AGM's Coming of Age

AGMA has now reached a point in its history when it is imperative that it continue to develop its program and activities as a union. When this organization was formed, there was an initial impetus of great interest. People risked jobs, reputations and careers in order that this union could be started and built. This process usually lasts several years. Thereafter, most of the objectives, which the original founders set out to obtain, were accomplished. Then a slackening took place. When the original goals were met, and the organization was running smoothly, people sat back. This is what has happened in AGM.

We know, in the last four or five years, things have gone along pretty well. AGMA negotiated contracts with all of its employers and obtained decent working conditions. New contracts were signed in spite of opposition and without too much acrimony. The tendency on the part of membership has become of late to let someone else do things. This attitude applies to rank and file members, to the Board in some individual instances and to the organization as a whole. Unless there is a radical reactivation within the next six months, AGMA will begin to atrophy.

Furthermore, there has been a radical change in membership composition. Many who were in the organization ten or twelve years ago are not here. Newer people have come into membership; newer groups have been organized. Consequently, a new approach is necessary. Many concert artists, instrumentalists and modern dancers have come into the union recently; choral groups such as the De Pauw Infantry Chorus and the Robert Shaw Chorale are now AGMA members. There has been an upsurge of activity among the operatic choristers, particularly those at the Metropolitan, and they are playing a dominant role in the life of the organization. Unfortunately, other sections of the membership have not continued to be as active as they have in the past. This unbalanced situation must not continue.

If AGMA is to be truly effective in all its component fields, it must have in its active ranks, representatives of all sections of its membership.

The next six months will probably be the most crucial in AGMA's history. There will be negotiations for renewals of agreements with the Metropolitan Opera, the popular price opera companies, ballet companies and concert revues.

The industry patterns in the opera and ballet fields have also undergone marked changes in the last few years. Well established organizations, such as the Cincinnati Summer Opera, the Metropolitan and San Francisco Opera have been faced with serious financial difficulties. There is a question whether opera production will continue to be primarily by large opera companies or whether other and newer types of operatic organizations will come into being. The touring opera companies, with large repertoires are becoming fewer and fewer. Our Popular Priced Opera Basic Agreement has had to be modified during the past few years to make it applicable.

(Continued on page 2)
AGMA’S Coming of Age

(Continued from page 1)

to companies with a repertoire of one or two operas, touring many different one night stands.

In addition, a Broadway type of opera presentation is coming into being. Of the five newest operas produced in the United States in the past few years, four were presented on Broadway: “The Medium,” “Rape of Lucretia,” “Regina,” and Menotti’s “Consul,” now in rehearsal. These productions require basic modifications of AGMA’s contractual pattern.

Further, there are several small opera companies developing, such as the Lemonade Opera and the Amato Opera Theatre, which play in small houses seating less than 500 people. These companies require re-examination of our contracts which have been geared to the requirements of large companies playing in large theatres.

Similar changes have occurred in the field of the Ballet and the Dance. Some of the larger ballet companies have shortened their seasons; the number of small ballet companies on tour have decreased. These new conditions must be faced by AGMA.

In view of these new factors all AGMA members must re-evaluate our Basic Agreements so that solutions, which will promote the interests of both the Artist and the Art, can be achieved in our coming negotiation with the employers.

In the concert field, great strides have been achieved by AGMA in organizing the major concert managers. There still remains the problem of organizing the smaller bureaus. In addition, a program must be devised to increase the opportunities for work both for the relatively small number of concert artists who are managed and the larger number who are not. This difficult task must be solved, especially since there has been a reported drop in attendance at recitals and a decrease in the number of engagements per concert artist.

Our program of activities this year includes our 3rd Annual Convention, to be held in New York City on June 16th, 17th and 18th. AGMA’s first convention was a constitutional convention at which our present constitution was formulated. The second convention, held last year, unfortunately did not accomplish as much as it might have due to the lack of preparation and participation on the part of the delegates and the membership as a whole.

This year’s convention is important in laying the groundwork for making AGMA a strong national union. It must be a convention devoted to the building, planning and development of new methods and programs to meet the needs of our changing membership and industry. It must have the unified support and deep interest of the membership. We must make certain of the nomination and election of informed and representative delegates. Every member must be sure to acquaint the delegates as to his needs and desires. They can only succeed if they are encouraged and instructed to push your ideas through to a concrete program.

The accomplishment of such a program cannot help but promote our continuing progress as a union equal in strength in all its component parts and functioning for the greater welfare and protection of all AGMA artists.

Your Voting Rights

AGMA Annual Nomination and Election Procedure

AGMA’s Third Annual Convention will be held in New York City for three days, June 16, 17 and 18, 1950.

Petition forms have been sent out from the National AGMA office to all active members, along with letter and instructions covering nominations of Board Members and delegates to this Convention. The election of delegates to this Convention will be held as soon as possible after April 1st, 1950.

The number of delegates from each area is based on the constitutional provision that one delegate may be selected for each twenty-five (25) active members in good standing or major portion thereof, in each area.

Geographic Areas

After fixing the time of the Convention, the Board of Governors divided the United States into the following geographic areas: New York and vicinity including New England; Philadelphia and vicinity; Chicago and the Mid-West; New Orleans and the South; Los Angeles and vicinity; and San Francisco and vicinity.

