T. Wolmut, stage director, of Milwaukee, Wisc., on April 21st 1953 after a heart attack at the age of 52 years.

The music world lost one of its prominent figures in the passing of Frank La Forge, who died in New York on May 6th. The late accompanist was one of the pioneers in AGMA; his original membership card was Number 73. Although in later years, he was active in a field not in AGMA's jurisdiction, he has always been an important factor in the musical life of America. AGMA expresses its sincere sympathies to his family and host of friends.

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## Backstage Noises

For years, my pockets bulged with notes and cards and scraps of paper on which I'd jotted down anecdotes, incidents and all sorts of magpie gatherings. My wife thought I was becoming a walking fire hazard! Well, I guess I was at that.



But perhaps my "gatherings" CAN be useful . . . if only to stimulate the appearance in this new column of the ten million anecdotes and stories floating about in AGMA's ranks . . . stories and amusing happenings and priceless tales that prove how fascinating and unusual and cock-eyed our profession is. Let's hope that the next issue will contain some interesting or humorous item YOU'D like to see in this column. All contributors will have full program credit! Which reminds me of my pet peeve: the fellow (or girl) who hears your best story and then, later, not only repeats it in your presence but insists he taught it to YOU! Protect that anecdote! Tell it here first!

\* \* \*

After my second Italian lesson (via Linguaphone), we were dining in a little Italian restaurant. Wanting to impress my wife with my budding command of the Romance tongues, I limped along in the language with one of the waiters.

He asked the name of the "show" (Britten's "The Rape of Lucretia") I was appearing in.

"How do you say 'rape' in Italian," I asked.

"Rape-a? Rape-a?" He hesitated; then a slow, gentle smile spread over his face. "You know . . . I'm-a no think of-a this for long-a time!"

\* \* \*

Robert Lewis, who directed Marc Blitzstein's "Regina" so magnificently at the City Center, claims to have made a lifelong study of fanning on stage. His conclusion: that the incidence of colds is never so great as in the first act of "Butterfly"! To quote him rather freely, "When I see those 20 or 30 madly fanning Geisha girls and relatives . . . all fanning in MY direction, I gulp down a half-dozen anti-histamines, anoint my brow with anti-freeze, turn up my col-

lar and sit through the rest of the opera by means of prayer and sheer grit!"

\* \* \*

My wife tells me that recently an opera-loving carpenter at Bonwit Teller's in New York had the misfortune of having his hammer land on his thumb. In the hush that followed, expectant customers and horrified store personnel awaited the inevitable outburst. It came. The agonized man's mouth opened wide as he swore: "M-M-Mario Cavaradossi!"

\* \* \*

Alex Alexay, the accompanist, tells of a teacher who called upon little Johnny to tell all he knew about some famous musical figure. Johnny arose reluctantly. The words came painfully and slowly: "Joe-han Sebastian Bach . . . er . . . he wuz married . . . er . . . twice . . . He . . . er . . . he had twenty kids . . . an' . . . an' . . . Uh, . . . Oh yeah! He kept an old spinster in the attic to practice on!"

\* \* \*

Let's hear from you in time for the next issue of AGMAzine, with your favorite funny experience, or amusing anecdote or "did you hear the one about . . ." Send your contributions to me in care of AGMAzine.

