

AGMAZINE

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HOWARD M. LARAMY
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THIRD ANNUAL AGMA CONVENTION

The Board of Governors have fixed the dates for the Third Annual Convention to be held in the Lincoln Hotel, New York City, on June 16th, 17th and 18th, 1950.

The National AGMA office has sent ballots to all active AGMA members, so that a secret ballot may be conducted to elect delegates from their respective areas to meet in this Convention to discuss and formulate policies to be the pattern of AGMA's future program.

As ably outlined in Mr. Hyman Faine's editorial in the last issue of Agmazine, the next six months will probably be the most crucial in AGMA's history.

Patterns in the field of opera and ballet productions have undergone changes in the past few years due to new conditions in financial risks and new methods of presentation problems which must be solved along lines adaptable to these conditions. AGMA must meet this challenge with understanding, courage and enlightenment.

There have been changes in the membership characteristics with an influx of new members from an enlarged field of art-

istic endeavor. These new members present new facets of interest, and the problems brought into focus by them must have the same considerations from the total membership in order to achieve a union whose overall policies will present a solid front in the field of art in which all members are fellow workers.

The delegates who will be chosen to represent the membership in their various areas should come fully informed on the problems that are faced by the membership in their areas and also give leadership in advice in solving problems which confront other membership areas, so that a groundwork can be laid to make AGMA into a strong national union.

It must be a convention devoted to the development of new methods and policies to meet the needs of our changing membership and industry. The unified support on the part of membership and the election of informed and representative delegates will make possible the accomplishment of a concrete program that will promote our progress as a union that will function for the greater welfare and protection of all AGMA artists.

MEET THE CANDIDATES FOR BOARD OF GOVERNORS

With the election to the Board of Governors now at hand, AGMAZINE herewith presents in this issue photographs and material concerning the candidates whose names appear on the ballots, which have been sent to all active members of AGMA. New members for the Board of Governors will be elected to serve three years. That some of the following statements are shorter than others does not indicate partiality on the part of the editor. Some candidates chose to be brief while others used the full quota of words allotted to them. But the identical amount of space was made available to everyone.

NEW YORK AREA

10 members

(4 soloists — 1 instrumentalist)

(4 dancers — 1 chorister)

ANN AYARS



Soloist. Joined AGMA when she became a member of the New York City Center Opera Company in 1947 where she continues as a star in leading soprano roles.

ARTHUR BACKGREN

Chorister. Six years AGMA member. City Center Opera Co. three years. Metropolitan Opera three years. Was educated to become a civil engineer. If elected to Board of Governors will strive to promote and carry forward the interests of all AGMA membership.



ERNO BALOCH

Instrumentalist. Charter member of AGMA holding membership number 59. Was on Board of Governors four years. Served on Committee on Basic Agreements with concert managements and was convention delegate for both national conventions. Member Local No. 802, A.F.M. for 26 years.



JULIA BARASHKOVA

Dancer. Appointed to serve Board of Governors 1948. Is delegate for AGMA with Metropolitan Opera Ballet. Member of Negotiating Committee for Metropolitan Opera. Her record as a Board member has been regularity in attendance and active participation in formulating AGMA policies.



WALTER B. BRANDIN

Chorister. New York City Opera since 1948. AGMA representative 1948-49 Spring and Fall seasons. Nominating Committee for Board of Governors and convention delegate for 1950. Committee Wages and Working Conditions for Popular Price opera field.



LUCY BROWN

Instrumentalist. Active AGMA member since March, 1939. Appointed to Board of Governors 1948 to fill a vacancy. Twice elected to be delegate for AGMA conventions. Deeply concerned as an instrumentalist in the problems in concert field. Served on Committees on new Constitution and choral problems.



FRANK CHAPMAN

Soloist. One of the founders of AGMA. Officer and Board member until active duty with U. S. Marines, 1942. One of the founders of AFRA and on its National Board for five years. Will do whatever he can if the membership desires his retention on the AGMA Board.



