

AGMAZINE

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PUBLISHED BY AMERICAN GUILD OF MUSICAL ARTISTS, A. F. L. - C. I. O.

MAY, 1956

SUCCESS OF NEGOTIATIONS DEMANDS UNITY

AGMA at the present time is faced with a series of major negotiations which will continue probably for the next few months. Among these is a new agreement with the Metropolitan Opera Association and a new Basic Agreement for all ballet and dance companies, which will mean new contracts for the New York City Ballet, Ballet Theatre and Ballet Russe, as well as a number of smaller groups. New agreements will be coming up for some choral groups. The NBC Opera Company, which will be undertaking its first tour, will also be negotiating an agreement at this time.

The above agreements will cover major fields of activities for our members. Each of them presents formidable obstacles for the negotiating committees to overcome in order to achieve improved compensation and working conditions.

As usual, AGMA is faced with the fact that many of these groups operate under deficits and they claim that they cannot

afford any improvements in compensation. This year the Metropolitan Opera Association takes the position that it is facing a tremendous deficit, and that it cannot give any general increases because it has arrived at three-year contracts with the musicians and stagehands; these contracts provide that there will be no salary increases during the three years unless one of the other unions obtains an increase. However, the Metropolitan Opera did agree to increases for the beginning of the three years. The Metropolitan Opera is also trying to raise money to build a new opera house and is attempting to minimize any increase in its operating costs.

The ballet companies have the increasingly growing problem of transportation by bus, in addition to the usual questions of increases in compensation. AGMA's attempts to set up protective clauses are meeting with strong objections, yet nowhere is it more important than in the

ballet agreements to have these clauses. In the case of the dancers, even the companies will admit that the prolonged sitting in cramped positions, day by day, on one-night stands, has an adverse effect on the artists' ability to dance.

The grievances which arise in many cases can only be resolved at the time of negotiations for a new contract. The proposed changes requested by AGMA members cannot be obtained unless it is evident to the Employer that the members are strongly in favor of these improvements and are ready to support one another and AGMA in securing them. This support must be of the type that is ready to go all the way. Convincing the Employers of your unity will help persuade them of the necessity of granting proposals which in many cases have been long overdue. It is your support which gives AGMA strength. It is your unity that can help improve conditions for all members in opera, ballet, and chorus.

Notice to Members of Metropolitan Opera

The following letter was sent to all members of the Metropolitan Opera Association on April 25th:

As you know negotiations looking towards a new collective bargaining agreement between the Metropolitan Opera Association and your union have been going on for the past few weeks. Your Negotiating Committees and your Executive Secretary have met many times with the Negotiating Committees of the Metropolitan Opera Association headed by Mr. Bing in an effort to arrive at a fair Basic Agreement for the next two or three years.

At this time I must inform you that an impasse has arisen between the negotiators of the Metropolitan and your negotiators and therefore at this time no new collective bargaining agreement has been arrived at for the coming opera seasons.

Therefore, by order of the Board of Governors of AGMA, all members of AGMA currently employed at the Metro-

politan Opera are hereby directed, effective immediately, **not to rehearse for or perform in the making of records for the Metropolitan Opera Association.** As you doubtless know, the Metropolitan and AGMA have also been negotiating a new recording contract but with the impasse in the negotiation for a new Basic Agreement, both the Metropolitan and AGMA have decided that there is no point in trying to conclude a new recording agreement. If the Metropolitan wishes you to report for any record session of any kind whatsoever, please notify the AGMA office at once and do not appear for such recording session unless you have been notified to do so by the AGMA office.

It may be that you have entered into a letter agreement with the Metropolitan pursuant to which you agreed to perform in certain recordings for the Metropolitan and the Book of the Month Club; this agreement cannot bind you to appear in any recording sessions for the

Metropolitan Opera unless the Metropolitan calls you to a recording session pursuant to Paragraph 38 of the Basic Agreement **presently in effect** between AGMA and the Metropolitan Opera Association.

If you have any questions of any kind whatsoever, please call the AGMA office.

Sincerely,

AMERICAN GUILD OF MUSICAL ARTISTS
Morty Becker
Acting Executive Secretary

BULLETIN . . .

As we go to press, word has come from Hy Faine, AGMA's National Executive Secretary, who has been on leave of absence in Israel, where he was on the staff of the Ministry of Labor as special consultant, that he is returning to America sometime in July, to resume his post at AGMA. Details will appear in a subsequent issue of AGMAZINE.

