

# AGMAZINE

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## EDITORIAL BY BEALE HOBER AGMA means MUSIC

According to Webster, MUSIC means — "HARMONY".

To be more specific, we herewith define, according to Daniel Webster, exactly what Agma (The American Guild of Musical Artists) means — Showing we have much to live up to!

**AMERICAN**— "Pertaining to, or belonging to, the United States."

**United** — means — "joined in agreement or HARMONY"

We of the Guild are joined, we must also be in agreement and HARMONY, or the joining is a mere figure of speech.

**GUILD**— "An association for mutual aid in a common pursuit — a society for useful purpose."

**Mutual** — means — "interchanged — given and received — possessed and shared — affecting each other."

**Aid** — means — "assist — support — help."

**Common** — means — "shared — joined."

**Pursuit** — means — "employment — profession."

**Society** — means — "a group of people joined together by a common interest."

**Purpose** — means — "plan — intent — object — aim."

**MUSICAL**— "Having an appreciation of or a talent for music. Full of HARMONY or melody — (melodious, harmonious, dulcet, sweet)."

**Appreciation** — means — "understanding — valuation."

**Talent** — means — "ability, gift, facility."

**Music** — means — "HARMONY."

**HARMONY** — means — "AGREEMENT, UNISON."

**ARTISTES**— "A professional singer, dancer, pianist or like whose work shows especial beauty and skill — a worker who shows marked creative power."

In diagnosis and study we dissect and analyze this name; we reach but one conclusion — We are a people joined together in HARMONY, supporting and sharing our gifts, in sympathy and understanding of the beauty of our medium — MUSIC.

This is an artistic group, which means it is skilled and contains an aesthetic quality. This quality MUST be retained or we shall become commercialized to the point where art is no longer an ART — but a BUSINESS. And a business is, "that which occupies a person's time and effort — something necessary to be done — a duty to earn one's living."

The fact that everyone strives to take advantage of an artist must be overcome. The realization that the ARTS are suffering is common knowledge. We all know education of the people is necessary and essential. As artists and professionals, our backgrounds have involved long and arduous studies. The public realizes this in the professional lawyers and doctors — and has become accustomed to PAYING, without question, the FEES necessary for their SUPPORT. We must educate the public to realize we are an artistic group. As artists, we strive not only for improvement, but PERFECTION. As people, the necessities of life must be forthcoming in order to work with a free mind and a free heart, without which that perfection can never be achieved. Therefore, in order to function as ARTISTS, we must have the FINANCIAL SUPPORT and UNDERSTANDING of the public. Without that, we become business people, trying to make a living, instead of ARTISTS, giving to the people the best they can get, because we are giving the best we can give.

# Ballet



## BALLET BASIC CONTRACT

We print below a summary of the most important provisions of the Standard Basic Contract for Ballet Companies. This contract, in addition to clauses contained in other AGMA standard agreements, covering Union membership, arbitration, travel, and security deposits, contain the following clauses particularly relative to dancers appearing in Ballet Companies.

I. The compensation of ARTISTS employed shall be *not less than* the minimum compensation hereinafter set forth:

	<i>Per Week</i>
For Rehearsal Weeks (first five weeks) .....	\$35.00
For Rehearsal Weeks (after five weeks) .....	One-half performance week salary but no less than \$35.00
For Performance Weeks .....	\$62.00 (in the City of Origination) \$72.00 (outside of 30 mile radius of City of Origination)
Dancer—also employed as Ass't. Stage Manager, an additional .....	\$15.00
Stage Manager .....	\$96.25
Assistant Stage Manager .....	\$67.50

II. Dancers on a per-performance basis shall be paid not less than Seventeen and 50/100 (\$17.50) Dollars for each single performance and shall be available for all general and dress rehearsals of said performance without additional compensation.

III. ARTISTS shall be employed on a weekly basis, on a performance basis or on a guarantee-employment basis, on the terms hereinafter set forth:

1. ARTISTS on a Weekly or Guarantee-Employment Basis:  
(a) Performance Weeks—

The ARTISTS may be required to take part in not more than eight (8) performances per week. If the ARTIST shall be required to take part in more than eight (8) performances in any week, he shall be paid not less than one-eighth ( $\frac{1}{8}$ ) of his agreed upon weekly compensation for each such additional performance.

The ARTIST may be called upon to rehearse during such performance week, without the payment of additional compensation, provided that:

- (1) the Artist shall not be required to rehearse in excess of twelve (12) hours in any one week;
- (2) the Artist shall not be required to rehearse in excess of two (2) hours in any one day;
- (3) the Artist shall not be required to rehearse at all on any day in which he is required to take part in two (2) performances;
- (4) the Artist shall not be required to rehearse during the two hours prior to the commencement of any performance;
- (5) any rehearsal of less than one hour shall be counted nevertheless, as one hour;
- (6) if the ARTIST is dismissed from rehearsal and is recalled for further rehearsal within one hour of the time of such dismissal, then such intervening time between dismissal and recall shall be counted as if the ARTIST had rehearsed.
- (7) If the ARTIST shall be required to rehearse in excess of the maximum number of hours per day or per week or otherwise in contravention of the above limitations on rehearsal hours, he shall be paid not less than one (\$1.00) dollar additional compensation for each such additional rehearsal hour or fraction thereof.
- (8) Anything herein to the contrary notwithstanding, during each performance week, each ARTIST shall be given one completely free day.
- (9) If the ASSOCIATION shall lay-off ARTIST in any place other than the city of origination the ASSOCIATION agrees to pay the ARTIST not less than \$20.00 per week for any lay-off during the Christmas period, which may be not more than one week, and during the first week of any other layoff. Lay-offs of longer duration than provided in the preceding sentence shall be compensated to the ARTIST at the rate of \$5.00 per day for the ARTIST'S sustenance. No lay-offs on less than two weeks' prior written notice.