The time has come when the members are called upon to exercise their franchise and rights as a member to select their representatives to fill vacancies on the Board of Governors, and their delegates to the Third Annual AGMA Convention.

Convention Delegates

Delegates to the Convention are nominated by petitions, or by a Nominating Committee. The nominations by the Nominating Committee must be made prior to February 28, 1950. The nominations by petition must be delivered to the Nominating Committee before March 18, 1950.

A petition must contain a minimum of fifteen signatures of active members in good standing, as defined in Article 14 of the By-Laws, providing both nominees and signatories are residents of the same area. A member may nominate anyone from his area irrespective of professional category, as can be seen by section 4, Article 8 of the Constitution.

Board of Governors

The vacancies in the Board are created by the provision in the Constitution which states that one-third of the Board shall go out of office each year and the new Board members are elected for a three year term. The Board members are also nominated either by the same Nominating Committee, to be set up in each area, or by petitions requiring at least fifteen signatures and delivered to the Nominating Committee by March 18, 1950. Both the nominee and person nominating must be from the same area. The nominee must be in the appropriate professional category.

Replacements on Board of Governors

New members for the Board of Governors will be elected to serve three years. The term of office of the following Board members will expire May 31st, 1950:

New York Area

Julia Barashkova (ballet)
Richard Bonelli (soloist)
Lucy Brown (instrumentalist)
Frank Chapman (soloist)
Eugene Conley (soloist)
Louise Dembitz (chorister)
Anton Dolin (ballet)
Alexis Dolinooff (ballet)
Eloi Grimard (chorister)

(Continued next page)
Winifred Heit (soloist)
Robert Lindgren (ballet)
Elissa Minet (ballet)
Tilda Morse (ballet)
Marek Windheim (soloist)

Chicago Area
Glenna O'Toole (chorister)
Joseph Tessmer (soloist)

Los Angeles Area
Jose Palomares (soloist)
Mia Slavenska (ballet)

Philadelphia Area
G. Gilbert Mason (chorister)
Betty Schmidt (ballet)

San Francisco Area
Edwin Vannucci (chorister)

Area Membership Meetings
A membership meeting will be held in each area prior to February 28, 1950. All members shall be invited to this meeting, however, only Active members will be permitted to vote or run for office.

Nominating Committees
The Nominating Committee shall consist of seven members; four members and four alternates, chosen by the membership at the membership meeting, one of whom shall be a member of the Board or Executive Committee, and three members with three alternates to be appointed by the Executive Committee of each area as provided in Section 11, Article 5. The Nominating Committees will meet as soon as possible and make nominations for delegates to the Convention; as well as nomination for the members of the Board to which the geographic area is entitled, and in proportion to the distribution of the professional categories as indicated below.

In addition to nominations by the Nominating Committee, petitions may be circulated by the active members and submitted to the Nominating Committee in each area on or before March 18, 1950.

The Nominating Committee will collate all nominations and send them to the National office by March 25th, where all nominees and signatories will be checked as to their good standing and a national ballot will be prepared for the purpose of the election referendum.

Based on membership and the professional category of the members, the number of delegates to the convention and election to the Board of Governors for the various geographic areas is as follows:

NEW YORK and vicinity (with NE)
Delegates: 34
Board Members: 10 (4 Soloists, 1 Instrumentalist, 4 Dancers, 1 Chorister)

PHILADELPHIA and vicinity
Delegates: 3
Board Members: 2 (1 Chorister and 1 Dancer)

CHICAGO and mid-West
Delegates: 3
Board Members: 2 (1 Chorister and 1 Soloist)

NEW ORLEANS and the South
Delegates: 1
Board Members: No vacancy

LOS ANGELES and vicinity
Delegates: 5
Board Members: 1 (1 Soloist)

SAN FRANCISCO and vicinity
Delegates: 3
Board Members: 1 (1 Chorister)

The Board of Governors have appointed the following members from the New York area to serve as a Nominating Committee: Louis D'Angelo, Edith House and Walter Brandin with Thelma Votipka and Betty Stone to serve as alternates.

Your Voting Rights
The franchise to nominate and vote is an empty right unless exercised. The AGMA Convention will not be a successful one, nor serve its purpose, unless all areas are represented at the Convention and individuals are elected who will give their time and energies to AGMA's interests. AGMA cannot continue to be a democratic organization run by its members unless you, as a member, actively participate in the nominations and election of your representatives on the Board and at the convention.

Keep AGMA Democratic — Nominate! Vote!

1950 AGMA Companies
The following companies have Basic Agreements with AGMA for the 1949-1950 season.
AGMA members may perform only with the companies listed in this column, and any violations of this rule will result in disciplinary action.

If you are in doubt as to whether to accept an engagement, contact the AGMA office.