Brownlee, Boris, Hobi Testify at Arts Bill Hearing

In New York City on April 14th, AGMA's President, John Brownlee, testified before the Senate Sub-Committee on the Arts, to give emphatic support to the establishment of a Federal Advisory Commission on the Arts. Senator Herbert H. Lehman is Chairman of the Sub-Committee on the Arts, of the Senate Labor and Public Welfare Committee. The Bill was introduced by Senator Lehman for himself and his colleagues on the Sub-Committee, Senators Ives of New York State, Murray of Montana and Douglas of Illinois.

Many representatives of organizations spoke at the hearings on April 14th in favor of passage of the Bill, among them Mr. Brownlee, Ruthanna Boris and Frank Hobi, for AGMA. Tilda Morse, AGMA's Fifth Vice-President, and Murray Bilmes, Assistant Executive Secretary, were also present.

Mr. Brownlee's forceful statement is reproduced here in full:

Mr. Chairman . . . It is with great pleasure that I have accepted your invitation to speak on the proposed establishment of a Federal Commission on the Arts, as contained in the Senate Bills 3054 and 3419. It is a most encouraging step in the right direction towards recognition by the Government of the United States, that the arts play an important and vital role in the life of our country.

By now, it is also self-evident that the cultural and artistic life and welfare of a great nation can play an enormously important role in international affairs. For the purposes of goodwill and public relations, with the ever-increasing cold war propaganda, its value is immeasurable.

The prime purpose of these bills, as I see it, is to help create a healthy atmosphere by Government recognition and backing, in which the various arts can be allowed to develop and grow. Properly nurtured like this in the domestic field, there will be an ever-increasing supply for export purposes.

As I have been actively performing in opera at the Metropolitan and elsewhere for the past twenty years, and as President of the American Guild of Musical Artists, with jurisdiction over the complete fields of opera, concert and ballet throughout the country, I think I am in a position to speak feelingly on the situation of opera in general. I am sorry to say it is deplorable. Right here in this, the wealthiest city in the world, we have

the Metropolitan just completing a season of twenty-two weeks; City Center is also completing a curtailed season of three weeks, and has been struggling for existence. It would be a crime if this company were to fail, as there is a vital need for such a company. Outside of New York we find San Francisco and Chicago each doing a season of six to eight weeks.

Considering our population, the great size and wealth of our country, that does not seem to be a great achievement. And as it is all accomplished by the devotion and initiative of private citizens, willing to keep up the economic struggle for the love of opera, it is something of which to be proud. It is also high time for Government recognition and support.

In recent years, there has been a tremendous growth and interest in the educational field of opera. Workshops are flourishing in state universities, colleges and private schools throughout the country. At a recent conference, held here under the auspices of the National Council

of the Metropolitan, it was announced that over 500 such groups are now registered with the Central Services of this organization. This is a most healthy and splendid development, something to be encouraged, but it also poses a problem, one of great responsibility. With the educational field turning out young people by the thousands, we must ask ourselves the vital question: where do all these young budding singers, with stars in their eyes, go, to carry on the profession they have chosen in opera? We can see from the situation I have already outlined, that the major opera companies can absorb only a limited number—their very existence obliges them to rely mostly upon seasoned and experienced artists, and with a constantly changing repertoire over a short period, there is just not time enough to train many young singers: A certain number go abroad seeking that precious experience, others pick up whatever they can here. The opportunities being all too few, we

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AGMAZINE

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SANDRA MUNSELL, Editor

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MAY, 1956

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YOUR CANDIDATES FOR TREASURER, BOARD MEMBERS

If you were *not* allowed to vote for your national officers and members to represent you on the Board of Governors, what would you do? You'd cry, "Undemocratic!", wouldn't you?

It's also undemocratic to let a few people, who take their responsibilities as Guild members seriously, do the voting for the many. These are *your* candidates . . . take time out to study the

qualifications of all of them, and then mark your ballot.

Remember that in order to make your vote count, you must be an active member in good standing, whose dues are paid to February 1, 1956.

Your ballot must be sent to the AGMA National Office, 247 West 46th Street, New York City 36, and must be mailed in sufficient time to reach that office by

Wednesday, June 15, 1956, at 9:30 A.M.