EUGENE CONLEY

Soloist. Member AGMA nine years except for interim in U.S. Army. Principal tenor, City Center and Metropolitan Opera Companies. Served on Board of Governors, as 4th Vice President and member, several terms. Has consistently worked as a Board member for AGMA membership principles.



ALFREDO CORVINO

Dancer. AGMA representative of ballet at Metropolitan Opera. If elected to the Board, will devote his time to the betterment of working conditions for all musical artists.



LAWRENCE DAVIDSON

Soloist. Metropolitan Opera Company Committee on Metropolitan contract negotiations. Has labor union background as his father was organizer of Cleaning and Dying local in Chicago. "As a member of the Board, I shall do my best to help remove obstacles confronting the entire membership of AGMA."



ALEXIS DOLINOFF

Dancer. Member AGMA nine years. Leading dancer, Metropolitan Opera, four years. Has served two terms on Board of Governors. Member of Committee on merger of entertainment unions and still hopes such a merger can be achieved. Now serving on TvA Board and TvA Committee on wages and working conditions. As a member of the Board for another term, would aim to better working conditions for all AGMA members and particularly ballet dancers.



MEET YOUR CANDIDATES

EDWIN DUNNING

Soloist. AGMA member since 1943. Has been active member in four of the 4A unions, starting with AFRA at its inception. AGMA delegate for principals for New York City Center Opera Company and active in establishing working conditions with that company.



MATTHEW FARRUGGIO

Chorister. Member AGMA since 1937. Also member Equity and AGVA. Has been with Chicago Opera, San Carlo, Metropolitan and City Center opera companies. Has been AGMA representative for choristers with City Center for past and present seasons.



GEORGE FISHER

Chorister. Member AGMA, AFRA and Chorus Equity. Aided in negotiating contract with concert revue producers. AGMA representative, past and present seasons, of de Paur Infantry Chorus. Photo has not been received in time for inclusion in this issue.

CARLTON GAULD

Soloist. Member AGMA eight years. New Opera, City Center, Philadelphia La Scala and Wagner opera companies. "If I should be favored with election to the Board, or as a delegate to the 1950 convention, I shall deem it a privilege to be of service."



ELOI GRIMARD

Chorister. Was member G.O.C.A. before it became part of AGMA. Presently serving on Board of Governors as appointee for vacancy. Member Choral Committee. Delegate to 1948 convention and serves as AGMA representative in various popular price opera companies.



MACK HARRELL

Soloist. AGMA member for past ten years. Principal baritone with Metropolitan, Chicago opera and San Francisco opera companies. Soloist with leading symphony orchestras and in concert. Has served AGMA as a member of Board of Governors and now is a candidate for re-election.



OSIE HAWKINS

Soloist. AGMA member eight years. Won Metropolitan scholarship in 1941, through an audition in Atlanta, and made debut with that company in 1942 and has a record for performing many various roles per season with the Metropolitan. His petitioners would like to add the role of Board member to other accomplishments.



WINIFRED HEIDT

Soloist. AGMA member for several years. City Center, Philadelphia La Scala and many local opera companies. Member Board of Governors for several terms and if re-elected can be counted on to work for the welfare of all AGMA members.



IVA KITCHELL

Dancer. AGMA member since 1943. Has attended membership meetings when in the city. Should she be elected to the Board, her particular interest would relate to the problems of the individual concert artist.



NORA KAYE — Dancer

RUGGIERO RICCI — Instrumentalist
AGMAZINE REGRETS THAT BY PRESS TIME NO MATERIAL HAD BEEN RECEIVED FOR THESE CANDIDATES.

IRVING LAVITZ

Chorister. Organized first G.O.C.A. which later was chartered by 4A's. Is serving on choral committee. AGMA representative with San Carlo Opera. Has served on Board of Governors. "My past record with AGMA proves my qualifications to be elected to the Board of Governors."



ROBERT LINDGREN

Dancer. Served on Board of Governors one year. AGMA representative with Ballet Russe de Monte Carlo. "It is my belief in the future of AGMA and knowledge of its past that leads me to seek re-election."