OPERA
Amato Opera Theatre, Inc. American Opera Company
Central City Opera House Ass'n.
Chicago Opera Artists Ass'n.
Cincinnati Summer Opera Ass'n.
City Center of Music & Drama
Connecticut Opera Ass'n.
Constance Di Giacomo Opera Guild
Equinox Company
International Royal Grand Opera
Little Orchestra Society
Lyric Opera Ass'n.
Manhattan Civic Opera Co.
Metropolitan Opera Ass'n.
National Negro Opera Co.
National Grand Opera Co.
New England Opera Theatre
New Lyric Stage
New Manhattan Opera Ass'n.
Opera Guild of Miami
Philadelphia Civic Grand Opera
Philadelphia La Scala Opera Co.
Pittsburgh Opera Co.
Popular Price Grand Opera Co.
San Carlo Opera Co.
San Francisco Opera Ass'n.
Symphony Society of San Antonio
Charles L. Wagner

BALLET
Ballet Carnival
Ballet Russe de Monte Carlo
Ballet Theatre
City Center of Music & Drama
(Dance Theatre)
City Center of Music & Drama
(N.Y.C. Center Ballet)
Mariemma and Enesemble
Martha Graham Dance Co.
Les Ballets De Paris
Mia Slavenska Ballet Variante
Uday Shankar

CONCERT REVUE
Concert Theatre, Limited
De Paur Infantry Chorus

Miss Betty P. Schmidt of Philadelphia has been named to the Board of Governors of AGMA to fill the vacancy caused by the resignation of Miss Michelle Rainer. Miss Schmidt will serve in this capacity until the next regular election.
Miss Schmidt is a ballet dancer with the Philadelphia La Scala Opera Co. and is also a model for Oscar Newfield. She was Miss Philadelphia of 1949.
Membership Meeting New York Area

A general Membership Meeting of the New York area was held in the Hotel Claridge ballroom on Sunday afternoon. The meeting was called to order by Mr. Faine. Miss Edith House was nominated to act as temporary chairman since no officer was present at time meeting was called to order. First Vice President Conrad Thibault arrived later and relieved Miss House as chairman pro tem. Mr. Faine then presented the details of the agenda which was approved. The first item was the outlining of campaign plans for the third annual convention, which is to be held in June in New York City.

The membership was informed of the present problems facing the union in negotiating agreements with the popular priced opera companies, ballet companies and the Metropolitan Opera Company.

A Committee on Wages and Working Conditions was nominated to meet with appointed members from the Board of Governors, to study and reevaluate present conditions, and formulate more equitable terms for negotiations.

A Dental Plan for AGMA members was outlined and the membership approved the plan in principle.

Mr. Faine brought the membership up to date on the recent happenings in the formation of Television Authority. This is now a going concern with the TVA Board meeting at least once a week since its inception in November. The first general TVA membership meeting for the following day was announced and AGMA members were urged to attend.

The Annual AGMA Benefit concert usually held during the Christmas holidays is now being planned for the Spring, when a greater number of artists would be available to present a program of artistry and of box-office attraction. The AGMA party is tentatively planned for presentation in April.

After discussion of further development and organization of the concert field in order to help AGMA concert artists in the matter of opportunities for more employment, the membership meeting was adjourned.

Although this meeting was opened with less than the quorum present, as the meeting progressed the quorum requirements were considerably passed and the latecomers swelled the attendance figure. This individual interest in attendance reflects to the credit of AGMA members. This is a highly important function of AGMA membership and all general meetings should be attended. In this way members can be informed of problems faced by their union and their comments and advice furnish working plans for the improvement of working conditions and future AGMA policy.

Committee on Wages and Working Conditions

At the general membership meeting of the New York area held January 8th at Hotel Claridge, the following members were appointed to serve on the Wages and Working Conditions Committee in the popular opera fields: Walter Brandin, Matthew Farruggio, Joseph Hancock, Howard Hoskins, Irving Lavitz (Choristers), Lee Ada Keeney, Lorraine Raess (Dancers), Lewis Brooks, Lawrence Davidson, Arthur Newman, Hugh Thompson, Richard Wentworth and John White (Soloists).

The Board of Governors have appointed the following Board members to this committee: Lydia Edwards, Mary Pasca, Maurice Kostroff, Edith House and Leopold Sachse.

This committee will meet soon to discuss the problems in the popular price opera field in revaluating conditions that should be considered in preparation for negotiating contracts with producers which can be presented to the annual convention in June for discussion and action.

EDWARD VANNUCCI
San Francisco

Mr. Edward Vannucci has been named to the Board of Governors to serve out the term of office of Benjamin Martin, deceased.

Mr. Vannucci is a chorister, an AGMA member in the San Francisco area.

AGMA Unfair List

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

AGMA members are not permitted to perform with any of these companies until further notice. Any violation of this ruling will result in disciplinary action.

1. Adams-Williams Corp.
   430 Sixth Ave., N. Y. C.
   Wilson A. Williams

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

3. Belmont Opera Guild
   (Belmont Community Society)
   183 St. & Arthur Ave.

   160 West 73 St., N. Y. C.
   Stanford Erwin

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

6. Mascalz Opera Guild
   250 West 91 St., N. Y. C.
   Josephine LaPuma

7. New York Civic Opera Co.
   150 W. 46 St., N. Y. C.
   William Reutemann

8. Rochester Grand Opera Co.
   745 Penfield Road
   Rochester, New York
   Mrs. Josephine D'Crasto

9. Star Opera Co.
   317 West 42 St., N. Y. C.
   Francis C. Torre

10. Verdi Grand Opera Co.
   369 Selye Terrace
   Rochester, New York
   Vincent Faga

   Sylvestre Zaccarria

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

AGMA Annual Party

Late in October, at a meeting of the AGMA Annual Christmas Party Committee, it was decided to postpone the party until a date in the Spring, tentatively set for Sunday, April 2, 1950, at the Metropolitan Opera House.