Be sure you

- Sign your name and address on the outside envelope enclosed with the ballot.
- Do not sign the ballot.
- Mark the ballot with the candidates of your choice.

CANDIDATES FOR TREASURER



Michael Therry

Soloist. Leading roles with Celebrity Opera Company in America and Canada; recitals in East; oratorio appearances in New York City; soloist with the New York Concert Choir and on television. Chorister at Lewisohn Stadium and on Toscanini broadcasts.



Abba Bogin

Soloist. Pianist of New York Philharmonic Orchestra. AGMA member for seven years. Elected to position of Treasurer in 1952, serving one term. Active as delegate on AGMA Artists Managers Negotiating Committee. Naumburg Award winner.

Christopher Carr



Concert Chorister. Member of AFTRA and Actors' Equity. Has performed with New York Concert Choir, Bach Aria Group, Schola Cantorum, New York City Center of Music and Drama, American Opera Society.

Marion "Duke" Giddens



Opera Chorister. Five seasons with New York City Opera Chorus. Presently free lancing, which has included singing with Metropolitan Opera chorus. Five and a half years of conservatory and university work, all on competitive scholarships and fellowships. Chairman of AGMA-City Center Welfare Fund Committee.

Frank Hobi



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

Stuart Hodes



Dancer. Joined AGMA in 1947 as member of Martha Graham Dance Company; performed with Company in New York seven seasons, four tours of United States, two European tours, and recently toured Far East under State Department auspices. Has served as AGMA representative in Martha Graham Company. Appeared in many Broadway musicals; currently in "Ziegfeld Follies." Member of AFTRA.

(Continued on next page)

CANDIDATES FOR THE BOARD OF GOVERNORS

NEW YORK AREA

7 Vacancies

(3 Choristers, 4 Dancers)

Maria Avellis



Opera 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 in 1956.

Arthur Backgren



Opera Chorister. A graduate civil engineer who decided to pursue his hobby as his vocation and after six months in New York was engaged as chorister with the New York City Opera Co. Remained at City Center three years. Then engaged by Metropolitan Opera where he is in his ninth season in Met chorus. Member AGMA Board; member Met Negotiating Committee, Finance Committee.

Herbert Bliss



Dancer. Member of AGMA since 1942. Four years with Ballet Russe de Monte Carlo; won Fellowship with Ballet Society in 1946 and continued with company when it became New York City Ballet, doing leading roles. Three European tours in world capitals; danced in Pittsburgh Summer Operetta and St. Louis Municipal Opera; choreographed and danced in "Pygmalion and Galatea" at Jacob's Pillow; partnered leading ballerinas. Delegate, New York City Ballet, 1955.

Ruthanna Boris



Dancer. Member of Board of Governors of AGMA for many terms. Choreographer and soloist with New York City Ballet; currently touring with own company.

YOUR CANDIDATES FOR BOARD OF GOVERNORS

NEW YORK AREA (Continued)

Charles Kuestner



Opera Chorister. Sang with City Center five and a half years. Sang with Metropolitan Opera this past season. Delegate at City Center for three seasons. Member of Choral Committee. Member of AGMA-City Center Welfare Fund Committee; Board of Governors member for three years.

Irving Lavitz



Opera Chorister. Organized first G.O.C.A. which later was chartered by 4 A's. Former member of Board of Governors; has served on Choral Committee, Auditions Committee. At one time was AGMA representative with San Carlo Opera. Favors better free lancers representation, has sponsored rotation system, bonding of companies, division in hours rehearsals, four weeks guarantee in event of illness.

Harold Warren



Concert chorister. Member of AGMA five years; member of Chorus Equity and AFTRA. AGMA delegate for Concert Choir; has been member of Robert Shaw Chorale, Bach Aria Group, Choral Art Society, American Chamber Opera Society.

Rosemary Weekley



Dancer. Five seasons with the City Center Opera Company; has appeared on TV in the NBC opera series, and the "It's Magic" series. Also danced with City Center Light Opera Company, in "Kiss Me Kate."

Donald Wittig



Concert Chorister. Twenty years' experience in instrumental and vocal field (concert and popular) in New York and the Midwest. Past two years with New York Concert Choir, Schola Cantorum, summer stock, as well as church, temple and oratorio work. Would work for more uniform rehearsal and performance scales and for elimination of non-professional choruses in concerts where AGMA people should logically be employed.