Emil Renan

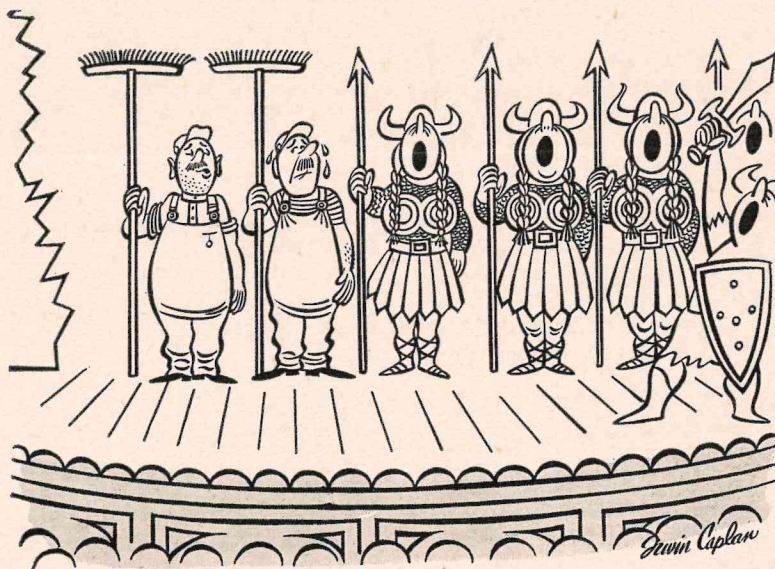
## AGMA's New Quarters

After six years' tenancy of its present offices on West 43 Street in Manhattan, AGMA's National Office, and that of its New York Area, are moving to 247 West 46 Street. The move will be effective June 1st, so please make a note of the new address and send any communications you may have with AGMA to the new address after that date.

Those members who have occasion to visit AGMA's present quarters know how cramped and unsatisfactory they are. When the time came to renew the lease on the West 43 Street space, there was some prospect of additional work being done to improve the daily working convenience of the staff and office personnel. However, the landlord refused to make changes or give AGMA a new lease, although he had previously given indication that he would do both. The recent lifting of restrictions with respect to rentals in New York no doubt accounted for this attitude on the part of AGMA's present landlord.

The new quarters will give AGMA 1,200 square feet of space and will make possible more comfortable and consequently more efficient arrangements for the staff and personnel. The new offices are on the 5th floor. The move will be effective June 1st. Be sure to jot down the new address:

American Guild of  
Musical Artists, Inc.  
247 West 46th Street  
New York City 36, N. Y.



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# TEN YEARS AGO — AND TODAY

## An Analysis of Gains in the Met Opera Contract

This is the last in a series of four articles which analyze contracts of the past and present, and point up the gains made for AGMA members in the years between. This issue is concerned with the benefits which have been won through the years for performers with the Metropolitan Opera Company, as reflected by a study of the contracts in effect in 1940 and the present year.

### *Social Security Benefits*

Social Security benefits are now incorporated in contracts with the Met, providing for Workmen's Compensation, Unemployment Insurance, and Federal Old Age Insurance. Contracts in the years since 1940 now provide that a security deposit must be posted by the Company.

### *Radio-TV Protection*

Since 1940, contracts have carried a clause prohibiting the assignment of contracts without the consent of the artist. With the growth of the broadcasting and television industry, AGMA has protected its members by prohibiting the broadcasting, filming or televising of any performance of the Metropolitan Opera Company without the consent of AGMA.

### *Notable Rise In Minimums Per Performance*

Minimums have risen through the years since 1940. Following is a comparison of minimum compensation, on a performance basis:

Principals received \$50.00 minimum in 1940; current contracts provide for \$150.00.

Choristers are paid \$20.00; they were not included in the 1940 contract.

Solo Dancers, for whom there was no minimum specified in 1940 agreements, now receive \$100.

In 1940, there was no arrangement for minimums for the corps de ballet on a performance basis; current contracts now provide for \$13.00 per performance as a minimum.

### *Gains in Weekly Minimums*

On a weekly basis, principals' minimums have been raised, through the years, to \$175.00; choristers now are compensated at the rate of \$100.00 weekly as a minimum plus \$7.50 additionally each week for bit parts. Minimums for solo dancers, absent from 1940 contracts, are now set at \$125.00 per week. Compensation for the corps de ballet, on a weekly basis, has risen from \$40.00 to \$75.00 per week, through the past ten years.

In 1940 contracts, stage directors and choreographers received \$125.00 per week; in the current contract, their minimum compensation is \$200.00 per week.

Assistant Stage Directors, not covered in 1940 contracts, have been incorporated into intervening contracts and their minimum per week raised gradually to its present rate of \$150.00.

Ten years ago, there was no allowance for principals' sustenance on tour; the current contract provides for the rate of \$10.00 per day, for principals receiving up to \$250 per week; principals receiving between \$250.00 and \$400.00 weekly receive \$5.00 per day on tour.