This action was taken due to the unavailability of many of the foremost singers and instrumentalists at the holiday season.

Plans are under way for a gala all-star program for Sunday night, April 2, 1950, a time when artists are not so busy with holiday engagements and opera commitments.
Television Authority was formally voted into existence by the International Board of the 4A's at a special meeting at the headquarters at 45 W. 47th St., New York City, November 16, 1949.

Ballots in favor of the TvA were cast by the delegates from five of the seven branches of the 4A's on the instructions of their governing boards, and memberships — AGMA, Actors Equity, Chorus Equity, AGVA and AFRA. The representatives from two branches, Screen Actors Guild and Screen Extras Guild were present and cast their votes against TvA. These branches have been against the present plan for coverage of the television field proposed by the five Eastern Unions.

Machinery was put into motion by the five TVA branches to elect representatives to the first Television Authority Board. AGMA's President, Lawrence Tibbett, acting upon a resolution of the Board of Governors, appointed the following members to serve on this TVA Board: Conrad Thibault, Felix Knight, Lawrence Tibbett (N.Y. proxy for Francis Barnes), Beatrice Tompkins, Elissa Minet, Henry S. Arthur, Donald Dame (N.Y. proxy for Hilda Romain), Lanny Ross, Herbert Graf, Ilma Bayle (Chicago), Hilda Romain (Hollywood) Margaret Speaks (N.Y. proxy for Ilma Bayle), Francis Barnes (Los Angeles).

The TVA Board has been meeting at least once a week since the creation of TVA, studying wages and working conditions for members working in television and preparing the interim report made to the first television membership meeting on January 9th.

First Membership Meeting
The first membership meeting was held on January 9th in the Grand Ballroom of the Hotel Astor which brought out over 800 performer union members who listened to the interim report on television wages and working conditions, elected general representatives from five categories to serve on the existing Wages and Working Conditions Committee, and were given a report by George Heller, National TVA Executive Secretary, on the situation concerning the unresolved dispute with the Screen Actors Guild and Screen Extras Guild.

At the close of the report, a unanimous vote of confidence was given to the TVA Board for the continuation of negotiations looking toward a final satisfactory solution of the differences with the Screen Guilds.

Since the terms included in the proposed wages and working conditions for television are still under discussion, any interested AGMA members may consult any member of the appropriate committee at the TVA office at 2 West 45 St., N. Y. C.

Present plans call for immediate meetings of the augmented committees on Wages and Working Conditions with another membership meeting scheduled for this month for further discussion of TVA problems and to hear the committee's reports.

The election of television performers to serve on the Wages and Working Conditions Committee on January 9 was divided into five sub-divisions to represent the following professional categories: actors, singers, announcers, dancers and specialty acts. The election resulted in the following AGMA members being elected to serve with the committee in the singers' classification: Lydia Edwards and Emile Renan.

The AGMA members appointed to Wage Committee by the TVA Board under the "Singer" classification are: Donald Dame, Lanny Ross and Conrad Thibault.

The AGMA members appointed to serve on the Dancers Committee by the TVA Board are: Dorothy Ethridge and Elissa Minet.

The AGMA Board of Governors have appointed the following Board Members to act as "observers" at meetings of the TVA Board, and in the absence of regular appointed Board members, they can act as "alternates": Louis D'Angelo, Alexis Dolinoff, Maurice Kostoff, Léopold Sachse.

All AGMA members working in the television field are urged to attend the membership meetings in order to become acquainted with the progress in establishing union conditions in Television Authority.

New AGMA Representative

AGMA has recently completed arrangements to have a new representative to serve its membership in the Los Angeles area.

Mr. Cedric Hart will be the new representative for AGMA. He will share offices with Mr. Dennis O'Brien, who will similarly assume, for the first time, like duties for Actor's Equity Association. After many years of faithful representation of the two unions, Mr. I. B. Kornblum has resigned.

Mr. Hart has a wide acquaintanceship with the musical area of the company and as a featured writer for various musical publications. He founded the Opera Guild of California and also has acted as representative of many well known artists. He has received a strong endorsement from the Los Angeles membership and AGMA is confident that he will well represent the organization as a whole and the needs of our members individually.

Mr. Hart and Mr. O'Brien will occupy new quarters in Los Angeles and share office facilities and personnel. Until such quarters are secured, the office of Mr. Kornblum will receive inquiries, mail, etc.

AGMA welcomes Mr. Hart to service for our union and solicits the support of our members in making themselves acquainted with our new representative, Mr. Hart, and to cooperate with him in making our organization a going concern in the Los Angeles area.
Welcome New AGMA Members

The following list of artists have recently become members of AGMA. We welcome them into membership, assuring them that within our ranks they will enjoy better working conditions as a result of collective bargaining agreements with their employers and the certainty that their interests will be protected by AGMA.