LEON LISHNER

Soloist. With Philadelphia Opera Co., New Opera Co., Montreal Opera Guild, New York City Ballet Company and presently with "The Consul." Member also AFRA and AGVA. Representative for AGMA with the "Consul." In the exciting development of opera as produced on Broadway, it would be important to have AGMA artists working in this field, represented on the Board of Governors.



ELISSA MINET

Dancer. Five years with AGMA as representative with Metropolitan Ballet. Elected to Board of Governors, 1945. Served on Metropolitan negotiations Committees. Appointed to serve on TvA Board by Board of Governors.



TILDA MORSE

Dancer. AGMA representative for Metropolitan Opera Ballet for two seasons. Member Board four years. Delegate to two conventions, 1948 and 1949. Member of Metropolitan negotiating committee for past two seasons.



MEET YOUR CANDIDATES

MARIA PASCA

Soloist. Member of AGMA since 1941. Sung with New York Opera Guild, Popular Price Grand Opera, San Carlo Opera, Lyric Grand Opera, and Philadelphia Civic Opera companies. AGMA committee on Wages and Working conditions in popular price opera field.



NORMAN SCOTT

Soloist. Member AGMA since leaving service with Navy. New York City Center, New Orleans, Chautauqua, Connecticut, New England Opera Theatre, American and Pittsburgh Opera companies. Symphony appearances including appearance with Toscanini and N. B. C. orchestra.



ROBERT WEEDE

Soloist. Member AGMA since 1940. Metropolitan Opera star following Radio City Music Hall successes. Also member AFRA. His colleagues have placed his name into candidacy for the Board on basis of his interest in AGMA and wide experience in the field.



OSCAR POGGI

Chorister. Former executive member G.O.C.A. Committee three years negotiating Metropolitan contract. After G.O.C.A. merged with AGMA, served on Choral Committee and Board of Governors. "If elected to Board of Governors I would do all in my power to further the interests of my colleagues."



CARROLL TAUSSIG

Chorister. Hollywood Opera Guild, St. Louis Grand Opera and City Center Opera Co. AGMA chorus representative with City Center two seasons. Winner N. Y. Madrigal Society Award, 1948. Committee on Wages and Working conditions.



MAREK WINDHEIM

Soloist. Helped organize AGMA and served as chairman of West Coast Executive Committee for nine years. Member Hollywood Victory Committee, Theatre Authority. Helped organize TvA. Also member AFRA, SAG and Equity. Metropolitan Opera 1928 to 1936.



TOM PYLE

Chorister. Member AGMA, AFRA, AGMA representative with Robert Shaw Chorale-Concert Theatre, Inc. "I am interested in seeing AGMA expand its membership among the choral singers and enlarging the field in which they may work under union contracts."



BLANCHE THEBOM

Soloist. Member AGMA since 1944. All American trained Metropolitan Opera star. Concert, radio and motion pictures. From the wide field of her activities, she would be a valuable member of the Board in aiding the purposes of AGMA.



PHILADELPHIA AREA

(2 members — 1 chorister & 1 dancer)

WYNEMA MCKINLEY FOX

Chorister. Philadelphia delegate to both AGMA National Conventions, has been active on local and national committees, held prominent church soloist positions, sung with leading opera company, and helped organize original Philadelphia Choral Group, later absorbed by AGMA. Well known for activities in music, employment, advertising and promotion, and industrial relations.



MURIEL RAHN

Soloist. Member of AGMA five years. Also other 4A unions. Never has missed an AGMA membership meeting when in city. Opera and musical comedy. "Will work for a better AGMA if elected to the Board of Governors."



ROMAN TOTENBERG

Instrumentalist. Member AGMA since 1945. "I have always been most interested in our organization and in its important mission, not only to the profession, but also to the cultural progress of the country. I am honored to be a candidate for the Board of Governors."



DOROTHY KAUFFMAN

Dancer. AGMAZINE REGRETS THAT BY PRESS TIME NO MATERIAL HAD BEEN RECEIVED FOR THIS CANDIDATE.