PHILADELPHIA AREA

1 Vacancy
(Chorister)

Wynema McKinley Fox



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

BOSTON AREA

1 Vacancy
(Soloist)

Margo Willauer Stagliano



Soloist. Has performed with New England Opera Theatre, the New York City Center Opera Company, the Pittsburgh Light Opera Company, the Boston Symphony, the Kansas City Philharmonic.

PITTSBURGH AREA

1 Vacancy
(Chorister)

Gloria Catizone



Chorister. Has been member of Pittsburgh Opera Company for more than ten years. Has also sung minor roles with that company; has served as Executive Chairman for past three years. Has appeared also on radio, on television and in night clubs.

Anne Kubiak



Chorister. Organized the AGMA chapter in Pittsburgh. Nine years with the Pittsburgh Opera Company. Has served as AGMA representative in Pittsburgh area. Was an observer at last AGMA National Convention.

CHICAGO AREA

2 Vacancies
(2 Choristers)

Rudy Trautman



Chorister. Active chorister with Lyric Theatre of Chicago. Employed by AGMA in New York 1942-47, handling all contract negotiations with popular-priced opera companies. Also formerly active chorister with New York City Opera Co. Chairman of Executive Committee in Chicago; active in almost all contract negotiations with the Lyric Theatre. Has thorough knowledge of all phases connected with grand opera.

William Wolski



Chorister. In 1946, was first tenor in the chorus of newly formed Opera Company of Chicago; also sang comprimario parts with San Carlo, New York City Center and other visiting and resident companies. Has repertoire of 52 operas in six languages; has small choral group called "Polonaises" which presents operettas in six languages.

LOS ANGELES AREA

1 Vacancy
(Soloist)

Henry Reese



Soloist. Member of Los Angeles Local Executive Committee; 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.

Ballet Dancers — Attention!

All Basic Agreements with the Ballet Russe, Ballet Theatre, the New York City Ballet and all other dance companies expire August 31st of this year. You are advised not to sign any individual contracts with any employer beyond that date.

In the coming months, while negotiations are still going on, please keep in touch with the AGMA office. You are more than welcome to know what the progress of the negotiations is — you should know them — and AGMA wants to know where to be able to reach you.

HELP WANTED

The last issue of AGMAzine carried a story with the headline "HELP PASS THESE BILLS!", referring to several bills which proposed changes in the Unemployment Insurance Law. These bills were not passed. They never got out of Committees so that the full New York State Legislature could vote upon them.

Maybe at this point the report should stop. Perhaps artists are not interested in changing this law. Yet this cannot be the truth as many artists have complained of the inequities of the present law. For that reason a Four A's delegation went to Albany to fight for the passage of these bills this year and last year . . . to no avail.

AGMA and the Four A's sought to reduce the time required to qualify for Unemployment Insurance Benefits from the present twenty weeks to fifteen weeks, and in the alternative, would make eligible applicants who earned at least \$1,000 in the fifty-two weeks prior to the filing of the claim.

AGMA and the Four A's were told by the legislators that the union members were not interested; they did not write in supporting the bills. Surely some AGMA members wrote but they were not enough. Many, many more had to write. We are also told that the letters should outline the hardships of artists in qualifying for benefits. The legislators asked us if the artists would not just sit back for twenty-six weeks, living off the benefits, without bothering to look for work.

The Four A's know, as you do, that this last statement just is not so. In your letters you should explain, as has been done over and over, how important it is for an artist to be actively looking for work, fifty-two weeks of the year. Just as important, how your studies must be maintained: voice lessons, dance classes, and coaching.

What can you do now? Write, if you have not done so. Write again if you have. This is an election year. Your Assemblyman and State Senator want to win. Make the candidates take a stand on this issue. Drop them a card later on reminding them of their promises to you. Your interest in your problems alerts your legislators — they will make it their business to get your bill through successfully.

Warren Galjour, chorister, in remitting his dues to AGMA, wrote the following on the back of his dues statement:

"We've just had our sixth child! A boy! Two boys — four girls (crazy?)"

We don't agree. A home-grown sextet . . . and six lovely income tax deductions can't be called crazy!

A Word to Concert Artists

Concert artists are possibly not aware of the many provisions in the current AGMA-MANAGERS Basic Agreement, which govern their relationship with their managers. These are put in for your benefit. Sometimes they can mean money to you.