Allen, Andrey  
Alnutt, Richard  
Aman, Sara  
Andreassi, Maria  
Ashbridge, Bryan  
Ashton, Frederick  
Avery, Lawrence  
Barbato, Elisabetta  
Barallay, Ray  
Balesstrieri, Anthony J.  
Bardin, Shirley Sura  
Beal, Gerald E.  
Beal, Wilfred R.  
Benigno, Barbara  
Bibikova, Nina  
Binder, Aljos  
Bocher, Barbara  
Bomar, Ann  
Bontissom, Kyiri  
Bosco, Edward  
Boulton, Michael  
Brae, June  
Brett, Barbara  
Brown, Doris  
Bryant, Muriel  
Bullock, Lenuel  
Burdick, William  
Castelpietra, Paolo  
Cecil, Winifred  
Chatfield, Philip  
Clack, Jack  
Clayden, Pauline  
Cosenza, Arthur G.  
Cranko, John  
Crowell, Ann  
Cumnings, Lucile  
Currier, Ruth  
Dale, Margaret  
D'Amboise, Jacques  
David, Eleanor  
Delkova, Stevening  
De Santis, Vittorio  
Dick, Sylvia Dorothy  
Dill, Clive Lyon Jr.  
Dubbs, Mattiwalla  
Donatt, Rudolph  
Driver, Donn  
du Boulay, Christine  
Duggan, Leon  
Dunbar, Levan  
Dunning, Paula  
Edwards, Leslie  
Ellis, Richard  
Elkin, Violetta  
Evans, Bernice  
Farrell, Richard  
Field, John  
Fleming, Marilyn  
Francis, Joan  
Friedman, Madge  
Gallo, John  
Garcia, Chuy  
Gari, Madeleine  
Gastoni, Lina  
Gennaro, Peter  
Gibbens, Jean  
Gieves, Anne  
Glover, Helen  
Goff, Eleanor  
Goodman, Estelle  
Graftin, Gary  
Grant, Alexander  
Graudan, Joanna  
Graudan, Nikolai  
Gray, Jim  
Gregory, Jill  
Greiner, Willard A.  
Gunderson, Michael  
Gutierrez, Aurora  
Gutman, Lawrence  
Greiner, Willard A.  
Greiner, Willard A.  
Gutierrez, Aurora  
Gundersen, Signe  
Guiterrez, Aurora  
Gutman, Charlotte M.  
Hall, Stanley  
Hamby, Greta  
Hamilton, Gordon  
Hammock, Henry Jr.  
Hammond, Joel  
Hammond, Joan H.  
Hart, John  
Heaton, Anne  
Heller, Bonnie (Blum)  
Helpmann, Robert  
Houbard, Gabriel  
Hoving, Lucas  
Howard, Alan  
Howard, Muriel Bebe  
Hard, Leona  
Ide, Letitia  
Jackson, Rowena  
James, Earl  
Jeanmaire, Renee  
Joffrey, Robert  
Jones, Alonzo Boraz  
Jones, Betty  
Jongeysan, George  
Keane, Fiorella  
Keaton, Beverly  
Kemp, Silvia  
Kennedy, Elizabeth  
Kerin, Lucille  
King, Evelyn  
Kirscheberg, Arnold  
Kortdaze, Richard E.  
Kubler, Ursula  
Kupfer, David  
Lamb, Margaret  
Landall, Anne  
Landall, Basel  
Larson, Gertrude  
La Torre, Philip  
La Torre, Victoria  
Lawford, Peggy  
Lefebure, Mireille  
Legerton, Henry  
Leroux, Willard  
Lewis, Boyd  
Liaschenko, Ludmila  
Lindsay, Rosemary  
Linn, Ralph  
Llloyd, Margaret  
Lombardi, Frank  
Lombardi, Anthony  
Lott, Josephine  
Loutchik, Maria Louise  
Lynn, Gillian  
MacMillan, Kenneth  
Mandjian, Gregor  
Manning, Steven  
Marchand, Collette  
Mariemma  
Markow, Emil  
May, Pamela  
Mazzoleni, Anna  
Melville, Kenneth  
Mendelson, Sonia  
Moonan, William J.  
Morask, Francesca  
Mossford, Lorna  
Navarre, Arvid  
Nagley, Janice  
Nes, sune  
Nelson, Myron  
Nelson, Sheila  
Nerina, Nedia  
Newman, Bernard  
Nye, Palma  
Olrich, April  
Olszowsky, Evelyn  
Ostovoy, Alice  
Paul, Moira  
Pannario, Leonard  
Parratt, Serve  
Peters, Arthur L. 
Pett, Roland  
Pichard, Luis  
Pluis, Harjis  
Popper, Lila  
Powell, Roy  
Pratt, Charles  
Primm, John  
Kassine, Alexis  
Rayney, Patricia  
Reymond, Paul  
Rios, Mauricio  
Roberts, Hal  
Roberts, Mary Lee  
Rodrigues, Alfred  
Ross, Bertram  
Rossi, Josephine  
Rother, Esther  
Russell, Thelka  
Salvadore, Joseph  
Savona, Assunta Tessi  
Schumacher, Janet  
Scott, Eileen  
Selar, Margaret  
Sharrett, Richard W.  
Shaw, Brian  
Shearer, Moira  
Shikha, Marianne  
Slick, Daniel  
Smith, Burt Dean  
Smith, Carol  
Smith, Milton  
Smolko, John Alfred  
Sned, Rosine  
Somes, Michael  
Staples, Gordon, J.  
Staples, Gordon, J.  
Staples, Gordon, J.  
Stern, Selma  
Stuart, Douglas  
Stokes, John  
Tablot, Harriet  
Taylor, Valerie  
Testa, Teresa  
Thomas, Frederick  
Thornbury, Destal  
Thordson, Dorothy  
Tobin, Gene  
Treigle, Norman  
Trump, Peter  
Tuach, Stephanie  
Tucano, Lucia  
Turner, Harold  
Tygett, Lloyd Bernard  
Urbahsen, Roy  
Valaire, Rosemary  
Veissi, Jascha  
Vernon, Gilbert  
Villa, Joaquin  
Von Hoven, Earl  
Vroons, Frans  
Wadsworth, Pauline  
Walker, Donna  
Walker, George  
Wehe, Kay  
Welton, Jean  
Wendol, Vernon  
Weslow, William  
White, Franklin  
White, Norma  
Williams, Hamilton  
Wilkowske, Evangeline  
Winn, Wendy  
Wright, Belinda  
Wunder, William  
Wurtz, Elsa Maria  
Yanus, Judith  
Zaymes, Dorotha  
Zimmerman, Jerl Ann