### *Dancers' Gains*

Dancers' minimums have grown steadily with the years. The performance week's minimum is now \$75.00; rehearsal compensation was \$20.00 per week back in 1940; it is now \$40.00 for the current season and will be \$45.00 for the season of 1953-54. The daily tour sustenance for dancers was only \$1.50 in 1940; it is now \$10.00. There was no penalty rehearsal rate in the 1940 contracts; the hourly rate of \$2.00 has been a part of the Met contract since 1951.

The overtime rate has risen from \$1.00 to \$1.50 per hour.

The per hour rate for dancers, for performances less than 30 miles out-

side of New York City is set at \$1.50 per hour in present contracts; it was not provided for in 1940 agreements. For performances more than 30 miles outside of New York City, the rate has risen from \$3.00 to \$4.00.

### *Other Gains For Choristers*

Choristers, too, have benefitted through the years. Sustenance on tour, fixed at \$7.00 in 1940, has been increased to \$10.00 per day. Compensation for rehearsal weeks was \$45.00 in 1940; is now \$55.00.

A broadcast fee of \$17.00 for choristers was added to contracts in 1951. Rehearsal pay during performance weeks, in 1940, was fixed at \$1.00 per hour, regardless of the number of hours worked. In current contracts, the first 200 hours of rehearsal in a performance week is paid for at the rate of \$1.50 per hour; above 200 hours, the rate is \$1.25 per hour.

For non-chorus roles and some bit parts, today's chorister receives an additional \$26.00; in contracts 10 years ago, he was expected to perform these extra duties just for fun! Mute parts performed by choristers are paid for at the rate of \$3.00; again, in 1940, this was not covered in the agreement. Finally, choristers were not compensated additionally for performances less than 30 miles outside of New York City, back in 1940; the rate is now \$1.50. For performances more than 30 miles outside New York City, the rate, formerly \$3.00, is now \$4.00. In 1940, pay days were bi-monthly; this has now been changed to weekly, except for principals, who are paid bi-weekly.

This analysis of contracts of 1940 and those of the present day are evidence in themselves of the benefits of collective bargaining action and of the persistence and vigilance of AGMA's officers, executive board, and committees in achieving greater gains for its members.

## You Should Know This

For the education of our membership the following is worth repeating.

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, and 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.

No AGMA member may, unless there is express waiver by the Board of Governors of AGMA, 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, which are described above, may subject the member to disciplinary action.

If you have any questions, please do not hesitate to write or call the AGMA office for further clarification.

## Suspensions

Suspended for non-payment of dues as of May 1st, 1953.

Josephine Assaro	Andzia Kuzak
Mario Berini	Gus C. Lease
Renato Bruni	Elena Lanteri
Paula Caputo	Dorothy Loefflod
Cecil A. E. Cooper	Mary McCollum
Lyndon Crews	James V. McFerrin
Philip Curci	Elvira Meschiari
Natalie Detoro	James Mirachi
Mattiwilda Dobbs	Barbara Morein
Robert Edgington	Margaret Norcross
Ross E. Fisher	Mary G. Pauloo
Samuel A. Floyd	Ivan Petroff
Carolyn Gillette	Mario Pichler
Sue Griska	Jeanette Sauerman
Audrey Guard	Sue Sena
Leonore M. Gutierrez	John Shafer
Ruth Harrison	Page Shaw
Emilka Hulova	William Simpkins
Patricia Jennings	Geraldine Viti
Sonia R. Klimis	Duke Williams
Mollie Knight	Robert Winkler
Lois Koch	Elfriede Zieger

## Dance News

New Yorkers have been enjoying the renewed interest in modern dance these past months, a revival which AGMA is very much interested in. New Dance Group Presentations gave a series of performances at the Ziegfeld Theatre in late February and early March. The company, headed by Dudley-Marlow-Bales, had as its guest artists Eve Gentry, Hadassah, Ronne Aul, Daniel Negrin and Charles Weidman.