One example is a clause covering the concert artist whose average regular concert fee is \$750.00 or less and who receives for concert appearances gross fees aggregating less than \$7500.00 for any twelve-month concert season. Such an artist shall have his commission reduced on concert engagements from 20% to 18% for that period, and if a higher commission has been charged, an appropriate rebate has to be made to the artist. Civic and Community concert fees are excluded from the "average regular concert fee."

There are many other clauses which you should know about. The previous issue of AGMAzine carried a notice sent to the concert managers about charging commissions on opera and ballet performances, where the transportation fees paid to the artists were to be excluded from the commission charge. In the future AGMAzine will print other provisions which are found in the AGMA-Managers Basic Agreement.

However, if you have any problems or questions, at any time, feel free to call the AGMA office and obtain the benefit of your union's knowledge of the contract, as well as the advice of its legal counsel.

Mail Order Drug Savings

For the benefit of those AGMA members who wish to take advantage of the savings offered by Drug Plan, Inc., and find it inconvenient to go to the Plan's offices at 220 West 42nd Street in New York City, here is how the mail order department functions. AGMA members can order by mail, enclosing their Drug Plan identification card with the order. The card is mailed back to the member with his order.

In addition to the regular savings that Drug Plan offers to union members, the Plan's officials save you the charges normally incurred for a COD mailing, by sending a bill with the merchandise. Prompt payment is expected, so that the Plan can avoid subjecting members to COD mailing costs. There is a slight added charge for postage only.

AGMA members are reminded that Drug Plan, Inc., offers them substantial savings on drugs, vitamins, drug sundries and theatrical make-up.

Arts Bill Hearing

(Continued from page 2)

find a vast number of these young people settling down to a life of disillusionment, wondering whatever happened to their dreams of a career in opera.

With our high standards of living, which means high labor costs, most of the old touring companies are being forced out of business. These companies supplied opera to the many cities and towns not within reach of the major companies, and at one time did a flourishing business. To take up the lack of performances in many of these centers, there is developing a trend to fill in with local companies; we have already well established companies in New Orleans, San Antonio, Fort Worth, Seattle, Tulsa, and new ones coming along in Houston, Boston, Denver and Los Angeles. To my mind, this is a most significant and exciting development. I hope to see companies such as these developing in all important centers throughout the country. Here is a field, in its embryo, in which the Government could be of tremendous help right now. The initiative and courage are there; it is worthy of every support. The many summer Festivals throughout the country would be greatly stimulated to carry on, and I venture to say, that the Foundations would more readily support these enterprises financially, if there were assurance of Government blessing. I can also well imagine what a tremendous uplift, morally, all these pioneers in the field would get from the knowledge that a Federal Advisory Committee on the Arts was in formation, and that a department of Government was interested in their welfare.

So, in conclusion, Mr. Chairman and Members of the Committee, may I say personally, how very enthusiastic I feel about the creation of a Federal Advisory Committee on the Arts, as I can see in it a stepping stone to a great artistic development for our country.

Speaking as President of the American Guild of Musical Artists, I wish to assure you, Sirs, of the wholehearted support of our membership, and the willingness to be of any assistance possible. Please do not hesitate to call on us. We are convinced that the bills now before the Congress will encourage and stimulate the artistic and cultural life of our country, and urge that this legislation be favorably considered and enacted as soon as possible.

Ruthanna Boris followed Mr. Brownlee's testimony, and pointed out that the Bill contains many intangible things which are valuable, but there are many

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Arts Bill Hearing

(Continued)

things of a more tangible nature which could be provided for. She felt that recognition of the Arts, as provided by the Bill, would encourage local interest in dance presentations. In the dance field throughout the country at present, dancers became discouraged because of lack of interest in their communities and in an attempt to stimulate interest, they go to Europe and bring back things which are alien to our culture.

Frank Hobi, who has toured both here and abroad, welcomed the Bill as much-needed recognition of the Arts by the Government. Saying "dancers should be seen and not heard," he spoke forcefully on the need to encourage dangers and felt passage of the Bill would be a progressive step in that direction.

The Bill proposes the establishment of a 24-member Federal Advisory Commission on the Arts, members to be appointed by the President from among private citizens who are widely recognized for their knowledge or experience in one of the seven major art fields. In making such appointments the President shall give due consideration to the recommendations for nomination submitted by the leading national organizations in these fields.

