

AGMAZINE

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BELMONT KINDLER
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A Frank Chat With Solo Vocalists

It for some time has been a matter for concern to AGMA officials, officers, and Board members, that principals have conspicuously absented themselves from union meetings, and in general refrained from taking a part in union affairs.

Reasons That Principals Offer

One is at a loss to understand such a situation, because considering the numerous obstacles and discouraging experiences which artists encounter in their career, it should be self-evident that the need for a strong union is greater than ever. Nevertheless, soloists have occasionally confided their reasons for not participating, and we shall attempt to refute their arguments one by one. The following excuses are those most often advanced:—

1. "The chorus runs the union." Definitely not so, because the Board of Governors fulfills that function, and the choral body has had only three representatives on the Board. It is true that membership meetings have been dominated by the chorus, but only because principals have preferred to remain away. Whose fault is that? Actually, in New York for example, the chorus membership is greatly outnumbered by that of the principals.

Benefits To Principals Listed

2. "AGMA can't help me. I'm a soloist, and negotiate on my own." Perhaps so, but when you negotiate, it is on the

basis of a higher minimum salary which AGMA has secured for you in our Basic Agreements with producers. There is a marked difference between negotiating when the weekly minimum for a leading role is \$224, and when it might be \$154. Further, many additional benefits to soloists appear in our agreements which you probably could not secure as an individual, such as:

(a) A 'pay or play' contract is deposited at AGMA for your engagement. If you sing, you are paid, of course, but if you do not sing, you are paid anyhow. Many artists will remember how years ago, they were offered an engagement, and if it was cancelled, even when a private contract had been signed, there was little they could do.

(b) A security deposit or bond is required by AGMA to insure that you will be paid.

(c) We insist, in almost all instances, upon first class traveling facilities for artists, which is a vast improvement over methods of transportation in the past.

(d) Some of our Basic Agreements contain a clause granting paid sick leave to principals. Could you conceivably acquire that yourself?

(e) The number of performances in which you may appear, both on a daily and weekly basis, is limited.

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A Frank Chat With Solo Vocalists

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(f) Required rehearsal hours have been decreased, and the compensation for rehearsals increased.

(g) Your union has been attempting to include into as many Basic Agreements as possible a clause providing for coverage under the Social Security Law.

3. "I'm too busy." Too busy to be concerned with your own welfare? Unless you come to the union office or a meeting, and offer some criticism or suggestions, how can we possibly know what your problems are? Perhaps a Basic Agreement has omitted something of importance to you, but if you don't bring it to our attention, how can we make any improvement?

AGMA Is Run Democratically

4. "I don't think the union is run democratically." Well, let's see. Your elected delegates to last January's Convention approved a new Constitution under which the union has been operating, and in a nation-wide referendum, it was overwhelmingly approved by the membership. As provided in the Constitution, each officer and Board member who will assume office on January 1, 1949 will have been nominated by petition or a Nominating Committee, and elected by secret ballot. You have just been given an opportunity to nominate by petition delegates of your area to the Second Annual Convention. Your Shop Committees are elected by yourself, and your union officials always hold shop meetings prior to negotiations. Be-

fore a Basic Agreement is signed, its provisions are approved by the Shop Committee. At membership meetings, a vote is invariably taken on issues in which there is a difference of opinion. Every important decision that your executives make which involves your welfare is approved by the Board of Governors. Lastly, the AGMA offices are always open to an artist who may have a problem or grievance. It would seem in the final analysis, that any opinion to the effect that AGMA is not run democratically is based on insufficient information on how the union functions.

5. "I don't receive enough employment to earn a living. How can you expect me to be active in union affairs when I have a personal problem?" We realize that lack of employment produces a personal problem, and can paralyze an artist's enthusiasm. But won't you please come to us, and tell us of your circumstances? Perhaps methods of increasing employment could be discussed at a membership meeting, and some affirmative action approved.

Collective Effort Necessary

We strongly urge each AGMA soloist to abandon the illusion that his individualism precludes interest in union affairs. Advances in wages and working conditions are won by the collective participation of a union's members. We hope that at the general membership meeting to be held on December 28th, that principals will turn out in such numbers as to confirm the confidence we have in their potential enthusiasm and union-consciousness.

More On Social Security

The article below was prepared for AGMA members by the Federal Security Agency, 11 West 42 Street, New York City.

In the last issue of AGMAZINE, the need for coverage under the Social Security Act for employees of non-profit organizations was pointed out. Until the law is amended however, those of our members who work only for non-profit organizations cannot secure for themselves and their families any of the benefits provided by the law.

There is a considerable number of artists who are employed, at least part of the time, by companies and producers, who are required to report the earnings of their employees under the Social Security Law. Because such employment is generally only a small part of an artist's employment, it is in their own interest to see to it that they are being properly credited. It is also important that they become familiar with the Social Security Law so that they may avail themselves of any benefits to which they may become eligible.