Their success apparently motivated the de Rothschild Foundation to present two weeks of contemporary dance presentations at the Alvin Theatre, beginning April 14th. Martha Graham, Doris Humphrey and Jose Limon headed a large company. The season featured a world premiere, "Deep Rhythm" by Doris Humphrey, and the first performance since 1948 of Martha Graham's "Letter to the World." The performances reaped glowing acclaim from dance critics and enthusiastic audiences.

It is to be hoped that sufficient interest and support has been stimulated to result in the establishment of a permanent or at least semi-permanent company, for the benefit of the dance as an art form and for the employment opportunities afforded AGMA members.

## Report From Los Angeles

Our Los Angeles representative, Lee Harris, reports that opera performances have given employment to our members as follows: 1 performance of Rigoletto, 1 of Fedora, 7 performances of Fidelio, 1 performance of Secret Marriage, 8 performances of the Telephone, 6 performances of Barber of Seville, 6 performances of the Impresario, 3 performances of Hansel and Gretel.

Negotiations with the Hollywood Bowl have been successfully completed and AGMA has established a most happy relationship with the Los Angeles Philharmonic Orchestra.

The Committee set up to study problems of the Lyric Theatre has established contacts which will prove helpful for future progress for the benefit of our Artist members.

A new Basic Agreement has been negotiated with the Roger Wagner Chorale covering the tour of "Rodgers and Hammerstein Nights."

## It's Up To You

As you all know, every member is billed quarterly and a self-addressed envelope is included in the letter to facilitate and expedite the collection of dues. Unfortunately, too many members do not take advantage of this billing service but leave it to AGMA to require employers to deduct dues from members' salaries.

Besides creating an undue hardship on employers, AGMA does not favor the practice of dues deductions because the prompt payment of dues is the duty of every member and AGMA has a right to expect its members to conform to this obligation.

Of course, AGMA realizes that there are times when immediate payment of dues may create a hardship upon a member; it is for such instances that AGMA would like to reserve its right to require an employer to deduct dues from a member's compensation.

We hope that in the future the members who have habitually let their dues be deducted from their salaries will make the additional effort and send in their dues individually when billed.

Whenever you are not working or are fulfilling engagements in a field not under AGMA's jurisdiction, be sure to request an honorable withdrawal. Such a request will be granted provided that you are paid up to date at the time you request the withdrawal.

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

# Managements Under AGMA Agreements

The following companies have negotiated Basic Agreements with AGMA for the 1952-1953 season.

AGMA artists may perform only with Producers or Associations listed in this column. 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

American Chamber Opera  
 Atlanta Opera Co.  
 Baltimore Civic Opera  
 Cafarelli Opera Group  
 Canada Opera Productions  
 Central City Opera Assn.  
 Chattanooga Civic Opera Assn.  
 Chautauqua Institution  
 Cincinnati Summer Opera Assn.  
 City Center of Music and Drama  
 Connecticut Opera Assn.  
 Delaware Philharmonic Opera Society  
 Educational Opera Assn., Inc.  
 Florentine Opera Co. of Milwaukee  
 Fort Worth Opera Assn.  
 Nino Ghio, Culver City  
 Guild Opera Co.  
 Hoboken Grand Opera Co.  
 Hollywood Bowl Opera Co.  
 Johnstown Opera Guild  
 Lemonade Opera Co., Inc.  
 Los Angeles Conservatory of Music and Arts  
 Metro Lyric Grand Opera Co.  
 Metropolitan Opera Assn.  
 J. H. Meyer  
 Mobile Opera Guild  
 Music for 1953  
 National Grand Opera Co.  
 New England Opera House  
 New England Opera Theatre  
 New Orleans Opera House Assn.  
 New York Youth Concerts Inc.  
 Northwest Grand Opera Assn.  
 Old Sturbridge Village Inc.  
 Old Timers Symphony  
 Opera Guild of Miami  
 Pacific Opera Co.  
 Philadelphia Civic Grand Opera Co.  
 Philadelphia La Scala Opera Co.  
 Pittsburgh Opera Co.  
 Popular Price Grand Opera Co.  
 Rhode Island Opera Guild  
 Rosinger Opera and Operatic Guild  
 San Francisco Opera Assn.  
 Scarsons Opera Co.  
 Schiavone Grand Opera Co.  
 Shreveport Civic Opera Co.  
 Vincent Sorey Opera Co.  
 St. Paul Civic Opera  
 University of Southern California  
 University of Utah Theatre  
 Chas. L. Wagner Management