EMILE RENAN

Soloist. AGMA member six years. Also one of first members of AFRA. TvA committee on Wages and Working conditions. Delegate AGMA constitutional convention, 1948.



MATTEO VITTUCCI

Dancer. AGMA member since 1946. AGMA representative for Metropolitan Opera Ballet one year. Member ballet of Metropolitan Opera for four years, also Ballet Carnival. Three years U. S. Army, Special Services.



HONOR McCULKEN

Dancer. Member AGMA for ten years. Has performed as a ballet dancer for opera companies in and near Philadelphia. At present dancing for Philadelphia Civic Opera Company.



MEET YOUR CANDIDATES

JESSIE S. WALKER

Chorister. Member of Committee when G.O.C.A. became affiliated with AGMA. Member of Committee on organization of Choral Group into AGMA. Chairman Philadelphia branch of AGMA chorus for two terms. Member of Administrative Committee for several years. Delegate to National Con-



ventions of 1948 and 1949. "If elected to Board of Governors will be conscientious in my efforts to attend meetings and to help promote and work for the interests of all AGMA members."

CHICAGO AREA

(2 members — 1 chorister — 1 soloist)

VINETTE BOYCE

Chorister. AGMA member since 1944. As a member of the Chicago Executive Committee for the past two years, I feel that a closer working relationship and understanding of our problems between New York members and those in the rest of the country is essential to AGMA's ability to make satisfactory decisions for and to retain the loyalty of all its members.



JOSEPH ESCHERT

Chorister. AGMAZINE REGRETS THAT BY PRESS TIME NO MATERIAL HAD BEEN RECEIVED FOR THIS CANDIDATE.

GLADYS LA BEDZ

Chorister. Member AGMA since joining Chicago Opera Company in 1944.



Has served on Executive Committee, Mid-West Division, past 3½ years; re-elected February 15, 1950. Background in other branches of theatre (vaudeville and night clubs) combined with opera experience gives

her understanding of Labor relations pertinent to wages and working conditions of Artists.

GLENNA O'TOOLE

Chorister. Secretary of first AGMA Executive Committee 1940-43. Executive Committee 1940-43. Executive Committee 1948-49-50. Co-chairman of same 1949 and '50. Delegate to 1949 National Convention. Member Board of Governors 1949. Represented AGMA on United Theatrical War Activities Commission, National Entertainment Industrial Council.



JOSEPH TESSMER

Soloist. Joined AGMA 1940. Member Board of Governors. Though he occasionally sings as a chorister, he is widely known as an Operatic Stage Director. Has been active in local AGMA affairs and is responsible for a number of new members, always encouraging and advising young singers along the AGMA line.



LOS ANGELES AREA

(One member — Soloist)

RODOLFO BARRAGAN

Soloist engaged in opera, concert and radio fields since 1926. With N.B.C. out of KOA, Denver as Don Rodolfo as orchestra leader and vocal soloist until 1937, after which time toured in concert throughout U. S. and Latin America. "Since coming out of Army in 1945, have performed leading tenor roles in opera. I deem it a high honor to be nominated for candidacy to the Board. If elected I will devote my energies whole-heartedly towards furtherance of AGMA and the affiliated arts."



RICHARD BONELLI

Soloist. One of founding fathers of AGMA. Has served as 1st Vice President and member of Board of Governors every term since organization. Participated in the West Coast discussions in setting up TvA. A consistent record of AGMA loyalty and devotion.



PAULINE FARRELL

Soloist. Has served on numerous AGMA and Equity Committees since 1943. Active in the activation of the Lyric and Artists Association of America, Charter member and Executive Secretary three years for the California Opera Theatre and the Golden West Opera Company. Also mem-



ber of S. A. G. "With the utmost admiration for the AGMA principles which are now being demonstrated in the area I consider it a privilege and a pleasure to accept nomination to the Board of Governors. I pledge all the energies and activities at my disposal to the unqualified support of the membership."