Every time you are paid \$50.00 in wages in a calendar quarter, you receive one unit of credit. These units are called "quarters of coverage," and 40 quarters of coverage guarantee that

some benefit will be paid to you at the age of 65, or to your family upon your death, no matter at what age you die. Some employees may become eligible for benefits with fewer than 40 hours of coverage, depending upon their age. A free booklet, describing these benefits, is printed by the U. S. Government and is available to our members. (Mr. Kindler has a small supply at the union office.)

What should an artist do to safeguard his possible benefits? First, he should ask delegate whether the producer or company for whom he is working is required to file returns under the Social Security Act. Second, he should check up each year to see whether he has received his proper credit for the previous year. A government postcard is available for this purpose (see Mr. Kindler). Third, he should keep an accurate record of his earnings and should check his own record against the Social Security records.

Social Security may mean insurance and protection for you and your family. It will pay you to learn more about it. Visit your nearest Social Security Field Office, which address can be found in the phone book under U. S. Government, Federal Security Agency.

Board Discusses Principal's Problems

At two recent meetings, AGMA's Board of Governors devoted the major portion of time to a thorough analysis of the relationship of principals to AGMA.

It was felt by the Board that specific steps should be taken to encourage more solo vocalists to participate in union affairs. As a result, a resolution was approved in which the following steps were authorized:—

1) A series of articles will appear in AGMAZINE (of which the current editorial is the first) explaining the duties and responsibilities of principals and the benefits and protection derived from membership in AGMA.

2) Soloists meetings will be called in opera companies at the beginning and end of a season, and whenever necessary, during the season.

3) A questionnaire will be sent to principals requesting information concerning their problems.

4) A booklet will be published outlining the benefits of the union for the membership as a whole.

AGMA Ballet Board Members



Katherine Dunham



Alexis Dolinoff



Ruthanna Boris



Tilda Morse

The Musical Event Of The 1948-1949 Season

Everybody remembers the bang-up Artists Christmas Party that AGMA ran last December. The second such annual affair will take place at the Metropolitan Opera House on Sunday, December 26th, at 8:30 P.M.

Famous Artists to Appear

Eighty-five of the world's outstanding singers, dancers and instrumentalists will appear in a specially prepared program which will be under the direction of Wilfred Pelletier, outstanding conductor. Among those offering their talents will be:

Lorenzo Alvary
 Salvator Baccaloni
 Erno Balogh
 Bartlett & Robinson
 Joseph Battista
 Mimi Benzell
 Mario Berini
 Marie Binci
 Gorge Bolet
 Jussi Bjoerling
 Carol Brice
 John Brownlee
 Eugene Conley
 Leonora Corona
 Marilyn Cotlow
 Donald Dame
 Vivian Della Chiesa
 Louis D'Angelo
 Jean Dickenson
 Giuseppe Di Stefano
 Cloe Elmo
 Four Piano Ensemble
 John Garris
 Carroll Glenn
 Robert Goldsand
 Frances Greer
 Frank Guarrera
 Peter Hamilton
 Mack Harrell
 Lloyd Harris
 Osie Hawkins
 Thomas Haywood
 Winifred Heidt

Frederick Jagel
 Helen Jepson
 Raoul Jobin
 Muriel Kerr
 Dorothy Kirsten
 Felix Knight
 Karl Kritz
 Charles Kullman
 Maria Kurenko
 Fredell Lack
 Lemonade Opera Company
 Paula Lenchner
 Ray Lev
 Brenda Lewis
 Martha Lipton
 Eugene List
 Emanuel List
 Virginia MacWatters
 Lucille Manners
 Anthony Marlowe
 Anton Marco
 Nino Martini
 James Melton
 Metropolitan Male Quartet
 Suzy Morris
 Patrice Munsell
 Jarmila Novotna
 Mario Pasquetto
 James Pease
 Marguerite Piazza
 Lenore Portnoy
 Regina Resnik
 Stella Roman
 Rosario and Antonio
 Lanny Ross
 Dorothy Sarnoff
 Norman Scott
 Nathaniel Sprinzena
 Eleanor Steber
 Isaac Stern
 Gladys Swarthout
 Marina Svetlova
 Italo Tajo
 Alec Templeton
 Conrad Thibault
 Roman Totenberg
 Claramae Turner
 Giuseppe Valdengo
 Thelma Votipka
 Frederick White
 Whittimore & Lowe
 Marek Windheim

Frank Chapman has again graciously assumed responsibility for the general supervision of the Christmas Party, and is being assisted by Mrs. Sylvia Wright who is in charge of public relations.

Deems Taylor will act as Master of Ceremonies ('nuff said) and the Metropolitan Opera Ballet and Chorus will perform, the former under Boris Romanoff, and the latter conducted by Kurt Adler.

Valuable assistance has been rendered AGMA thus far by Concert Managers who were present at meetings held at the AGMA office. Among those attending were Michael De Pace, Thea Despecker, Lawrence Evans of Columbia Concerts, Mary Manning of Colston Leigh, Edward Snowden of Charles L. Wagner, William Stein, and Paul Stowes of NCAC. Mrs. J. Gordon Ives, Director for the Unity Concert Series in Montclair, N. J. provided us with a mailing list of her clients.