## BALLET

Ana Maria Spanish Ballet  
 Ballet Russe de Monte Carlo Concert Co.  
 Ballet Sextet-Dance Associates  
 Ballet Theatre Foundation  
 City Center of Music and Drama  
 Dance Associates-Gordon Pollack  
 Dance Productions  
 Agnes DeMille Dance Theatre  
 Gertrude Macy  
 Jose Greco and his Spanish Ballet  
 Hollywood Negro Ballet  
 Jacob's Pillow Dance Festival  
 Mata and Hari  
 Georges Milenoff Ballet  
 New Dance Group Presentations  
 Royal Winnipeg Ballet  
 Sadler's Wells Ballet  
 Slavenska-Franklin Ballet  
 San Francisco Ballet  
 Marina Svetlova Ballet

## CHORUS

Bach Aria Group  
 Choral Art Society  
 The Concert Choir  
 Concert Theatre — Shaw Chorale  
 DePaur Infantry Chorus  
 Jacer Productions  
 Jaroff Male Chorus  
 Lauritz Melchior Show  
 Schola Cantorum  
 Fred Waring's Festival of Song

## SYMPHONY ASSOCIATIONS

Buffalo Philharmonic Orchestra  
 Kansas City Philharmonic  
 Little Orchestra Society  
 New York Philharmonic  
 Robin Hood Dell Co.  
 Stadium Concerts  
 Symphony Society of San Antonio

## CONCERT MANAGEMENT

Jack Adams & Co.  
 11 West 42nd St., N.Y.C.  
 Kenneth Allen Associates  
 113 West 57 Street, N.Y.C.  
 Laura Arnold  
 545 Fifth Avenue, N.Y.C.  
 Dick Campbell Concerts, Inc.  
 81 East 125th St., N.Y.C.  
 Deborah Coleman  
 1740 Broadway, N.Y.C.  
 Columbia Artists Management, Inc.  
 Community Concert Service  
 113 West 57th St., N.Y.C.  
 Horace Parmelee for CAMI  
 Ward French for Community

Consolidated Concerts Corp.  
 30 Rockefeller Plaza, N.Y.C.  
 Charles E. Green

Giorgio D'Andria  
 1005 Carnegie Hall  
 57th St. and 7th Ave., N.Y.C.

Wilfrid L. Davis  
 62 West 91st Street, N.Y.C.

De Pace Associates  
 1270 Sixth Avenue, N.Y.C.

Fortune Gallo  
 1697 Broadway, N.Y.C.

General Artists Concert Bureau, Inc.  
 1270 Sixth Avenue, N.Y.C.

Sylvia Hahlo Theatrical Agency  
 113 West 57th St., N.Y.C.

Dolores Hayward Concert Mgt.  
 113 West 57th St., N.Y.C.

Hans J. Hofman  
 55 West 42nd Street, N.Y.C.

Hurok Attractions, Inc.  
 711 Fifth Avenue, N.Y.C.

International Artists Corp.  
 420 Madison Ave., N.Y.C.

Berenece Kazounoff, Inc.  
 119 West 57th Street

Wladimir Lubarsky  
 119 West 57th Street, N.Y.C.

Ludwig Lustig  
 11 West 42nd St., N.Y.C.

J. H. Meyer  
 119 West 57th Street, N.Y.C.

Wm. Morris Agency, Inc.  
 1740 Broadway, N.Y.C.

National Concert & Artists Corp.  
 Civic Concert Service  
 711 Fifth Avenue, N.Y.C.  
 Marks Levine for NCAC.  
 O. Bottorff for Civic

Emmy Niclas  
 Hotel Wellington, N.Y.C.

David W. Rubin Artists Mgt.  
 113 West 57th St., N.Y.C.