## THE OCTOBER 27th MEMBERSHIP MEETING

The last AGMA membership meeting on October 27th indicated the beneficial value of these meetings, and showed the wide range of interests and problems that AGMA's members feel require attention. The attendance at the membership meetings continues to improve, although, it still is not large enough in relation to the total membership.

The meeting opened with reports by Hy Faine on the negotiations with the Metropolitan, several popular - priced opera companies, and companies in the ballet and concert fields. Mr Faine pointed out that every professional company is operating and performing under AGMA contracts, in the entire field of opera and ballet.

Following this report, Mr. Faine spoke on the "State of the Union", and emphasized the fact that the time has come in AGMA's history and development to re-organize the internal structure of AGMA. He indicated that very shortly, a report embodying such a program would be submitted to the Board and to the AGMA members.

Beale Hober, editor of AGMAZINE, then reported on its publication and emphasized its continued improvement can only be accomplished with the help and participation of all members. She urges fellow members to act as correspondents, to write articles, to express their viewpoints, and help in its publication. ANY-ONE, whether in NEW YORK or OUTSIDE, who wishes to join the editorial staff, or contribute his efforts in any way toward this publication, should get in touch with her immediately.

The meeting was then thrown open to general discussion, and the first item was the question of foreign artists. Read article (Foreign Artists). Miss Hilda Morse brought up the problem of unemployment within AGMA and possible steps that AGMA might take to relieve this situation.

Among her suggestions were included the possibility of AGMA sponsoring a show-case whereby members, who are not either "names" or represented by large managerial offices but are, nevertheless, qualified to enter the competitive field, could be presented to various impresarios, in planned audition performances. The arguments on this point were hot and heavy on both sides of the question.

Miss Morse also proposed that AGMA support numerous proposals now on file for the establishment of a Federal Fine Arts Department and a New York State Fine Arts department. On this question, the discussion was also very full and detailed, at the end of which it was unanimously resolved that committees be appointed by the Board to study the problem of unemployment of AGMA members and to study the proposed FINE ARTS BILLS. Hilda Morse, Margaret Speaks, Ray Lev, Eljssa Minet, and May Savage were appointed by the Board to go into this matter and are investigating these proposals.

The discussions and the issues raised at this meeting emphasize the further need of participation by the members at these meetings and in AGMA's activities. Only by bringing these problems to the attention of the members at these meetings, and getting both the members and committees set up can the advancement of a solution to these problems be realized.

.....  
**DARTS AND DAGGERS** or **SOMETIMES THE TRUTH IS SHARP** will be your column in future issues. Write in and tell us what you don't like. We may have to edit it a bit, but we will try to keep it just as we receive it.  
 .....

**MR. TIBBETT ANNOUNCES—  
 JAFFE & JAFFE REENGAGED  
 AS ATTORNEYS**

Mr. Lawrence Tibbett, President of AGMA, wishes to announce that Mr. Albert B. Gins is no longer Counsel for AGMA and that AGMA has re-engaged the firm of Jaffe and Jaffe as its Attorneys. Mr. Henry Jaffe was Counsel for AGMA from its inception until he joined the United States Army in October, 1943. At that time, as an interim appointment and pending Mr. Jaffe's return to civilian life, Mr. Gins was retained. Since Mr. Jaffe has been discharged from the Army and has indicated his wish to return as AGMA's Counsel, the Board of Governors has re-engaged the firm of Jaffe and Jaffe.

In taking this action, the Board expressed its sincere appreciation to Mr. Gins for his faithful, splendid and generous services during said interim period both in his capacity as Acting Executive Secretary and as Counsel. The Board and AGMA wish him much success in his future undertakings.

- (10) The ASSOCIATION agrees that the time consumed by costume fittings, for which the whole cast of a Ballet shall be called, shall be considered as rehearsal time and compensated as provided herein.
- (b) Rehearsal Weeks
- (1) During rehearsal weeks the ARTIST may be called upon to rehearse not more than thirty (30) hours per week and not more than five (5) hours in any one day. Any rehearsal of less than one hour shall be counted, nevertheless, as one hour. If the ARTIST is dismissed from rehearsal and is recalled for further rehearsal within one hour of the time of such dismissal, then such intervening time between dismissal and recall shall be counted as if the ARTIST had rehearsed. If the ARTIST shall be required to rehearse more than thirty (30) hours per week or more than five (5) hours per day, he shall be paid not less than \$1.00 additional compensation for the first hour or fraction thereof of such overtime rehearsals, and \$1.50 for each succeeding hour or fraction thereof of overtime rehearsal. Rehearsal weeks need not be consecutive.
  - (2) Anything herein to the contrary notwithstanding, during each rehearsal week each ARTIST shall be given one complete free day.
  - (3) The ASSOCIATION agrees that the time consumed by costume fittings, for which the whole cast of a Ballet shall be called, shall be considered as rehearsal time and compensated as provided herein.
- (c) The ASSOCIATION agrees to pay the ARTIST not less than Two (\$2.00) dollars per hour for each hour or fraction thereof for performances or rehearsals by the ARTIST after midnight, in addition to any and all payments herein elsewhere provided for.