Tickets Now on Sale

Tickets are now on sale at the Metropolitan Opera House, 39th Street and Broadway, and there has been no increase beyond the regular 'Met' scale. Prices including the 20% Federal Tax are:—

Parterre Box Seats, Orchestra,	
Orchestra Circle, Row A.....	\$7.50
Orchestra Circle, other rows.....	6.00
Grand Tier Box Seats.....	7.00
Dress Circle	4.50
Balcony	3.50 3.00
Family Circle	2.25 1.50

This star-studded event is being held for the benefit of AGMA's Welfare and Maintenance Fund. Be sure to order your seats early in order to receive a choice of seats.

New Officers and Board Members Up For Election

The tenure of all AGMA officers and Board Members expires on December 31, 1948. In accordance with the Constitution, Active members throughout the nation are now participating in a secret ballot to fill the vacant posts, and successful candidates will take office on January 1, 1949.

Candidates were placed on the ballot either by petition, or else by a Nominating Committee in each local area. This Nominating Committee was composed of seven members, of which four were elected by the active membership of an area, and the remaining three appointed by the Local Executive Committee, or in the case of New York, the Board of Governors.

The following AGMA members were nominated as officers, and every active member in the country paid in his dues until November 1, 1948, may cast his vote.

PRESIDENT

1. Lawrence Tibbett

1st VICE-PRESIDENT

1. Lillian Nichols
2. Conrad Thibault
3. Marek Windheim

2nd VICE-PRESIDENT

1. Richard Bonelli
2. Todd Duncan
3. James Pease
4. Jules Sassani

3rd VICE-PRESIDENT

1. Jascha Heifetz

4th VICE-PRESIDENT

1. Frank D'Elia
2. Alexis Dolinoff
3. Frank Finn
4. Leopold Sachse
5. Astrid Varnay

5th VICE-PRESIDENT

1. Edith House
2. Thelma Votipka

RECORDING SECRETARY

1. Elizabeth Hoepfel

TREASURER

1. Lucy Brown
2. Frederick Jagel

BOARD CANDIDATES LISTED

The artists listed below were placed on the ballot by the Active members of a respective area, and you may vote if you are paid in your dues until November 1, 1948, only for those candidates listed in your particular area. However, you may ballot for a person not in your craft. For example, a chorister may select an instrumentalist, a dancer may vote for a vocalist, etc.

NEW YORK AND VICINITY CHORISTERS (vote for 9 names only)

1. Roy Anderson
2. Henry S. Arthur

3. Arthur Backgren
4. Frank D'Elia
5. Louise Dembitz
6. Frank Finn
7. Eloi Grimard
8. Anita Haase
9. Joseph Hancock
10. Edith House
11. Maurice Kostroff
12. Robert Ladoff
13. Irving Lavitz
14. Eloi Ring
15. Jules Sassani
16. May Savage
17. Betty Stone

DANCERS (vote for 9 names only)

1. Ruthanna Boris
2. Julia Barashkova
3. Anton Dolin
4. Alexis Dolinoff
5. Katherine Dunham
6. Robert Lindgren
7. Elissa Minet
8. Tilda Morse
9. Charles Weidman

INSTRUMENTALISTS (vote for 2 names only)

1. Lucy Brown
2. Zino Francescatti
3. Muriel Kerr
4. Fredell Lack
5. Ray Lev

STAGE DIRECTORS (vote for 2 names only)

1. Leopold Sachse
2. Dino Yannopoulos

VOCALISTS (vote for 17 names only)

1. Mimi Benzell
2. Richard Bonelli
3. John Brownlee
4. Frank Chapman
5. Eugene Conley
6. Donald Dame
7. Louis D'Angelo
8. Todd Duncan
9. Lydia Edwards
10. Frances Greer
11. Winifred Heidt
12. William Horne
13. Alice Howland
14. Frederick Jagel
15. Arthur Kent
16. Felix Knight
17. Lawrence Davidson
18. Martha Lipton
19. James Pease
20. Emile Renan
21. Dorothy Sarnoff
22. Margaret Speaks
23. Maxine Stellman
24. Polyna Stoska
25. Conrad Thibault
26. Astrid Varnay
27. Thelma Votipka
28. Marek Windheim

PHILADELPHIA AND VICINITY CHORISTERS (vote for 2 names only)

1. G. Gilbert Mason
2. John Santamaria

DANCERS (vote for 1 name only)

1. Michelle Rainer

NEW ENGLAND

VOCALIST (vote for 1 name only)

1. Phyllis Curtin

NEW ORLEANS AND SOUTH CHORISTER (vote for 1 name only)

1. Arthur P. Winteler

CHICAGO AND MID-WEST CHORISTERS (vote for 2 names only)

1. Ilma Bayle
2. Vinette Boyce
3. Gladys LaBetz
4. Raymond Orloff
5. Glenna O'Toole
6. Arthur Silhan

VOCALIST (vote for 1 name only)

1. Joseph Tessmer

SAN FRANCISCO AND VICINITY CHORISTERS (vote for 2 names only)

1. Galliano Daneluz
2. Benjamin Martin
3. Edwin J. Vannucci

DANCERS (vote for 1 name only)

1. Joaquin Felsch

LOS ANGELES AND VICINITY CHORISTERS (vote for 2 names only)

1. Evelyn Adams
2. Edward Fodern
3. Thomas McGranahan
4. John E. Radic
5. Hilda Romain

VOCALISTS (vote for 2 names only)

1. Francis Barnes
2. Jose A. Palomares
3. Edward Ravell

DANCERS (vote for 1 name only)

1. Name may be written in

RETURN BALLOTS EARLY

Ballots must be returned to the New York AGMA office not later than Tuesday morning, 9:30 A.M., January 4, 1949 and the Board of Governors will appoint a representative committee to count the results.