William L. Stein, Inc.  
 113 West 57th St., N.Y.C.

J. J. Vincent  
 119 West 57th Street, N.Y.C.

Charles L. Wagner Management, Inc.  
 511 Fifth Avenue, N.Y.C.

Martin Wagner  
 Bank of America Building  
 Sunset & Clark Avenues  
 Hollywood, California

WCB Artists & Concert Mgt.  
 236 West 55th Street, N.Y.C.  
 J. A. Bollew, Director

Carl Yost  
 789 Madison Avenue, N.Y.C.

# AGMA Unfair List

The companies and producers listed below have been placed on AGMA's Unfair List by the Board of Governors.

AGMA members are warned not to appear or perform with any of these companies until further notice. Violation of this ruling will lead to disciplinary action.

Adams-Williams Corporation  
430 Sixth Avenue, N.Y.C.  
Wilson A. Williams

Alkahest Celebrity Bureau  
1221 Mortgage Guarantee Bldg.  
Atlanta, Georgia  
S. Russell Bridges

Belmont Opera Guild  
(Belmont Community Society)  
183rd Street and Arthur Avenue  
Bronx, New York

Cosmopolitan Opera Company  
1332 Walnut Street  
Philadelphia 7, Pa.  
Theodore Feinman

Boston Grand Opera Company  
160 West 73rd Street  
New York, N. Y.  
Stanford Erwin

London Opera Co., (Celebrity Attractions, Inc.)  
150 West 46th Street, N.Y.C.  
Vera Crenny  
William Tello  
William Reuterman  
Lawrence Lambert

Manhattan Opera Co.  
119 West 57th Street, N.Y.C.  
Stanford Erwin

Manhattan Opera Guild  
1545 Broadway, N.Y.C.  
Benjamin F. Kutcher

Mascagni Opera Guild  
250 West 91st Street, N.Y.C.  
Josephine La Puma

National Negro Opera Co.  
5259 So. Wabash Avenue  
Chicago 15, Ill.  
Mrs. Mary C. Dawson

New Brooklyn Opera Co.  
119 West 57th Street, N.Y.C.  
E. E. Stanford

New York Civic Opera Company  
150 West 46th Street, N.Y.C.  
William Reutemann

New York Operatic Society  
Empire Hotel  
63rd & Broadway, N.Y.C.  
Theodore Feinmann

Rochester Grand Opera Co.  
745 Penfield Road  
Rochester, N.Y.  
Josephine di Crasto

Star Opera Company  
317 West 42nd Street, N.Y.C.  
Francis C. Torre

Harold Todd  
Oklahoma City

Verdi Grand Opera Co.  
110-42 65th Avenue  
Forest Hills, N.Y.  
Sylvestre Zaccaria

Washington Grand Opera Assn.  
1710 19th Street, N.W.  
Washington, D. C.  
William Webster

## San Francisco

(Continued from Page 3)

during a performance week, the rate is \$2.50 per hour; it was formerly \$1.38.

### Apprentice Choristers

Apprentice Choristers benefit by an increase in the performance minimum; the rate, once \$66.85, is now \$70. The rate for the instruction period has been raised from \$1. to \$1.50 per hour.

### Escalator Clause

The contract contains a cost of living clause calling for an adjustment effective in September, 1953, if it develops that the revised Cost of Living Index to be issued for the month of August, 1953 is higher than that for the month of June, 1952. Subsequently, all compensation would be increased with every 5 point rise in the Cost of Living Index. Similarly, if the CLI should be lower in August, 1953 than in June, 1952, all compensation provided for in the agreement would be decreased.

### Foreign Artists

The new contract retains the limitation on the number of foreign artists which the Opera Association may engage. The ratio remains of 3 Americans to 1 foreign singer.

AGMA officials are justly proud of the many achievements of this new Basic Agreement which so evidently improves the working conditions of its members. Thanks are expressed to those members who by their participation in the drafting of the proposals and in the negotiations made this new contract possible.

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AMERICAN GUILD OF MUSICAL ARTISTS

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New York 18, N. Y.

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