JOSE A. PALOMARES

Soloist. "I have served AGMA since my discharge from the U. S. Army, (1946) as artist, board member and business manager of this area. I have managed and sung, (leading roles) for the American Opera Company, National Opera Company, La Scala Opera Association and Cafe Italia.



"My statement relative to past and present activities as a board member, member of the executive committee and TvA committee member, is to further expand and coordinate the activities of AGMA jurisdiction in the field of small scale opera, leading to grand scale opera in this vicinity, which is most vital at this stage. The recognition of AGMA as a union is the most important step to be established."

SAN FRANCISCO AREA

(1 member — 1 chorister)

EDWIN J. VANNUCCI

Chorister. Now serving on Board of Governors for unexpired term of the late Benjamin Martin and deserves the area membership support to continue in this position of honor for the AGMA members of San Francisco area.



Delegates to Convention

The delegates to the Convention are nominated by petitions or by nominating committees, or by petitions circulated amongst the active membership and submitted to the nominating committees by March 18, 1950. The committees collated all nominations and sent them to the national office. The national ballots have been sent to all active AGMA members this week so that a secret ballot may be conducted for delegates to the Convention.

Based on membership and the professional category of the members, the following candidates should be voted on by the active members to determine the final election of delegates to the Convention.

All elected delegates to the Convention will be furnished with a credential certificate by the National Office prior to the Convention. Further necessary information will be forthcoming from the National Office.

New York and vicinity including New England shall elect 34 delegates from the following nominees:—

Arthur Backgren	Ruthanna Boris
Erno Balogh	Irving Lavitz
Julia Barashkova	Max Leavitt
Walter Brandin	Brenda Lewis
Lucy Brown	Robert Lindgren
Frank Chapman	Leon Lishner
Eugene Conley	Elissa Minet
Alfredo Corvino	James Pease
Donald Dame	Thomas Pyle
Louis D'Angelo	Muriel Rahn
Lawrence Davidson	Emile Renan
Alexis Dolinoff	Ruggiero Ricci
Lydia Edwards	Genevieve Rowe
William Fantasia	Leopold Sachse
William Fisher	Jules Sassani
Carlton Gauld	May Savage
Peter Gladke	Margaret Speaks
Gean Greenwell	Betty Stone
Eloi Grimard	Carroll Taussig
Edith House	Conrad Thibault
Lee Ada Keeney	Lawrence Tibbett
Iva Kitchell	Marek Windheim
Maurice Kostroff	Dino Yannopoulos
Fredell Lack	

Philadelphia area shall elect three (3) delegates from the following candidates:
 Anne Graubert George Southern
 Warren Holland Jessie C. Walker
 Irene Jacoby

Chicago area shall elect three (3) delegates from the following list of nominees:
 Ilma Bayle Glenna O'Toole
 Vnette Boyce Itza Reiser (Kiszely)
 Gerald Finerman Evelyn Siegling
 Gladys La Bedz Joseph M. Tessmer
 Janna Olson

The New Orleans area shall vote for one (1) delegate to the Convention. Arthur P. Winteler is the only Candidate nominated.

San Francisco area shall choose three (3) delegates from the following list of nominations:
 Imogene Cornwell Paul Guenter
 Galliano Daneluz Edson Hoel

Los Angeles area is entitled to elect four (4) delegates from the following candidates:
 Francis Barnes Jose Palomares
 Raymond Buell John E. Radic
 Violet Kauffman Hilda Romain

Only Active Members Vote

If you wish to vote for any person not on any of the ballots a blank space is provided for that purpose on each ballot. Remember that only active members whose dues are paid to February 1st, 1950, can vote and the ballots must be in the National Office no later than 9:30 A.M., Wednesday, May 10th, 1950. The votes will be tabulated by a committee appointed by the Board of Governors. Do not sign the ballot! Sign your name and address on the outside of the enclosed stamped and addressed envelope provided for the purpose of mailing.

DECEASED

Lorenzo De Beal, an AGMA chorister since 1944, died last month in Italy, having gone to reside there in September, 1949.