ELOI GRIMARD  
New York

Mr. Eloi Grimard has been named to fill the balance of the term of Mr. Robert Ladoff on the Board of Governors. Mr. Ladoff has tendered his resignation which has been accepted by the Board of Governors. Mr. Grimard, a chorister, will serve on the board until the next election.

Vroons, Frans  
Wadsworth, Pauline  
Walker, Donna  
Walker, George  
Wehe, Kay  
Welton, Jean  
Wendol, Vernon  
Weslow, William  
White, Franklin  
White, Norma  
Williams, Hamilton  
Wilkowske, Evangeline  
Winn, Wendy  
Wright, Belinda  
Wunder, William  
Wurtz, Elsa Maria  
Yanus, Judith  
Zaymes, Dorotha  
Zimmerman, Jerl Ann

This Resolution Created TVA

Passed Nov. 16, 1949, by The International Board of the 44's

The resolution bringing Television Authority into existence — as passed by AFRA, Equity, Chorus Equity, by duly authorized representatives of AGMA and AGVA at a special meeting of the International Board of the Associated Actors and Artistes of America on November 16 — reads in full as follows:

"WHEREAS, the branches that have endorsed TVA have offered to mediate all branches that may be in dispute with the Screen Actors and Screen Extras Guilds; and

"WHEREAS, they have further offered, pending the results of the mediation, that TVA will refrain from proceeding to negotiate with employers;

"AND WHEREAS, they have further agreed that the issue shall not be finally decided but it shall remain in abeyance pending the completion of any such mediation;

"NOW THEREFORE Be It RESOLVED, that this Board approves and authorizes the formation of Television Authority upon the terms and conditions contained in the agreement submitted to the Board, which agreement was approved by the Board, with the express understanding that TVA shall mediate all matters that may be in dispute with SAG and SEG, and that pending the results of such mediation, TVA will refrain from proceeding to negotiate with employers and with the further understanding that the issue of jurisdiction shall not be finally decided and shall remain in abeyance pending the completion of any such mediation."
Meet The AGMA Staff

This will introduce to you the people who work for your union, combining their efforts toward carrying out your agreed upon working conditions.

Hymon R. Faine, National Executive Secretary: handles top negotiations such as Metropolitan Opera Assn., City Center of Music & Drama, TVA, 4A's and organizational problems.

Bernard W. Zeubert, Financial Secretary: takes care of all finances, handles ballet companies, ballet concert revues and basic working agreements with concert managements.

Howard M. Laramy, Ass't. to Executive Secretary: edits AGMAZINE, has charge of opera field, opera choristers, and choral concert revues.

Kay Yeargans, Mr. Faine's private secretary.

Marie Siegel, Mr. Zeubert's assistant, takes care of membership department and handles members' dues.

Beatrice Calev, Secretary to Mr. Zeubert and Mr. Laramy.

Mildred Grant, Receptionist and switchboard operator.