The ASSOCIATION agrees to furnish the ARTIST with not less than six pairs of tights in each calendar year, or in lieu thereof, five pairs of lastex opera length stockings.

IV. The ASSOCIATION further agrees that no contribution for any purpose whatever will be solicited from any member of AGMA employed by the ASSOCIATION without first obtaining the written consent from AGMA.

V. In the event the dancer is engaged on a per performance basis, the dancer shall be available for not more than eight hours of general dress rehearsal and all dress rehearsals of the performance for which he is engaged, without additional compensation. Overtime rehearsals shall be paid at the rate of \$1.25 per hour or fraction thereof.

VI. Dancers may be engaged on a per performance basis, on a weekly basis, or on a guaranteed employment basis. The term "guaranteed employment" means employment of a dancer whereby he is guaranteed not less than 36 weeks of employment in any period of 12 consecutive months, of which not less than 21 weeks shall be performance weeks and not less than 15 weeks shall be rehearsal weeks.

VII. Dancers employed on a guaranteed employment basis or if the dancer has been employed on a weekly basis for not less than 8 weeks, he shall be entitled to sick leave (whether separate, or partly or wholly continuous) with full pay for not less than 14 days in each year of employment. The Company may demand a doctor's certificate or an examination as to the illness of the artist.



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**REMEMBER THESE RULES!!!**

1. No artist may pay fees, commissions, or monies to any impresario, producer, or representative in order to obtain employment with said producer, manager, opera company, ballet company, concert company, or any other employer.
2. No AGMA member may sign an individual managerial contract with any manager, personal representative or agent who is not a signatory to AGMA's standard Management Basic Agreement.
3. Every AGMA member is obliged to VERIFY, that an AGMA Basic Agreement is signed, and in good standing, before they sign an individual contract of employment with any opera or ballet company.

**THESE RULES ARE MADE FOR THE PROTECTION OF EVERY AGMA MEMBER AND WILL BE STRICTLY ENFORCED.**

**VIOLATIONS WILL LEAD TO DISCIPLINARY ACTION!**

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Excerpt from letter from Anita E. Haase, dated 10/30/46.

"I am happy to report that I received my "AGMAZINE" in this morning's mail.

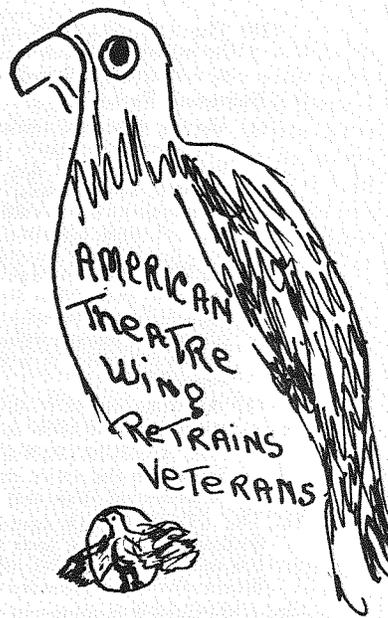
To me, this is such a valuable paper that I think everyone in AGMA would be most willing to pay \$1.00 a year for the editions."

Sincerely,  
 ANITA E. HAASE

**CORRECTION PLEASE!**  
 In the summary contained in the last issue of AGMAZINE, of the METROPOLITAN contract, the radio fee for choristers, per broadcast for the current season, was stated to be \$15 and for 1945-46 \$12.50. This is an error. THE PROPER AMOUNT FOR THIS YEAR IS \$12.50 PER BROADCAST and last year was \$10. per broadcast.

**VOICE AND COACH:** A course in vocal instruction and the preparation of concerts and operatic repertoire. The instructors listed below are voice and coach unless otherwise specified:

Solon Alberti  
 Alexander Alexay (Coach)  
 Victor Andoga (Stage director, coach of acting; musical interpretation, languages)  
 Charles A. Baker (Coach)  
 Elsie Baker  
 Renato Bellini  
 Frank Bibb (Voice)  
 William S. Brady  
 Eva Brown  
 Marshall Bryant  
 Leon Carson  
 Louis Chartier  
 Edgar Melton Cooke  
 Elsie T. Cowen (Coach)  
 Vera Curtis  
 Max Cushing (Coach)  
 Peter D Andria (Voice)  
 Madge Daniell  
 Vernon D'Arnalle  
 Sidney Dietch (Voice)  
 Carlo Edwards  
 Leila Edwards (Coach)  
 Amy Ellerman  
 Helen Ernsberger (Voice)  
 Philine Falco  
 George Fergusson (Voice)  
 Elsie Fiedler (Coach)  
 Ruth Fremont  
 B. Gagliano (Coach)  
 Eva Gauthier  
 Hilda Grace Gelling  
 Marcella Geon  
 Rolf Gerard (Voice)  
 Adelaide Gescheidt  
 Luigi Giuffrida (Voice)  
 Wilfred Glenn  
 Walter Golde (Voice)  
 Ina F. Grange (Coach)  
 Carl Gutekunst  
 Mack Harrell  
 Henry N. Jacobi (Voice)  
 F. Jetson-Ryder  
 Ethel Johnson (Voice)  
 Donald W. Johnson (Voice)  
 Norman Jolliffe  
 Marian Kalayjian (Coach)  
 Walter Kiesewetter (Voice)  
 Hunter Kimball  
 Evelyn King  
 Frederick Kitzinger  
 Millicent F. Kleckner  
 Robert J. Korst  
 John H. Kuebler  
 Frank La Forge  
 Charles John Lauria (Voice)  
 Mme. Lenox-Darcy (Voice)  
 Rachel Leon  
 Estelle Liebling  
 Anita Loew (Voice)  
 Harold Luckstone  
 Rene Maison (Voice)  
 Robert Malone  
 Samuel Margolis  
 Riccardo Martin (Voice)  
 Thomas Philipp Martin (Coach)  
 Edward Mattos (Coach)  
 Vera B. McIntyre (Voice)  
 Dorothy Miller  
 Phys Morgan (Voice)  
 Vito Moscato  
 Homer G. Mowe (Voice)  
 Clytie Hine Mundv  
 Mrs. William Neidlinger (Voice)  
 Leo O'Rourke  
 Emma Otero  
 Idelle Patterson  
 Henry Pfohl (Voice)  
 Louis Polanski  
 Marquesa De Porcelli (Voice)  
 Ruth Post  
 Frantz Proschowski



### AMERICAN THEATRE WING RETRAINS AGMA VETERANS

Allan Lowell says—Our readers may know that courses are being given under the auspices of the American Theatre Wing; and are open to veteran members of AGMA, as well as other entertainment unions, enabling them to retrain themselves under the benefit of the GI Bill of Rights, in various aspects of their careers. There is a vocal committee to assist veterans in planning their courses with the Wing.

The AGMA members include: Frank Chapman, Lloyd Harris, William Horne, Allan Lowell, Mobley Lushanya, and Thelma Votipka.

These volunteers generously give their time in order to help aspiring young singers find the right path back in their chosen profession.

Each veteran is auditioned individually, receives the outline which should prove most valuable to him for his particular requirements.

These recommendations for vocal training, sight reading, as well as many other works, may be had under the guidance of a teacher chosen by said veteran.

One of the most sought after courses is the Opera Workshop under the direction of Anthony Amato, whose experience with the Baccaloni Opera Company and the Manhattan Opera Co. has given him the proper background to supervise this important phase of the veterans' opera training.

This workshop prepares the students, teaches them roles in various operas which may be presented later, in actual performance before an invited audience of producers, agents and others in the opera and musical field.

Anyone interested in learning in greater detail of the work done by the vocal committee, as well as more about the Veterans Musical Rehabilitation Program, need only contact any of the committee members or visit the AGMA office, or office of the American Theatre Wing at 730 Fifth Ave.

RE-ENROLLMENT IS REQUIRED FOR  
 EACH SUCCEEDING EIGHT WEEK  
 PERIOD.

Raoul Querze  
 Catherine B. Radar (Coach)  
 Graham Reed  
 Joseph Regneas  
 Martin Rich (Coach)  
 Polly Robertson  
 Alfonso Romero  
 Enrico Rosati  
 Stuart Ross (Coach)  
 Mr. and Mrs. Luigi Rossini (Coach)  
 Leon Rothier  
 Emilio A. Roxas  
 Mario Rubini-Reichlin  
 Max Rudolph (Coach)  
 Leopold Sachse (Dramatic coach for grand opera and light opera)  
 Arpad Sandor (Coach)  
 Clementine De Vare Sapio  
 Rudolph Schaar (Coach)  
 Alberto Sciarretti  
 Edgar Schofield (Voice)  
 H. Wellington Smith (Voice)  
 Rosalie Snyder (Voice)  
 Helen Steele  
 William Stickles (Voice)  
 May Stone  
 Grete Stueckgold  
 Brenda Sullivan  
 Edwin Orlando Swain  
 Iser Swica  
 Doris Tauber (Coach)  
 Walter Taussig (Coach)  
 Frances Van Duzee (Voice)  
 Harrington Van Hoesen (Voice)  
 Ettore Verna (Voice)  
 Edyth Walker (Voice)  
 Alice Wightman (Coach)  
 Evelyn Jane Winters (Coach)  
 Helmuth Wolfes (Coach)  
 Cleora Wood  
 Emma Zador (Coach)

### LANGUAGES:

A course in language instruction for singers.