In offering the Bill, Senator Lehman stated: "The American people have not fully realized the international and enduring significance of the arts, and little attention has been paid to the development of the creative artist and his rewards are few. The big collectors and patrons of the arts are rare. Recordings and reproductions have taken the place of live art in most American homes. Perfected mass communication has reduced attendance at concerts, symphonies, theaters, and operas. Live art performers suffer. Many thousands may listen to a single broadcast by a handful of performers. Many of our best artists, for lack of employment or patronage, have to turn from creative work in their art to other occupations, at least for a good share of their energies."

The Senator's presentation included a statement prepared by the National Council on the Arts and Government. It points out that "practically all our larger cities are without opera houses and professional opera companies. This condition exists in hardly any other country of the Western World." Speaking of ballet, it was pointed out that in New York City, when a choreographer holds an audition and needs from 4 to 15 dancers, anywhere from 200 to 400 dancers apply. "Ballet companies are

AGVA Circus Dispute

Early in April, AGMA was notified by the American Guild of Variety Artists (AGVA) that the latter union was seeking a union shop and coverage under the union's welfare fund, for artists employed by Ringling Brothers-Barnum and Bailey Circus and asked AGMA to give encouragement and assistance to its position. AGVA established a picket line at Madison Square Garden, where the circus opened April 4th, and AGMA's Board of Governors wrote AGMA members, asking them to respect the picket line, and asking them not to have anything to do with the circus so long as circus officials were refusing to negotiate and sign a contract.

The circus officials obtained an injunction against picketing, which was later set aside by the New York Supreme Court. AGMA's Board of Governors voted to send \$500.00 to AGVA, which was sent to Jackie Bright, National Administrative Secretary of AGVA on April 10th, with this letter from Acting Executive Secretary Morty Becker:

"Please be advised that, on the request of the Executive Secretary, the Board of Governors of AGMA have appropriated the sum of \$500.00 to be sent to the American Guild of Variety Artists to aid it in its fight with the circus. We wish that the sum could have been a hundred-fold more."

Jackie Bright's grateful reply read:

"On behalf of AGVA, allow me to take this opportunity of thanking you, the Board of Governors and your entire membership for your most magnanimous gesture on our behalf. Words are not adequate to express my personal feelings and those of AGVA for this true gesture of fraternalism exemplified by your sending us a check for \$500.00 to help out in our present controversy with the Ringling Circus.

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limited in number and they are forced to tour almost constantly to stay alive."

The present income-tax regulations were cited as highly inequitable in view of the irregular annual income of most artists. Inquiry into this matter could be one of the functions of the Federal Advisory Commission when established.

AGMA is vitally interested in the progress of this Bill and you will be advised, through the pages of AGMAZINE, of its status and of what you might do to help secure its passage by Congress when the time comes.

Backstage Noises

It was inevitable. To the list of napkins featuring "Fractured French" et al, there is now added Alix Williamson's series of 36 comic napkins entitled "Grand Uproar."



These napkins have stimulated the members of Victor Alessandros's San Antonio Symphony to great creative output.

But before I tell the San Antonio story, let me brief the unknowing on the nature of the "Grand Uproar" napkins. One, using Mozart's "Dove sono" as a caption, pictures a rather meager blonde, frantically seeking slipped "falsies"!

Well . . .

During the recent San Antonio Opera Festival, George Yaeger of the Symphony concocted his own "Grand Uproars" in response to the Williamson set. All are hilarious. Many are printable. Herewith a few:

"Turandot" yielded "Che lavoro" or "Which way's the john?"

Also from "Turandot," Yaeger and his colleagues culled some interesting musical comment: "Figlio del cielo," meaning (natchery!) "Ya got figs in yer cello!"

"Sempre libera" inevitably wound up as "Always got her nose in a book."

But for the epitome of tenderness, consider Yaeger's "Grand Uproar" rendering of "Caro nome" as "Dear dwarf"!

Let's have your own "Grand Uproars."

* * *

A perpetual source of "Grand Uproars" is the witty Dr. Leopold Sachse. But sometimes (though rarely), that there Dr. Sachse gives me a pain.

Like with telegrams.