Suspended Members

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

NEW YORK
Aikens, Vanoye
Ajemian, Anita
Alexander, James
Allen, Billie
Anderson, George
Ascher, Nevin, Salia
Bixler, Fred T.
Black, M. Graham
Belling, Gem
Boynton, Wesley
Bradley, Wilbert
Canto, Humberto
Castagna, Maru
Chase, Nancy
Collins, John G.
Conte, Anna
Darnell, Vassie B.
Davedova, Mara
Eglevsky, Andre
Elliot, Fred
Ellis, Lucille
Essin, Sonia
Gafni, Miklos
Garcia, Asuncion
Gerard, Jacques
Gilbert, Shirley
Girt, John J.
Gola, Gina
Golliffe, Peter
Gruchvich, Joseph J.
Harmantas, Lucyle
Harper, Dolores B.
Hawkins, Jesse W.
Hill, Orrin Jenkins
Hofer, Beate
Hornung, Sally
Hubbard, Clara
Jackson, Richard and
James, Curtiss T.
Jilles, Marguerite
Jadano, Barbara
Johnson, Douglas
Johnson, William
Johnson, John
Kantor, Herman
Kennedy, Angela
Kiesuma, Jan
King, Rosalie
Kitt, Eartha
Kowtes, Paul R.
Kurtz, John, Jr.
Kurtz, John Mrs.
Marchant, Claude
Marrero, Agapito
Martinez, Enrique
McCarthy, Arthur E.
McCormick, Bucks
McDavitt, Dorothy R.
McKenzie, Louis S.
McWilliams, Dorothy D.
Michiko, Miss
Milano, Lenore (Pulse)
Miller, William H.
Muller, Emily
Murai, Iona
Nicolaeff, Peter
O'Donnell, May
Ortiz, Francisce X.
Paggi, Tina
Palmer, Jeanne
Palmer, Rose
Pease, Lillie
Perrin, Lenore
Pravcelli, Alfonso
Premice, Josephine
Queenan, Charles
Ralf, Torsten
Reich, George
Reiff, John Douglas
Riso, Frank E.
Rivel, Almina
Rueth, Hildred
Trevisan, Vittorio
Watson, Peggy
Wheelham, Edmund
York, Carol
Young, Alex

CALIFORNIA
Barrie, Barbara
Betge, Norma F.
Brennan, Phyllis
Brough, Robert Marshall
Danforth, Donald
DeCuir, Yola
Fox, Rose Marie
Frenson, Robert F.
Gysin, Lloyd
Hunter, Kathleen Jean
Jones, Clifford Reis
Manero, Jose
Markopoulos, Philip R.
Orkin, Andre
Panaiott, Michel
Treadwell, Lois
Williams, Wana

OBITUARY
Margit Bokor — Soloist
Mary Derman — Chorister
Benjamin Martin — Soloist
Lothar Wallerstein — Stage Director
Max Zimmer — Chorister

The above AGMA members passed away recently. AGMA extends its sympathy to the relatives and friends; and hereupon pays tribute to their careers in their chosen fields and wishes to express gratitude for their services to AGMA.

AGMA also wishes to extend its sympathy to the family and associates of

A. Victor Pelosi
late General Manager of the Philadelphia LaScala Opera Company, whose sudden death was a shock to his family and associates.

Reutemann on Unfair List

William Reutemann and the New York Civic Opera Company were placed on the AGMA Unfair List by the Board of Governors.

This action was based on Reutemann's failure to compensate artists for their services on the recently closed tour of the New York Civic Opera Company, and for numerous other violations of the AGMA Basic Agreement.

AGMA members are forbidden to accept any engagement with either the New York Civic Opera Co. or William Reutemann, or with any company with which Mr. Reutemann is associated. Any violation of this order will be followed by disciplinary action.
AMERICAN GUILD OF MUSICAL ARTISTS, INC.

Statement of Operating Receipts and Disbursements for the Fiscal Period

October 1, 1948 to September 30, 1949

RECEIPTS

Initiation Fees ................................................................. $12,300.74

Dues:
- Active Soloists .......................................................... $20,820.65
- Active Choristers ....................................................... 8,821.36
- Active Dancers ............................................................ 5,548.53
- Associate Soloists ....................................................... 6,785.73
- Associate Choristers ................................................... 2,972.76
- Associate Dancers ....................................................... 1,624.30

Working Permits ............................................................ 46,473.33

Miscellaneous ..................................................................... 3,313.25

TOTAL RECEIPTS ................................................................ $62,234.12

DISBURSEMENTS

Office Salaries ...................................................................... $30,591.19

Printing and Mimeographing ........................................ 2,084.76

Stationery and Office Supplies .......................................... 922.46

Postage ................................................................................... 1,470.55

Telephone and Telegram ................................................... 3,046.00

Postage ................................................................................... 1,470.95

Light, Water and Towel Supply ........................................... 453.93

Insurance ............................................................................. 634.68

Miscellaneous Expenses ..................................................... 1,710.45

Bank Charges ........................................................................ 27.79

Subscriptions and Periodicals ............................................ 37.04

Auditing Fees ........................................................................ 400.00

Arbitration Fees ..................................................................... 277.50

Legal Fees ............................................................................. 2,850.00

Disbursements — Legal ...................................................... 112.33

Checking Performances ..................................................... 119.50

Meeting Expenses ............................................................. 862.94

Traveling Expenses ........................................................... 1,177.13

Delegates Expenses ........................................................... 157.31

Chicago Office Expenses .................................................. 663.50

Los Angeles Office Expenses ............................................. 2,429.44

San Francisco Office Expenses ......................................... 1,096.27

Per Capita Tax to 4A's ......................................................... 1,409.89

Audition Expenses ............................................................ 88.95

Agazine Expenses ............................................................. 1,566.56

N. Y. State Unemployment Insurance .................................. 272.47

Federal Old Age Benefit Tax .............................................. 210.32