#### Instructors:

Gina Castro (Italian, French and Spanish)  
 Emma Faraut (French and Diction)  
 Annina Gregoretta (Italian)  
 Marie Hoelle (German)  
 Frederick E. Polnauer (German)  
 John S. White (German, French and Italian)

### SPECIAL TRAINING FOR SINGERS:

*A course in the Schillinger System.*  
 Musical theory, arranging and composition.  
 Instructor: Richard Eonda.

*A course in training for accompanists.*  
 Instructor: Ernesto Berumen.

*A course in musicianship.*

#### Instructors:

Rachel Leon—(sight reading).  
 Kathryn Owens—(sight reading, ear training, tonal relations, basic harmonic structure).  
 Bernabe Roxas Solis—(sight reading, harmony, composition, orchestration combined with voice production).  
 Miss Kemp Stillings—(sight singing and theory).  
 Evelyn Jane Winters—(sight singing, theory, dictation).

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## THE ROLE OF THE AGMA DELEGATE

Members of AGMA who act as delegates with opera, concert revue, or ballet companies, are performing an invaluable service both to themselves and to their fellow members. They and their work are the backbone of AGMA, within their respective companies.

Because our members are travelling in different parts of the country, and because AGMA's staff is inadequate at present to continuously check these travelling companies or even companies which are stationary in any one city for a period of time, it becomes necessary for AGMA members and AGMA as a whole to depend upon the company delegates for the enforcement of contracts. Everyone realizes that a delegate places himself in a delicate position with reference to the producer or impresario. On the one hand, he must see that the contract provisions are enforced and that AGMA members obtain all the rights that they are entitled to, and the delegate must also see that AGMA members live up to THEIR obligations and that the rights accredited by the contract are lived up to for the producer.

To do this, the delegate must be acquainted with the AGMA basic contracts and standard individual types of contracts, as well as AGMA's rules and regulations.

We realize that this is a very difficult task for an artist, whose primary job is to give a good performance. AGMA's experience with delegates has shown, however, that in most instances, delegates perform their tasks well and to the satisfaction of all concerned, and enough praise cannot be given to these individuals who do this highly important work. We say "important" because unless agreements are enforced and rules and regulations adhered to, there is no point in having contracts, rules or regulations, and until AGMA is able to have paid personnel in sufficient number to police each and every performance and company, we will have to depend upon these delegates to accomplish this purpose.

The delegate's job, hard as it is, becomes immeasurably harder unless every AGMA member in the performance, from the star to the youngest participant, supports the delegate wholeheartedly, informs him of what is going on, and encourages him in whatever he does. Only by such support and by such encouragement will AGMA's rules and regulations be adhered to and AGMA's position and prestige maintained.



### FOREIGN ARTISTS COMMITTEE

The problem of performance in the United States of foreign artists continues to command the attention of AGMA members. The many members realize that some protective action must be taken at once to limit the number of artists entering our ranks from abroad, as our own artists are being deprived of work. Many of our members, throughout the country who spent three and four years in the armed forces, have now returned to find their places taken by performers who have come in since V-E Day. The Committee has been re-activated and enlarged to include Zlatko Balokovic, Ruth Breton, Jean Browning, Frieda Draper, Arthur Gerry, Eloi Grimard, Arthur Kent, Harold Kravitt, Irving Lavitz, Rocco Pandiscio, James Pease, Frederick White, Floyd Worthington.

This enlarged committee made both discussion and definite accomplishment difficult. It has been divided into two sub-committees, each with a definite function. One, to go into the matter of what steps AGMA wishes to take, the other, to gather material on various aspects of the problem. These include—the possibility of exchange of artists; the manner in which similar problems have been approached by other performing Unions; and the number of engagements as well as the amounts earned in past seasons by foreign artists appearing in the United States and American Artists overseas.

In all fairness to the American artist, many believe, it seems, that unless a foreign artist has had an outstanding success elsewhere, he should not be given preference over American artists, who depend upon appearances here in opera and concert for a livelihood.

In the operatic field the market is very limited — in fact, there is not enough work for all the competent singers, chorus and ballet members we now have. We have some outstanding talent within our membership who have not been given an opportunity to perform with the three major opera companies in this country, because when a new singer is needed for a particular role, the managers (always remembering the publicity angle) frequently turn to the foreign artist, and our talented American artist goes unemployed. Yet, that American artist has spent many hours in hard work and thousands of dollars, in this country, in perfecting his art.

In the concert field, the market is a little better, as there are more symphonic organizations engaging soloists, and more concert series now being offered than in the past. However, in this field we find that the foreign artist is again frequently given preference, because the agent has "sold" the various organizations on the box-office appeal of an importation. In many instances, even in the smaller centers, there have been local artists who could have performed more artistically.

Since World War II the traffic signal has changed, and America is the apparent goal of many performers of foreign lands. In the meantime, American artists have learned their art well, and when given a chance have proved superior to much of the mediocre talent now coming to our shores.

If some equitable exchange could be made, whereby our artists could go to Europe and appear on the same basis as the foreign artist coming here, there might be no cause for a change in policy, as our artists would have employment. However, with the present laws existing in most European countries with regard to taxation, etc., it is almost impossible to work out an exchange, on a basis satisfactory to the American artist.