Otello Televised At 'Met'

The Metropolitan Opera Association opened its 1948-1949 season with a televised performance of 'Otello.'

This was clearly a hopeful experiment from both the Association's viewpoint and from AGMA's. Actually, it was the first performance of its kind, particularly of a full-length opera, in which AGMA negotiated a minimum wage scale for union members. An opportunity was also permitted for artists to offer their talents through a comparatively new but rapidly growing medium.

It is hoped that as a result of this telecast, which was favorably received by most critics and observers, that additional operas will be televised, and that AGMA members will be able to appear before hundreds of thousands of music lovers through a medium which possesses limitless possibilities.

THE JOB OUTLOOK

The companies listed below are planning engagements on a weekly basis during the coming season.

Employment may be available if you will contact the producer of the company in which you are interested.

1. Ballet Theatre
25 West 45th Street
New York, N. Y.
Artistic Director: Lucia Chase
Company plans spring tour, length as yet undecided; no basic agreement yet.
2. Metropolitan Opera Ass'n. Inc.
40th Street and Broadway
New York, N. Y.
Artistic Director: Edward P. Johnson.
Company has opened and will do sixteen weeks in New York, followed by a road tour; basic agreement has been signed.
3. N. Y. City Center of Music & Drama, Inc.
130 West 56th Street
New York, N. Y.
Artistic Director: Laslo Halasz

Company will offer five weeks in New York during Spring; basic agreement has been signed.

4. New Manhattan Opera Ass'n. Inc.
535 Fifth Avenue
New York, N. Y.
Producer: Norman Schur.
Company plans Spring tour of "La Traviata," length as yet undecided; basic agreement has been signed.
5. San Carlo Opera Company
1697 Broadway
New York, N. Y.
Artistic Director: Fortune Gallo
Company plans opera repertory tour in Spring, length as yet undecided; basic agreement not yet signed.
6. Charles L. Wagner
511 Fifth Avenue
New York, N. Y.
Producer: Charles L. Wagner
Company contemplates ten week Spring tour of "Barber of Seville" in English; basic agreement has been signed.

Official AGMA Listing Of 1948-1949 Companies

The following companies have signed a Basic Agreement with AGMA for the 1948-1949 season.

Under no circumstances may an AGMA member accept an engagement with any company except those listed below. If you are in doubt as to whether your prospective employer has signed a Basic Agreement, telephone the AGMA office for information.

OPERA

Amato Opera Theatre, Inc.
American Opera Co., Inc.
C. Z. & L. Co. (Medium and Telephone)
Central City Opera House Ass'n. Inc.
Chicago Opera Artists Ass'n.
Cincinnati Summer Opera Ass'n. Inc.
Connecticut Opera Ass'n.
Hollywood Bowl Ass'n.
International Opera Co.
International Royal Grand Opera Co.
Lucretia Co.
Lyric Opera Ass'n. Inc.
Manhattan Civic Opera Ass'n. Inc.
Musical Art Society of Paterson
National Grand Opera Co.

New England Opera Theatre, Inc.
New Manhattan Opera Ass'n. Inc.
New Orleans Opera House Ass'n. Inc.
New Pacific Grand Opera Ass'n.
N. Y. City Center of Music and Drama, Inc.
Opera for College
Opera Guild of Miami
Philadelphia La Scala Opera Co., Inc.
Pittsburgh Opera, Inc.
Popular Price Grand Opera, Inc.
Rochester Grand Opera Co.
San Francisco Opera Ass'n.
Symphony Society of San Antonio
Trenton Opera Ass'n.
Charles L. Wagner

BALLET

Ballet Russe de Monte Carlo, Inc.
Mariemma & Ensemble
Mia Slavenska Ballet Variante
N. Y. City Center Ballet Company

CONCERT

Concert Theatre, Limited
De Paur Infantry Chorus
Mati & Hari
Robert Shaw Chorale

September 28 Meeting

A general membership meeting was held at the Hotel Claridge on September 28th at which time Richard Bonelli, of AGMA's Board of Governors, presided.

National Executive Secretary Hyman R. Faine started the evening's proceedings with an explanation of the new Constitution and by-laws. He pointed out some of its improvements, such as the vote for choristers and dancers, the substitution of an Annual Convention in place of the former annual meeting, and the enlargement of the Board of Governors to permit out-of-town areas democratic representation. The method of electing Convention delegates and new Board members was also presented.