My wife would send me good-luck wires like, "Darn the tessitura. You've got it! Happy vocalizing." Whereupon, Western Union would send the message, heavy with repetitions along the bottom of the page, of "Tessy Tura," and "You Forgot it" and "Happy Focal Lies" and so on.

This seemed to keep the telegram people reasonably happy, though it left us in sentimental tears.

BUT — — —

But that there Dr. Sachse sent a congratulatory wire to the City Center which

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Managements Under AGMA Agreements

The following companies have negotiated Basic Agreements with AGMA for the 1955-56 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.

OPERA

Amato Opera Theatre
American Opera Society, Inc.
Baltimore Civic Opera Co.
Boston Arts Festival
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.
Florentine Opera Co. of Milwaukee
Fort Worth Opera Assn.
Greater Denver Opera Assn.
Guild Opera Company
Hollywood Bowl Association
Houston Grand Opera Association
Jackson Opera Guild
Kansas City Philharmonic Association
Lawrence Kantor and Pratt, Inc.
Long Island Opera Company, 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 Negro Opera Foundation, Inc.
New England Opera Theatre, Inc.
New Orleans Opera House Assn.
Northwest Grand Opera Assn.
Opera Guild of Greater Miami
Pacific Opera Co.
Pavone, Father Leonard
Philadelphia Civic Grand Opera Co.
Pittsburgh Opera, Inc.
Albert Rosinger
Salmaggi Opera & Concerts Association
Salmaggi Grand Opera Assn.
San Carlo Opera Company
San Francisco Opera Assn.
Shreveport Civic Opera Association
St. Paul Civic Opera Assn.
Stratford (Conn.) Festival Theatre
Sun State Opera Federation, Tampa
Symphony Society of San Antonio
Tulsa Opera, Inc.
University of Puerto Rico
University of Utah Theatre
Wichita Symphony Orchestra
Young Artists Bookings Co.

BALLET

Carmen Amaya and Company
Antonio and Company
Ballets Espagnols
Ballet Russe de Monte Carlo
Ballet Theatre
Ruthanna Boris and Frank Hobi Company
Dance Theatre Berlin
Alexandra Danilova and Group

Katherine Dunham Company
Escudero and Company
Carola Goya and Matteo
Jose Greco and Company
Azuma Kabuki Dancers
London Festival Ballet
Gertrude Macy (Martha Graham)
Mata and Hari
Lola Montes
National Ballet Guild of Canada
New York City Ballet Company
Sadler's Wells Ballet Company
San Francisco Ballet
Stratford (Conn.) Festival Theatre
Marina Svetlova Dance Group
Tanec-Yugoslav National Folk Ballet

CHORUS

Bach Aria Group
Concert Choir
Concertmen
De Paur Infantry Chorus
Immortal Musicals
New York Pro Musica Antiqua
Robert Shaw Chorale
Roger Wagner Chorale
Schola Cantorum
Winged Victory Chorus

SYMPHONY ASSOCIATIONS

Bloomington Normal Symphony Society
Buffalo Philharmonic Symphony
Little Orchestra Society
Minneapolis Symphony Orchestra
National Symphony Orchestra
Phoenix Theatre
Pittsburgh Symphony Orchestra
Rhode Island Philharmonic Orchestra
St. Louis Symphony Orchestra
Southern California Symphony Assn.
(Los Angeles Philharmonic)
Springfield Symphony Orchestra
Stadium Concerts
Toledo Orchestra Assn.
West Coast Opera Theatre

CONCERT MANAGERMENTS

Jack Adams
113 West 57th Street
New York City 19
Kenneth Allen Associates, Inc.
113 West 57th Street
New York City 19
Laura Arnold
545 Fifth Avenue
New York City 36
Robert Bailey Concert Management
345 Riverside Drive
New York City
Herbert Barrett
250 West 57th Street
New York City 19
David J. Bethea Theatrical Enterprises
243 West 125 Street
New York City 27
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
Frank L. Esternaux Agency
(Central Artists Management, Inc.)
113 West 57th Street
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
Hurok Attractions, Inc.
711 Fifth Avenue
New York City 22
Inter-Allied Artists Corp.
119 West 57th Street
New York City 19
Robert Lantz, Inc.
666 Fifth Avenue
New York City 12
Lauren-Walden Associates, 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
335 West 49th 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
Emmy Niclas
147 West 55th Street
New York City 19
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
Felix W. Salmaggi Associates
11 West 42nd Street
New York City
William L. Stein, Inc.
113 West 57th Street
New York City 19
Vincent Attractions, Inc.
119 West 57th Street
New York City 19
WCB Artists and Concert Management
236 West 55th 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