(Continued on page six)

America has been very generous in allowing innumerable artists to enter and perform here. We have welcomed the great artists with open arms, and they have returned to their homelands with bulging purses. America will continue to welcome great artists, but many artists have reached the conclusion that AGMA should now begin to protect its members. All many of our artists need, is a chance to be heard. We have had examples (even in our first ranking opera companies) where in an emergency American artists have substituted for foreign artists and have come through with flying colors, skyrocketing the heretofore unheard of "American artist" to fame.

The above points highlight the complexities of the problems. They indicate that the work of the committee will require much consideration in order to arrive at a solution. A solution which will help AGMA members and protect AGMA standards. At the same time, it will make available to the American musical public the best talent performing today, whether it be in the field of concert, opera, or ballet.

#### Opera Companies

1. Boston Grand Opera  
119 W. 57th Street  
New York, New York  
Stanford Erwin—Musical Director
2. Central City Opera House Assoc., Inc.  
City and County Building  
Denver 2, Colorado  
Justin W. Brierly—Musical Director
3. Chautauqua, Institution  
Chautauqua,  
New York
4. Chicago Opera Company  
20 North Wacker Drive  
Chicago, Illinois  
Fausto Cleva—Musical Director
5. Cincinnati Summer Opera Assoc., Inc.  
Times Star Building  
Eight and Broadway  
Cincinnati, Ohio  
Oscar F. Hild—Musical Director
6. City Center of Music and Drama  
130 West 56th Street  
New York, New York  
Laszlo Halasz—Musical Director
7. Comedy Opera Guild  
1085 Manadnock Building  
San Francisco, California  
Althya Youngman—Musical Director
8. Connecticut Opera Association  
926 Main Street  
Hartford, Connecticut  
Frank L. Pandolfi—Musical Director
9. International Royal Grand Opera  
2290 Crotona Avenue  
Bronx 57, New York  
John B. Fiorillo—Musical Director
10. Metropolitan Opera Association  
Broadway and 39th Street  
New York, New York  
Edward Johnson—Musical Director
11. Michigan Opera Co. of Detroit  
35 W. Grant River Avenue  
Detroit 26, Michigan  
Cesar Chanfoni—Musical Director
12. Philadelphia LaScala Opera Co.  
1421 Chestnut Street  
35 W. Grant River Avenue  
Francesco Pelosi—Musical Director
13. Pietro Marchi Opera Productions  
25 E. Jackson Blvd.  
Chicago, Illinois  
Pietro Marchi—Musical Director
14. Popular Price Grand Opera Co.  
30 Lafayette Avenue  
Brooklyn, New York  
Felix Deyo—Musical Director
15. The Rome Opera Co.  
106 West 52nd Street  
New York, New York  
Attilio Barbato—Musical Director
16. New Orleans Opera House Assn.  
520 Royal Street  
New Orleans, Louisiana  
Walter Herbert—Musical Director
17. San Francisco Opera Assn.  
War Memorial House  
San Francisco, California  
Gaetano Merola—Musical Director
18. Verdi Grand Opera Co.  
62 East Avenue  
Rochester, New York  
Sylvester Zaccoria—Musical Director
19. Charles L. Wagner  
511 Fifth Avenue  
New York, New York  
Charles L. Wagner—Musical Director
20. American Opera Company  
1920 Spruce Street  
Philadelphia, Pa.  
Mr. Vernon Hammond—Mus. Director

#### Managers

#### Concert Revues

1. Bal Negre Company  
1270 Avenue of the Americas  
New York, New York  
Katherine Dunham—Musical Director
2. Century Artists Ltd.  
38 E. 57th Street  
New York, New York
3. Michael DePace  
1270 Sixth Avenue  
New York, New York
4. Fortune Gallo  
1697 Broadway  
New York, New York
5. Maria Gandolfi  
57 West 58th Street  
New York, New York
6. General Artists Corp.  
1270 Avenue of the Americas  
New York, New York
7. Lawrence Golden, Inc.  
745 Fifth Avenue  
New York, New York
8. Sylvia Hahlo  
711 Fifth Avenue  
New York, New York
9. Hurok Attractions, Inc.  
711 Fifth Avenue  
New York, New York
10. Max J. Stein  
115 West 44th Street  
New York, New York
11. Berenece Kazounoff, Inc.  
1776 Broadway  
New York, New York
12. David Libidins  
113 West 57th Street  
New York, New York
13. Ludwig Lustig  
314 West 94th Street  
New York 25, New York
14. J. H. Meyer  
119 W. 57th Street  
New York, New York
15. Emmy Niclas  
Hotel Wellington  
Seventh Avenue and 55th St.  
New York, New York
16. Mrs. Emilia Odierno  
152 West 42nd Street  
New York, New York
17. Mrs. Hildegard Semon  
Gerard A. Semon  
711 Fifth Ave., New York, N. Y.
18. Louis Shurr Agency  
1501 Broadway  
New York, New York
19. William L. Stein, Inc.  
113 West 57th Street  
New York, New York
20. Reginald Tonry  
59 West 52nd Street  
New York, New York
21. Vincent Attractions, Inc.  
119 West 57th Street  
New York, New York
22. Charles L. Wagner  
511 Fifth Avenue  
New York, New York
23. Martin Wagner  
Bank of America Building  
Sunset and Clark Avenues  
Hollywood, California
24. Austin Wilder  
745 Fifth Avenue  
New York, New York
25. Carl Yost  
789 Madison Avenue  
New York, New York
26. Giovanni Zenatello and  
Nina Zenatello  
50 Central Park West  
New York, New York
27. National Concert & Artists Corp.  
Civic Concert Service, Inc.  
711 5th Avenue  
New York, New York
28. Columbia Concerts Inc.  
113 West 57th Street  
New York, New York
29. W. Colston Leigh, Inc.  
521 Fifth Avenue  
New York, New York
30. The William Morris Agency, Inc.  
1270 Sixth Avenue  
New York, New York
31. National Civic Concert Service, Inc.  
711 5th Avenue  
New York, New York