A report was next delivered by Mr. Faine on successful negotiations in the fields of opera, ballet, and concert.

Unions Will Merge Soon

Mention was made of the contemplated merger among AFRA, AGMA, Actors' Equity, and Chorus Equity, and of the desirability of such a joint effort. It was emphasized that AGMA's position would be greatly strengthened by a merger of the various entertainment unions.

A discussion was next held by the membership on the numerous problems involved in televising opera performances at the Metropolitan Opera House.

Everyone was provided with a voting record of Congressmen in regard to the Taft-Hartley Act, and advised to vote accordingly in the November elections to insure defeat of those with anti-labor records.

AGMANS were commended on the evening's turnout, and hopes were expressed for an even larger attendance for the next meeting which will take place on Tuesday, September 28th, at the Claridge Hotel, Broadway and 44th Street, at 8 P.M.

Int'l Board Delegates

The 4A's wrote to AGMA requesting the names of our International Board members. The Board of Governors then appointed the following three to act as International Board representatives:— National Executive Secretary Hyman R. Faine, Second Vice-President James Pease, and President Lawrence Tibbett.

The alternates will be Board of Governors members Donald Dame, Elizabeth Hoepfel, and Maurice Kostroff.

Convention Plans Progress

AGMA's Second Annual Convention will be held at the Park Central Hotel in New York City on Thursday, Friday and Saturday, January 20, 21 and 22.

Petitions have been received in New York City from each geographic area nominating respective delegates to the Convention. As provided in the Constitution, the number of delegates from a locality is based on such an area having "twenty-five (25) active members in good standing or major portion thereof, provided that every such geographic area shall be entitled to at least one (1) delegate."

The National AGMA office has sent ballots to all Active AGMA members, so that a secret ballot may be conducted for delegates to the Convention. Those artists nominated by their respective area are as follows:

NEW YORK AND VICINITY (37 Delegates to be selected)

1. Roy Anderson (Chor.)
2. Erno Balogh (Inst.)
3. Julia Barashkova (Danc.)
4. Mimi Benzell (Voc.)
5. Richard Bonelli (Voc.)
6. Ruthanna Boris (Danc.)
7. Lucy Brown (Inst.)
8. Frank Chapman (Voc.)
9. Frank D'Elia (Chor.)
10. Louise Dembitz (Chor.)
11. Anton Dolin (Danc.)
12. Alexis Dolinoff (Danc.)
13. Todd Duncan (Voc.)
14. Lydia Edwards (Voc.)
15. William Fantasia (Chor.)
16. Frank Finn (Chor.)
17. William Fisher (Chor.)
18. Zino Francescatti (Inst.)
19. Eloi Grimard (Chor.)
20. Winifred Heidt (Voc.)
21. Elizabeth Hoepfel (Voc.)
22. Edith House (Chor.)
23. Felix Knight (Voc.)
24. Maurice Kostroff (Chor.)
25. Fredell Lack (Inst.)
26. Robert Ladoff (Chor.)
27. Irving Lavitz (Chor.)
28. Lawrence Davidson (Voc.)
29. Ray Lev (Inst.)
30. Martha Lipton (Voc.)
31. Elissa Minet (Danc.)
32. Tilda Morse (Danc.)
33. Lillian Nichols (Chor.)
34. James Pease (Voc.)
35. Emile Renan (Voc.)
36. Leopold Sachse (St. Dir.)
37. Jules Sassani (Chor.)
38. May Savage (Chor.)
39. Margaret Speaks (Voc.)
40. Georgia Standing (Voc.)
41. Betty Stone (Chor.)
42. Polyna Stoska (Voc.)

43. Conrad Thibault (Voc.)
44. Thelma Votipka (Voc.)
45. Marek Windheim (Voc.)
46. Dino Yannopoulos (St. Dir.)

PHILADELPHIA AND VICINITY (3 Delegates to be selected)

1. George Southern (Chor.)
2. Wynema McKinley Fox (Chor.)
3. Jessie Walker (Chor.)

NEW ENGLAND (1 Delegate to be selected)

1. Nancy Trickey (Voc.)

NEW ORLEANS AND SOUTH (1 Delegate to be selected)

1. Joseph Scorsone (Chor.)
2. Arthur P. Winteler (Chor.)

CHICAGO AND MID-WEST (4 Delegates to be selected)

1. Ilma Bayle (Chor.)
2. Vinette Boyce (Chor.)
3. Gladys La Betz (Chor.)
4. Raymond Orloff (Chor.)
5. Glenna O'Toole (Chor.)
6. Arthur Silhan (Chor.)
7. Joseph Tessmer (Voc.)

SAN FRANCISCO AND VICINITY (4 Delegates to be selected)

1. James Attarian (Chor.)
2. Galliano Daneluz (Chor.)
3. May be written in
4. May be written in

LOS ANGELES AND VICINITY (5 Delegates to be selected)

1. Evelyn Adams (Chor.)
2. Francis Barnes (Voc.)
3. Thomas McGranahan (Chor.)
4. Jose A. Palomares (Voc.)
5. John E. Radic (Chor.)
6. Edward Ravell (Voc.)
7. Hilda Romain (Chor.)