This unfortunate news came as a shock to his friends and colleagues and AGMA wishes to extend its sympathy at this untimely passing of a fellow member.

Official AGMA Listing

The following companies have negotiated Basic Agreements with AGMA for the 1950 season.

AGMA artists may perform only with producing companies listed in this column and any violations of this rule will result in disciplinary action.

If you are in doubt about any offer to sign a contract, you can clear up the matter by getting in touch with the AGMA office.

OPERA

Amato Opera Company, Inc.
 American Opera Company, Inc.
 Central City Opera House Ass'n.
 Chautauqua Institution
 Chicago Opera Artists Ass'n.
 Cincinnati Summer Opera Ass'n.
 City Center of Music & Drama, Inc.
 Connecticut Opera Ass'n.
 Denver Grand Opera Company
 Di Giacomo Opera Guild
 Equinox Company (The Consul)
 Fort Worth Civic Opera
 International Royal Grand Opera Co.
 Little Orchestra Society
 Lyric Opera Ass'n.
 Manhattan Civic Opera Co.
 Metropolitan Opera Ass'n.
 J. H. Meyer
 National Negro Opera Co.
 National Grand Opera Co.
 New England Opera Co.
 New England Opera Theatre
 New Lyric Stage, Inc.
 New Manhattan Opera Ass'n., Inc.

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Suspended List

The following artists have been suspended from membership by AGMA's Board of Governors. We hope their reinstatement will be possible in the near future.

Andrew, Jerome	Korjus, Miliza
Avallone, Romualdo	La Porta, Eliza
Barnard, George	Livert, Fay
Berardinelli, Nicola	Lockhart, Matthew
Berg, Nancy (Shapp)	Manning, Samuel L.
Bushong, Leonard	Nadeau, Nick
Carney, Louise	Orlik, Vania
Carreri, Attilio	Petroff, Ivan
Cheron, Ruth	Ray, Nadine
Cheselka, Anna	Robinson, Eugene
Curtis, James Donald	Scatolini, Nino
Dakerian, Alice	Schenck, Jacob
Di Genova, Edward	Solax, Vera
Dudley, Edward	Squirsky, Dave
Feyti, Robert	Traver, Sharry
Gandolfi, Alfredo	Zavatti, Giovanni
Gennung, Sue Hess	

New Members TVA Board

The Board of Governors has accepted with regret, the resignations of Henry S. Arthur and Herbert Graf from the Television Authority Board, and has appointed Mr. Lawrence Tibbett and Leopold Sachse to replace them. Mr. Tibbett had been acting as a New York alternate for Mr. Frances Barnes, the AGMA Los Angeles TVA Board member.

GENERAL MEMBERSHIP MEETING N. Y. AREA

A general membership meeting of the New York area was held in the Hotel Claridge ballroom on Sunday evening, March 5, 1950, at 7:30 P.M. This meeting was a postponement from the meeting scheduled for February 26, 1950, for lack of a quorum. Mr. Eugene Conley chaired this meeting.

Concert Artists' Field

Mr. Hyman R. Faine, National Executive Secretary, reported the situation in the concert artists' field in which AGMA has negotiated contracts with managements that represent about 75% of the managed concert artists. He outlined the problems in organizing the remaining 25% who are under small or without managements. Mr. Faine outlined the advantages, to artists, of working under AGMA managerial contracts and to accomplish full AGMA organization it may place a responsibility upon AGMA members now working with non-AGMA managers, to force the issue in order to unionize the field completely. After some discussion, the report was unanimously accepted by the membership.

Federal Aid to the Arts

The membership was advised of the need for Federal assistance to the musical arts and the removal of the 20% amusement tax. A campaign was urged by the AGMA membership to further the cause of a Federal arts sponsorship as well as the removal of the 20% amusement tax which in most instances represents the difference between a deficit and breaking even for cultural institutions. AGMA membership went on record as urging institution of such a campaign, along with other entertainment unions; as well as urging their Congressmen to foster a bill for the elimination of the amusement tax.