## Ballet Companies

1. Ballet for America  
c/o CRA Artists, Ltd.  
30 Rockefeller Plaza  
New York, New York  
Yurek Shabelevski and Yurek Lazovski—Directors
2. Ballet Russe de Monte Carlo, Inc.  
130 West 56th Street  
New York 19, New York  
Serge Denham—Director
3. The Ballet Theatre, Inc.  
25 West 45th Street  
New York, New York  
Lucia Chase—Director
4. Alicia Markova & Anton Dolin  
c/o David M. Holtzmann  
36 West 44th Street  
New York, New York  
Alicia Markova and Anton Dolin—Directors
5. Grant Mouradoff  
Hotel Windsor  
100 W. 58th Street  
New York, New York  
Grant Mouradoff—Director
6. Original Ballet Russe Co.  
Hurok Attractions, Inc.  
711 Fifth Avenue  
New York, New York

## Additional Ballet Companies

Eugene Hari  
57 West 58th Street  
New York 19, N. Y.  
Ballet Jooss, Limited  
Sussex House  
Hobson Street  
Cambridge, England  
Ballet Society, Inc.  
130 West 56th Street  
New York, N. Y.

## Additional Concert Revues

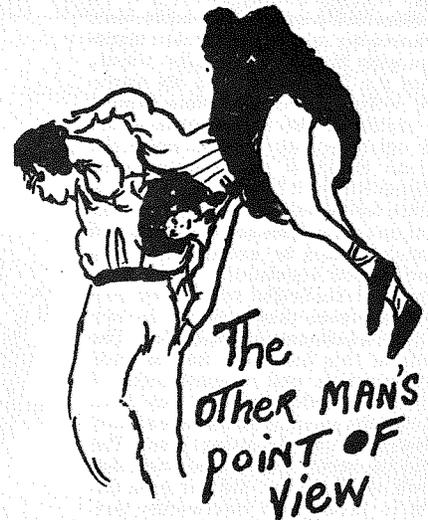
Xavier Cugat  
1819 Broadway  
New York, N. Y.  
Pearl Primus  
536 Madison Street  
Brooklyn, New York

## Additional Opera Companies

The Comic Opera Guild  
144 W. 57th Street  
New York, N. Y.  
Manhattan Grand Opera Co., Inc.  
316 South Warren Street  
Syracuse, N. Y.  
National Grand Opera Co.  
Room 1005, Carnegie Hall  
New York 1, N. Y.  
New England Opera Co.  
78 Marshall Street  
Providence, R. I.  
New England Opera Theatre, Inc.  
183 Clinton Road  
Brookline, Massachusetts  
Rochester Grand Opera Co.  
745 Penfield Road  
Rochester, N. Y.  
St. Rocco Church  
18 Third Street  
Glen Cove, L. I.  
Scranton Opera Guild  
115 W. 88th Street  
New York, N. Y.  
Symphony Society of San Antonio  
209 Travis Building  
San Antonio, Texas  
U. S. Opera Co., Inc.  
Civic Theatre  
Chicago, Ill.

## Companies Who Have Not Signed With AGMA

San Carlo Opera Company  
The Pittsburgh Opera, Inc.



## THE OTHER MAN'S POINT OF VIEW

In the November issue of *MUSICAL DIGEST*, a monthly devoted to the field of music, radio, opera and ballet, there appears an article by Edward J. Smith, the associate editor of the magazine, on "UNIONISM—An Analysis of AGMA's Contributions".

In general and to a large extent, this article, which traces AGMA's history and development, and the benefits obtained by AGMA for its members, is both fair to AGMA and adheres to the facts. However, at the tail end of the article, the following paragraph appears:

"Disgruntled artists claim that Tibbett holds a Czar-like grip on the presidency. AGMA's by-laws, however, allow others to run for office, but none have banded together in sufficiently strong numbers to offer the perennial president any real opposition. "Managerial domination," through artists holding key offices in AGMA, and the favoring of name artists over the little ones, are other complaints. AGMA's laws of incorporation provide adequate redress to complaining members to offset these charges by installing themselves in office. But few singers stick together in internal squabbles, and many who would desire a change are fearful that their colleagues might desert them if they took the floor in protest."