VOTING NOT LIMITED TO CRAFT

You may vote for any person on the ballot from your area regardless of whether he may be a chorister, dancer, instrumentalist, stage director, or vocalist. A chorister may vote for a dancer, and a vocalist may vote for an instrumentalist. Ballots must be returned to the AGMA National office, 276 West 43rd Street, New York City, not later than Tuesday morning, 9:30 A.M. January 4, 1949, and they will then be tabulated by a committee appointed by the Board of Governors. Remember, only Active members paid to November 1, 1948 may vote.

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.

Suspended Members

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:

Amos, Anna Mae
Bandelloni, Nina
Bortfeld, Patricia
Bobek, Stefan
Boue, Jeori
Bourdin, Roger
Bourdon, Georgeanna
Bradley, Bill
Caprino, Flori
Caprino, Rita Florida
Carboni, Nino
Carpenter, John
Civil, Ptable
Cronin, Elinor
Dame, Beverly
Day, Nola
Demers, Muriel A.
Dollar, William
Donan, Orlando
Fiore, Elsa (Rosner)
Grandahl, Mary R.
Gross, Glenn
Gynrod, Frederick
Haley, Silita
Hall, Patricia E.
Haswell, H. R.
Heyes, Rudolfo
Hightower, Roselle
Janus, Henry J.
Johnston, George F.
Luhorne, Dorothy
Mikuta, Janne
Milanov, Zinka
Mueller, Elroy W.
Noland, Gilbert
Nygren, James R.
Oliver, Nelson
Osgood, Arnett Leon, Jr.
Pace, Donald D.
Pagano, Margaret
Parker, Frank
Platt, Edward C.
Raid, Gerrie
Ridley, Mildred C.
Robinson, Virginia Louise
Schultz, Carolyn Sawyer
Settle, Glynn T.
Shell, Gene E.
Singleton, Dora C.
Small, Clarence W.
Tessler, D. Pat
Turner, Rodman Earl
Vivaldi, Richard
Watkins, Frances

DECEASED

Antonio Fantini, an AGMA member since its inception, died last month in Italy.

The unfortunate news came as a surprise to his friends, all of whom regret his departure.

Amusement Tax Repeal Presented At A. F. of L. Convention

Anyone spending an evening at a place of amusement in the entertainment is now required to pay a 20% Federal Admission Tax.

Many union officials in the theatrical field have discussed the desirability of working for the repeal of this tax, which represents a financial burden to the public, and undoubtedly is a contributing factor in reduced box office receipts throughout the nation.

Hyman R. Faine, AGMA's National Executive Secretary, drafted the following resolution, which in final form was presented to the A.F. of L. Convention recently in Cincinnati by George Heller, National Executive Secretary of AFRA, and then referred to the A.F. of L. Tax Committee:

Whereas, The Federal Amusement Admission Tax of twenty (20%) per cent constitutes an enormous burden and detriment to the purchase of tickets for admission to all phases of amusement, including motion picture houses, theatres, night clubs, concert halls, opera and ballet presentations, and

Whereas, Such burden has been reflected in the decreasing employment available for performing artists and technicians in such field, and

Whereas, The earning capacity of such artists and technicians as described above has consequently substantially decreased, and

Whereas, There is a grave danger that such trend will increase, and

Whereas, The largest percentage of all employed in such entertainment and cultural activities of performing, talent and technicians are members of union affiliated with the A.F. of L.,

Whereas, The impact of substantially decreased gross receipts has gravely endangered the continued existence and operation of all of the cultural centers of the United States, such as the Metropolitan Opera House, The Philadelphia and Philharmonic Symphony Orchestras, and many others, and

Whereas, Relief particularly must be obtained to permit these cultural non-

profit organizations to continue so that such activities may enrich the educational and cultural life of the country, and

Whereas, It is the intent of the American people to create and foster in the United States these cultural activities so as to place the United States in the forefront of the nations of the world in this field, therefore be it

Resolved, That this convention go on record as favoring the elimination or reduction of the Federal Amusement Admission Tax, and be it further

RESOLVED, That the Federal Amusement Admission Tax be eliminated entirely with respect to cultural activities conducted and fostered by non-profit organizations, thereby restoring to these organizations their pre-war tax status and reaffirming the government's pre-war policy of granting such organizations exemption from the Admission Tax."

4 A's Merger Drawing Near

The 4'A's Merger Committee has been meeting regularly during recent months in an effort to crystalize plans for the amalgamation of AGMA, AFRA, Actors' Equity and Chorus Equity.

Considerable progress has been made in solving the numerous organizational problems inherent in such a merger, such as one card for members working in different branches, the establishment of a central treasury, the structure of a governing body, the future of television, etc.

Although Screen Actors' Guild will not at first join the merger, a working arrangement is expected to exist with AFRA, particularly with respect to television. AGVA, having recently experienced an internal reorganization will not immediately join, but will be invited to do so at a later date when it has achieved a greater degree of stability.