Broadway Highlights Company
Marcel Marceau
Norman Chase Enterprises, Inc.
Ojai Festival
Yma Sumac
Ethel Waters

Dues Reclasification Schedule Due May 31st

The rules governing dues reclassification, by order of the Board of Governors, are as follows:

(1) Any member who does not return the dues reclassification schedule by May 31st of this year will automatically be placed in the next higher dues category and billed accordingly for the following year.

(2) The basis for dues reclassification will be the calendar year immediately preceding reclassification. For instance, this year members will report all income earned in AGMA's jurisdiction from January 1st to December 31st, 1955.

(3) If you are a concert soloist you may deduct the following from your gross income:

- (a) Non-reimbursed traveling expenses for yourself,
- (b) Accompanists' fees,
- (c) Accompanists' travel expenses paid by you.

(4) An Amendment to the By-Laws has been recently adopted by the AGMA

Board of Governors. This provides that if you are a member who joined AGMA prior to January 1940, or have been a member of AGMA 15 or more years, and within that period have paid dues for at least 10 or more years, not necessarily consecutive, and have earned \$250.00 or less under AGMA's jurisdiction in the year 1955 and have earned not more than a total of \$1,000.00 under the jurisdiction of any of the other 4A Unions, your dues will be \$20.00 for the year August 1st, 1956, to August 1st, 1957. Members falling in this category will have the same privileges as previously including the AGMA Life Insurance. If you meet these requirements place yourself in the "SPECIAL" category by marking an "X" in the space provided.

(5) The four quarter dues period will continue to cover the year from August 1st, 1956, to August 1st, 1957.

If any question should arise with respect to the above, please do not hesitate to communicate with AGMA's officials.

Backstage Noises

(Continued from page 6)

read, in part, "PENNIES WILL FOLLOW. UND ALLES WAS DRUM UND DRAN HÄNGT."

Now get this: that Western Union found THIS wire perfectly commonplace! Not a word of explanation along the bottom of the page!

* * *

Dr. Sachse has, however, partially mollified me with the story of the German maid who was unexpectedly given a ticket for "Lohengrin."

Subsequently she was questioned about her reaction to the work.

"Yah, it was vunderful. Und so true to life, yah."

"True to life? How do you mean?"

The reply was rueful but understanding. "Yah, the chentlemen NEVER vant to giff their names."

* * *

Many Agmans cook, most of them are gourmets. It remained for Mildred Grant to conceive of a project. How about an occasional swap of some of those fantastic recipes we've all picked up around the world? The shorter and quicker, the more desirable.

Let me start with a quick and easy, but superb dessert.

Chunk up two oranges, two bananas, the contents of a small can of pineapple, and about the same amount of canned or fresh peaches. Cut into halves (and pit) half a pound of grapes. Add them to the other fruits.

Mix these fruits in a bowl. Then sprinkle over (and through) the fruit, two tablespoonfuls of confectioner's sugar.

Put the bowl into the refrigerator.

Before serving, mix in another spoonful of confectioner's sugar, and fold in whipped cream — to your taste.

If you don't prize the result, send me a better recipe!

EMILE RENAN

Jackie Bright AGVA Letter (Continued from page 6)

"If your check had been \$5.00, we could feel no differently than we feel at this moment. AGVA is holding your check, however; quite frankly, I am sure there will be no need for it. If there isn't, in due time we will return it to you. If it becomes necessary to use this money, rest assured we will do so with the full knowledge and understanding of its original intent.

"I want to say in closing that any time, any place that AGMA has a problem, please be good enough to call upon us as the first person to help, whether

it be financially or otherwise. Your organization has shown its colors and we salute you.

"With every good wish for the future success of AGMA, its Board of Governors, membership, Hy Faine and you, Morty Becker, I am with kindest personal regards,

"Sincerely and Fraternally,

AMERICAN GUILD OF VARIETY ARTISTS

JACKIE BRIGHT

National Administrative Secretary"

AMERICAN GUILD OF MUSICAL ARTISTS

247 West 46th Street
New York 36, N. Y.

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