We don't know who the disgruntled artists are who "claim that Mr. Tibbett holds a Czar-like grip on the presidency", but if there are any such artists within AGMA's ranks, Mr. Smith, himself, has pointed out the obvious answer to such claim. AGMA's Constitution states "Nominations for officers and for members of the Board may be made in

writing, signed by 50 voting members in good standing and delivered to the Nominating Committee at least 40 days before the annual meeting. It shall be the duty of the Nominating Committee thereupon to place the said nominations upon the ballot." It seems clear to us that all any individual who would like to have any other AGMA member run for office has to do is to get 49 other people to place such person in nomination and to campaign for his election. Exercising the franchise of voting and petition guaranteed to every Active AGMA member is the only way to remedy situations which individuals may feel are wrong.

Mr. Smith also goes on to say, as you can see above, that managers dominate AGMA, through artists holding key offices. This we deny emphatically and challenge Mr. Smith to offer proof of any such domination. AGMA artists, when elected to office, assume the responsibility of such office in the serious spirit that goes with such responsibility, and act and decide in the best possible way consistent with their judgment and the interests of AGMA and the AGMA membership.

Furthermore, if Mr. Smith had taken the trouble to carefully examine AGMA's Board of Governors or officers, he would not state, as he does, that name artists are favored over the little ones.

A parting word—we think the implication that there are internal squabbles, unsupported as it is by any actual facts, is an unfair accusation to make in public, and we believe that Mr. Smith has the responsibility to document his charges that many AGMA members who desire a change "are fearful that their colleagues might desert them if they took the floor in protest". We await such proof.

If Mr. Smith thinks that AGMA members are afraid to talk, he ought to come to some of our meetings. The only way he may come, would be as an AGMA member—How about it—Mr. Smith??

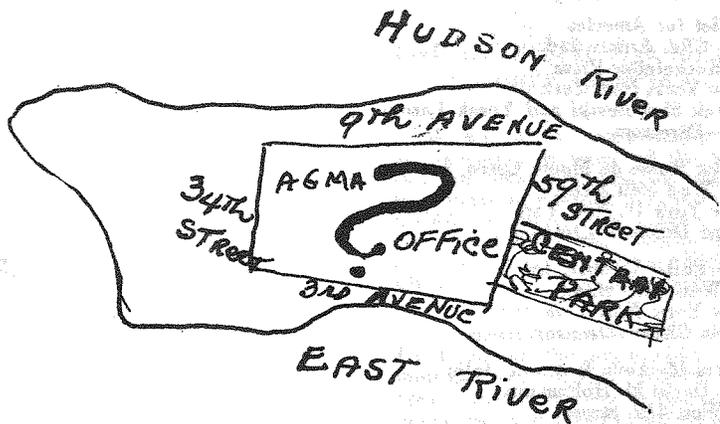
**LETTER FROM SCREEN ACTORS GUILD**

"The Screen Actors Guild, over a considerable period of time has been endeavoring to work out an agreement with March of Time, Inc. which, while not hampering it in its operation, would at the same time protect the rights of the professional actors and actresses who depend upon the various fields of the entertainment business for their livelihood. The contention of March of Time, Inc. has been that their films are newsreels and as such, should be exempt from any actor's union regulations. They have demanded the right to employ any persons whom they saw fit in any capacity whatsoever in their films. The result of this has been that in their dramatizations and re-enactments of subjects of topical interest they have utilized the services of numerous non-professionals to do acting jobs. The Guild has never taken the position that March of Time, Inc. did not have the right to photograph newsworthy personalities or events as they saw fit. We have taken the position that when they re-enact or dramatize events or situations and employ persons who were not directly identified with those events or situations originally, those persons so employed should be screen actors. With this position, I am sure you can find no fault."

Upon receipt of this letter, the AGMA Board of Governors unanimously passed the following resolution:

"BE IT RESOLVED that the action of Screen Actors Guild, in placing March of Time, Inc. on its "Unfair List" be approved, and AGMA members be notified that they may not appear with March of Time, Inc."

AGMA members are cautioned to obey this resolution.



For space we have been combing  
 Throughout these many weeks  
 In many hours roaming  
 Around this cities streets  
 The location must be centered  
 Around—about—a thousand feet  
 Lets all join in the quest 'till  
 These requirements we can m  
 And as an extra bit of news  
 We herewith duly state  
 A bonus, of a "year's paid dues"  
 The successful one will rate  
 So maybe in the hours  
 That you make your daily tours  
 You can find 'midst New York's Towers  
 AGMA's new home — Mine and Yours.

B. H.

**CALLING all "out of New York" members.** The workings and doings of your city are of great interest, not only to you but to your fellow members. Won't you send in any data you might have, and also indicate the capacity in which you will be willing to work. Will you work on the editorial staff or contribute as you have interesting data to report?

**AGMA**  
 2 W. 45th ST.  
 NEW YORK 19, N. Y.

1623

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**IMPORTANT ANNUAL MEETING**

**JAN. 5th, 1947**

**Terrace Room  
 Capitol Hotel**

**51st Street and 8th Avenue  
 At 1:30**

**Mr. Lawrence Tibbett ACV**  
 Savoy Plaza Hotel  
 5th Ave. & 59th St.,  
 New York 22, N. Y.

**BE SURE TO COME TO THIS MEETING**