AGMA's Board of Governors appointed the following members to represent AGMA at the merger sessions:—Erno Balogh, Alexis Dolinoff, Maurice Kostroff, Leopold Sachse, and Lawrence Tibbett.



Courtesy Musical America

"You might like it Joe — personally I was disappointed"

AMERICAN GUILD OF MUSICAL ARTISTS, INC.
Statement of Operating Receipts and Disbursements
for the Fiscal Period
October 1, 1947 to September 30, 1948

RECEIPTS

Dues:		
Initiation Fees		\$ 8,614.72
Dues:		
Active Members	\$21,216.35	
Associate Members	1,643.34	
Chorus Members	8,482.31	
Ballet Members	4,712.69	
Junior Members	4,199.42	
		40,254.11
Working Permits	5,453.75	
Assessments	400.50	
Miscellaneous Income	40.50	
TOTAL RECEIPTS		\$54,763.58

DISBURSEMENTS

Office Salaries	\$24,229.15
Printing & Mimeographing	959.42
Stationery & Office Supplies	1,429.54
Rent	2,700.00
Telephone & Telegraph	2,429.60
Postage	1,794.62
Light, Water & Towel Supply	342.62
Insurance	49.70
Miscellaneous Expense	947.87
Bank Charges	14.11
Dues & Subscriptions	220.00
Auditing Fees	200.00
Legal Fees	2,700.00
Disbursements — Legal	148.91
Arbitration Fees	250.00
Agmazine Expense	1,261.55
Checking Performances	233.29
Meeting Expenses	535.66
Audition Expenses	133.05
Traveling Expense	50.63
Delegates Expenses	144.56
Chicago Office Expense	615.08
Los Angeles Office Expense	2,077.73
Philadelphia Office Expense	47.00
San Francisco Office Expense	843.93
Per Capita Tax to 4A's	382.00
N. Y. State Unemployment Insurance	84.38
Federal Old Age Benefit Tax	153.19
TOTAL DISBURSEMENTS	\$45,014.31

EXCESS OF RECEIPTS OVER DISBURSEMENTS **\$ 9,749.27**

AMERICAN GUILD OF MUSICAL ARTISTS, INC.
Statement of Assets and Liabilities
as of September 30, 1948

ASSETS

<i>Cash in Bank and On Hand:</i>	
Manufacturers Trust Co. N. Y. Reg. a/c	\$22,458.72
Security —	
First National Bank of Los Angeles	101.82
Cash on Hand — New York Office	100.00
	\$22,660.54
Rent Deposit — N. Y. Office	450.00
Hospitalization Advanced	30.48
Furniture & Fixtures (Nominal Value)	1.00
<i>Security Funds and Bonds:</i>	
Manufacturers Trust Co., N. Y.	
Claim Adjustment a/c — per contra	1,534.65
Bankers Trust Co., N. Y.	
Security Deposit a/c	21,450.00
Custodian a/c — U. S. Govt. Bonds	15,000.00
N. Y. C. Bonds	5,000.00
	41,450.00
TOTAL ASSETS	\$66,126.67

Maestro Salmaggi Likes AGMA Choristers!

We have been accustomed in the past to Brooklyn's Maestro Alfredo Salmaggi referring to AGMA choristers in language which would be deleted from any family publication.

You could have bowled us over with a plate of spaghetti when an item appeared in the "Daily News" a couple of months ago in which the Maestro said that the new method of selecting choristers, reached in an agreement between AGMA and himself, was operating "smooth as silk."

Further, the Maestro beamed, "My performances at the Brooklyn Academy of Music, judging from the first two presentations of "Tosca" and "Carmen," show that with the cooperation of AGMA we can present all-around improvement in the staging of the operas. I am well satisfied with the present arrangement and am working together with AGMA in considering the rotation system as best we can."

The Maestro also naughtily told the press that some of AGMA's lady choristers weren't able to climb a flight of steps in "Aida's" Nile Scene. Well, if in order to secure an \$11 job every two or three weeks, I had to look like Lana Turner, act like Helen Hayes, and sing like Lily Pons, the prospect of ascending a staircase during a performance would discourage me too.

Anyhow, box-office receipts have improved at the Brooklyn Academy. What more could anyone ask?

De Paur Signs Agreement

Leonard De Paur, conductor of the De Paur Infantry Chorus, which is managed by Columbia Concerts, Inc. has signed an agreement with AGMA for the 1948-1949 season.

Provided for in the contract, and of special benefit to the artists in the chorus, is a two week paid sick leave clause.

Negotiations for the 1949-1950 season will begin shortly, and AGMA hopes to secure a Basic Agreement which will represent a material improvement to the men in the chorus, and thus convince them of the advantages of union membership.