New York Area Nominating Committee

The Board of Governors exercised the rules outlined in the Constitution in appointing three members and three alternates to act on the Nominating Committee, and the membership of the New York area nominated candidates for this Committee. The Board had appointed the following members: James Pease, Edith House and Louis D'Angelo, regulars, and Walter Brandin, Thelma Votipka and Betty Stone as alternates. The function of the Nominating Committee is to select qualified people for the various positions on the Board and delegates to the Convention.

The following members were elected

by secret ballot by the membership, to serve on the New York area Committee: Osie Hawkins, Ludwig Burgstaller, Arthur Backgren and Francesca Ludova with Carlton Gauld, Jan Peerce, Lee Ada Keeney and Henry Cordy alternates.

Report on Negotiations

Mr. Faine reported to the membership the latest progress in negotiating contracts with the Metropolitan and the Concert Theatre, Ltd.. For the second, AGMA has secured terms for the artists of this important new phase of AGMA membership which embraces important issues and principles. This is a choral group, not operatic, which tours the country under a Concert Revue Basic Agreement. There has been an increase in the minimum salaries, rehearsal compensation, extra performances, remuneration, limits on the amount of travel each night and AGMA is trying to get some provision for the women members of this unit who wear evening clothes, which is in the nature of a uniform worn only for the performances.

In the case of the negotiations with the Metropolitan, there is a new general manager, and AGMA's first aim is to protect the terms it has already achieved in the past negotiations and to make certain that the new ideas of the management do not create difficulties or decrease the earning capacities of the company members and at the same time, honestly give the new management an opportunity to do a good job. Mr. Faine reported that these negotiations would be consummated in the near future.

AGMA Benefit Concert

Mr. Faine reported to the membership that there will be no AGMA concert this year, due to the fact that there were not enough top AGMA artists available at Christmas time. The Committee then decided to postpone the concert to April 2nd, 1950, but an equally poor response was received from the desired artists for this date also. Gratitude was expressed to the artists who did offer their services but it was felt that without the services of enough of the eminent AGMA artists, the concert would not bring sufficient returns over the expenses of the concert, therefore the plan for an AGMA benefit party had been dropped. It is hoped that next season, we can again have an AGMA party with the same artistic and financial success as achieved in the past, as well as secure the value of such a

concert for membership morale. It was resolved that AGMA should organize a Committee to ascertain the possibilities of holding an AGMA benefit concert in other membership areas, such as Los Angeles or San Francisco.

A Musical Journal Attacks AGMA

Mr. Faine reported the recent series of attacks upon AGMA, its officers, and himself by a New York musical journal. These attacks had been discussed by the Board of Governors and it was resolved to place this matter before the membership for discussion. It was therefore placed on this meeting's agenda in order that members who had any grievances against AGMA or its officials, as quoted in these articles, would attend this meeting and straight-forwardly voice their grievances. Since no member availed himself of this opportunity to make any statement publicly, several members did voice their opinion that such criticism was perhaps voiced by members to employers to win favor for themselves but that this was certainly not good union behavior. Mr. Faine said that possibly these AGMA members feel they are better able to talk to their employers than to their own Board of Governors, fellow artists, officers or himself. Mr. Faine advised these and all members, that constructive criticism was always invited by the AGMA Board of Governors. There has been no complaints presented to him or to the AGMA office as outlined in these published articles. The executives, the officers and the Board can only do what members urge and formulate together in determining policies for their officials to carry forward to fulfillment. Every member has an active responsibility to see that all matters of importance are taken up by their union since it is organized for the protection of all members. The Board of Governors has never refused a member the right to attend its meetings; and membership meetings are held in the various areas for the express purpose of permitting members to ask for, work for, and collectively fight for principles that are constructive to the membership individually and collectively. They must not voice criticisms for publication when they fail to attend meetings or avail themselves of the opportunity to bring their grievances to the organization and its officials. It is never progressive or healthy to sit back and be silent when meetings are available for

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Membership Meeting

(Continued from page 7)

airing such grievances, if existent. AGMA can become a strong organization only if its members individually are strongly behind it. Numerous existing benefits for the AGMA membership have been achieved and are now available to all the membership. It is not conducive to the strengthening of AGMA for its members to undermine the privileges and protection of the union by careless criticism that should be voiced to the union representatives, if justifiable.