LIABILITIES

Notes Payable — Screen Actors Guild	\$ 5,000.00
Withholding Taxes Payable	206.00
Social Security Taxes Payable	41.98
Claim Adjustments Payable — per contra	1,534.65
Security Deposit Payable — per contra	41,450.00
TOTAL LIABILITIES	\$48,232.63
EXCESS OF ASSETS OVER LIABILITIES	\$17,894.04

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

Budget

for the 12 Month Period

October 1, 1948 — September 30, 1949

ANTICIPATED RECEIPTS

Initiation Fees	\$ 9,000.00
Dues:	
Active Soloist Members	\$24,000.00
Active Chorus Members	10,500.00
Active Dance Members	5,500.00
Associate Soloist Members	3,000.00
Associate Chorus Members	2,000.00
Associate Dance Members	2,000.00
Associate Dance Members	1,000.00
Working Permits	46,000.00
Assessments	4,000.00
Management Basic Fees	100.00
Miscellaneous Receipts	100.00
TOTAL ANTICIPATED RECEIPTS	\$59,300.00

ANTICIPATED DISBURSEMENTS

Office Salaries	\$28,800.00
Printing and Mimeographing	1,000.00
Agmazine	1,250.00
Stationery & Office Supplies	1,000.00
Rent	2,700.00
Telephone & Telegraph	2,100.00
Postage	1,800.00
Light, Water & Towel Supply	350.00
Insurance	150.00
Miscellaneous Expenses	750.00
Bank Charges	10.00
Subscriptions	20.00
Auditing	400.00
Legal Fees	2,700.00
Disbursements — Legal	200.00
Arbitration Fees	250.00
Checking Performances	250.00
Meeting Expenses	600.00
Audition Expenses	150.00
Traveling Expenses	750.00
Delegates' Expenses	250.00
Philadelphia Office Expenses	100.00
Chicago Office Expense	700.00
Los Angeles Office Expense	2,000.00
San Francisco Office Expense	900.00
Per Capita Tax to 4A's	800.00
N.Y.S. Unemployment Insurance	300.00
Federal Old Age Benefit Taxes	200.00
TOTAL ANTICIPATED DISBURSEMENTS	\$50,480.00

Meet The AGMA Staff

This will introduce the people who work for your union, — and frequently at a time when you may be at a movie, or at home listening to your favorite radio program.

Hyman R. Faine, National Executive Secretary: — handles top negotiations such as Metropolitan Opera House, etc. television, 4A's merger, organizational problems.

Belmont Kindler, Asst. to Executive Secretary: — edits AGMAZINE and has charge of opera field, choral concert revues and chorus affairs.

Bernard W. Zuebert, Financial Secretary: — takes care of all finances, handles ballet companies and ballet concert revues, and will shortly assume supervision of the concert manager's basic agreement.

Katherine Clark: — Mr. Kindler's assistant.

Peggy Lawlor: — Mrs. Wright's assistant in the preparation of the Christmas Party.

Marie Siegel: — Mr. Zuebert's assistant; takes care of membership department; handles members' dues.

Maxine Stone: — New switchboard operator.

Sylvia Wright: — Public Relations Director for the Annual Christmas Party.

Kay Yeargans: — Mr. Faine's secretary.

Members wishing information or assistance should be guided by the above when they contact the AGMA office.

AGMA Wins Howland Claim

Alice Howland, an AGMA member, appeared on July 5, 1948 with L'Association de Concerte Classiques de Montreal, with which Madame Blonin is associated. Unfortunately, Miss Howland was not paid for the performance, and brought the matter to AGMA's attention.

After the union corresponded with Madame Blonin, a check for \$288.35 was sent to Miss Howland.

This is still another example of the value of union membership to artists. We hope that all principals will please note.

Keep This Date Open!

Pre-Convention Membership Meeting

Hear Reports On

1. **COMING CONVENTION**
2. **CHRISTMAS PARTY**
3. **4 A's MERGER**
4. **TELEVISION NEWS**
5. **DUES INCREASE**

Tuesday, December 28, 1948, 8 p. m.

HOTEL CLARIDGE

44th STREET, EAST OF BROADWAY

Please Be Prompt!

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 violation of this ruling will result in disciplinary action.

1. Adams-Williams Corp.
430 Sixth Avenue
New York, N. Y.
Wilson A. Williams
2. BBelmont Opera Guild (Belmont
Community Society)
183 St. & Arthur Ave.
Bronx, N. Y.
3. Manhattan Opera Guild
1545 Broadway
New York, N. Y.
Benjamin F. Kutcher
4. Mascagni Opera Guild
250 West 91st Street
New York, N. Y.
Josephine La Puma
5. National Negro Opera Co., Inc.
3315 14th Street, N. E.
Washington, D. C.
Mary Cardwell Dawson
6. New York Civic Opera Co.
150 West 46th Street
New York, N. Y.
William Reuterman
7. William Spada
226 West 72nd Street
New York, N. Y.
8. Star Opera Co.
317 West 42nd Street
New York, N. Y.
Francis C. Torre
9. Verdi Grand Opera Co.
389 Selye Terrace
Rochester, N. Y.
Vincent Faga
Sylvestre Zaccarria
10. Washington Grand Opera Assn.
1710 19th Street, N.W.
Washington, D.C.
William Webster

AMERICAN GUILD OF MUSICAL ARTISTS

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