The membership then passed a resolution which stated that since no AGMA member present at this meeting had availed himself of the opportunity to speak in corroboration of these attacks on AGMA, it is assumed that the validity of these claims is without foundation. Unless proof of such criticisms can be produced, the membership shall continue to believe that such claims are untrue.

An Appeal to Top Artists

When AGMA was formed, there were many very active and well known artists who gave their loyal support to achieve the aims for which AGMA was formed and which all AGMA members now enjoy.

Unfortunately, many of these then active members have left the field and AGMA activity. Their places must be filled by equally well known artists who by their active participation and interest will take up the torch of loyalty laid down by the earlier pioneers. These top artists are presently members of AGMA but AGMA needs both their prestige and active loyalty to carry forward the kind of program that will incorporate benefits to the entire membership.

The meeting was adjourned at 10:30 P.M.

AGMA Listing

(Continued from page 6)

New Orleans Opera Ass'n., Inc.
Opera Guild of Miami
Orpheus Opera Co.
Paterson Opera Company
Philadelphia Civic Grand Opera Co.
Philadelphia La Scala Opera Co.
Pittsburgh Opera Co., Inc.
Popular Price Grand Opera Co.
Rochester Grand Opera Co.
San Carlo Opera Co.
San Francisco Opera Co.
State Opera Ass'n.
Symphony Society of San Antonio
Union City Opera Company
Charles L. Wagner

BALLET

Ballet Carnival
Ballet Russe de Monte Carlo
Ballet Theatre
New York City Ballet Co.
(City Center of Music & Drama, Inc.)
New York City Modern Dance Theatre
(City Center of Music & Drama, Inc.)
Les Ballets de Paris
Mariemma and Ensemble
Martha Graham Dance Company
Mia Slavenska Ballet Variante
Uday Shankar
Charles Weidman Dance Company

CONCERT REVUE

Concert Theatre, Limited
De Paur Infantry Chorus

OPTICAL PLAN ADOPTED

The AGMA Board of Governors has approved of a plan whereby the membership will have the resources of The Affiliated Optical Service Plan made available to themselves and their families.

With the next few weeks the AGMA members will be in receipt of a descriptive letter setting forth all the benefits accruing under the Affiliated Plan, with membership cards enclosed, entitling them to the stated service, optical equipment and professional care.

AGMA Unfair List

The companies and producers listed below are on AGMA's Unfair List. Under no circumstances may AGMA members perform with any of these companies and any violation of this ruling will result in disciplinary action by the Board of Governors.

1. Adams-Williams Corporation
430 Sixth Avenue, N.Y.C.
Wilson A. Williams
2. Alkahest Celebrity Bureau
1221 Mortgage Guarantee Bldg.
Atlanta Georgia
S. Russell Bridges
3. Belmont Opera Guild
(Belmont Community Society)
183rd Street and Arthur Avenue
Bronx, New York
4. Cosmopolitan Opera Company
1332 Walnut Street
Philadelphia 7, Pa.
Theodore Feinman
5. Boston Grand Opera Company
160 West 73rd Street, N.Y.C.
Stanford Erwin
6. Manhattan Opera Guild
1545 Broadway, N.Y.C.
Benjamin F. Kutcher
7. Mascagni Opera Guild
250 West 91st Street, N.Y.C.
Josephine La Puma
8. New York Civic Opera Company
150 West 46th Street, N.Y.C.
William Reutemann
9. Star Opera Company
317 West 42nd Street
317 West 42nd Street, N.Y.C.
10. Washington Grand Opera Ass'n.
1710 19th Street, N.W.
Washington, D. C.
William Webster

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New York 22, N. Y.

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