TOTAL DISBURSEMENTS ........................................................................ $57,373.01

EXCESS OF RECEIPTS OVER DISBURSEMENTS ............................................. $ 4,861.11

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

Budget

for the 12 Month Period

October 1, 1949 — September 30, 1950

ANTICIPATED RECEIPTS

Initiation Fees ................................................................. $12,000.00

Dues:
- Active Soloists .......................................................... $21,000.00
- Active Choristers ....................................................... 9,000.00
- Active Dancers ............................................................ 5,500.00
- Associate Soloists ....................................................... 7,000.00
- Associate Choristers ................................................... 3,000.00
- Associate Dancers ....................................................... 2,000.00

Working Permits ............................................................ 47,500.00

Miscellaneous ..................................................................... 3,500.00

TOTAL ANTICIPATED RECEIPTS ....................................................................... $63,050.00

Be On Guard

Against Cancer

Cancer is the second highest cause of death and is exceeded only by heart disease. Last year, about 195,500 persons in the United States died of cancer and in New York City alone, cancer killed 15,161. Fortunately, with our present knowledge, many of those who would otherwise die, can be saved if they obtain early and adequate medical treatment.

Medical examinations at regular intervals offer one of the soundest forms of protection against cancer. Another important safeguard is to know the more common warning signals which may mean cancer. These are:

- Any sore that does not heal — particularly about the tongue, mouth or lips
- A painless lump or thickening, especially in the breast, lip or tongue
- Discharge from the nipple or abnormal bleeding from any natural body opening
- Progressive change in the color or size of a mole, wart or birthmark
- Persistent indigestion
- Persistent hoarseness, unexplained cough, or difficulty in swallowing
- Any change in the normal bowel habits

These signals are not always signs or symptoms of cancer, but are evidence of some abnormal condition which demands immediate medical attention.

Cancer education is one of the major activities of the New York City Cancer Committee. For over two decades the Committee has conducted a free program of education, presenting the accepted facts about cancer to church, civic, labor and welfare groups. Since 1946, all major labor organizations have participated in this educational work which has been welcomed and endorsed by leaders of the AFL, CIO and Independent unions of Manhattan and the Bronx. In 1946 alone, 346 local affiliates of 67 different unions used some or all of the Committee’s educational services.

Cancer control needs the cooperation and support of every intelligent person. The facts about the disease are being made available by all of the branches of the American Cancer Society. Those living in Manhattan and the Bronx can secure free cancer information and literature from the New York City Cancer Committee at 1114 First Avenue — TEMpleton 8-6100.
ANTICIPATED DISBURSEMENTS

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
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</thead>
<tbody>
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<td>Office Salaries</td>
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<tr>
<td>Stationery and Office Supplies</td>
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<tr>
<td>Rent</td>
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<td>Telephone and Telegraph</td>
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<tr>
<td>Postage</td>
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<tr>
<td>Light, Water and Towel Supply</td>
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<td>Bank Charges</td>
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<td>Legal Fees</td>
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<td>Disbursements — Legal</td>
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<td>Agmazine Expenses</td>
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<td>Meeting Expenses</td>
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<td>Audition Expenses</td>
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<td>Traveling Expenses</td>
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<td>Delegates Expenses</td>
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<td>Chicago Office Expenses</td>
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<td>Los Angeles Office Expenses</td>
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<td>Philadelphia Office Expenses</td>
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<td>San Francisco Office Expenses</td>
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<td>Per Capita Tax to 4A’s</td>
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<tr>
<td>N. Y. State Unemployment Insurance</td>
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<tr>
<td>Federal Old Age Benefit Tax</td>
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<td>Repayment of Loan — Screen Actors Guild</td>
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<tr>
<td>Convention Fund</td>
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TOTAL ANTICIPATED DISBURSEMENTS $64,125.00

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

Statement of Assets and Liabilities
As of September 30, 1950

ASSETS

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>Cash in Bank and On Hand:</td>
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<tr>
<td>Manufacturers Trust Co., N. Y., Reg. a/c</td>
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<tr>
<td>Security 1st National Bank of Los Angeles</td>
<td>1,760.74</td>
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<td>Cash on Hand — New York Office</td>
<td>100.00</td>
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<tr>
<td>Rent Deposit — N. Y. Office</td>
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<tr>
<td>Sundry Receivables</td>
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<tr>
<td>Furniture and Fixtures (Nominal Value)</td>
<td>1.00</td>
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<tr>
<td>Security Funds and Bonds:</td>
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<tr>
<td>Manufacturers Trust Co., N. Y.</td>
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<tr>
<td>Dish Adjustment a/c — per contra</td>
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<tr>
<td>Bankers Trust Co., N. Y.</td>
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<tr>
<td>Security Deposit a/c — per contra</td>
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<tr>
<td>Custodian a/c — per contra</td>
<td>15,000.00</td>
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TOTAL ASSETS $70,646.51

LIABILITIES

<table>
<thead>
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<tr>
<td>Notes Payable — Screen Actors Guild</td>
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<td>Taxes Payable</td>
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<td>Transfers — In transit:</td>
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<td>J. A. Doolittle — Traviata</td>
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<td>Verdi Opera Co.</td>
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<td>Claim Adjustment Payable — per contra</td>
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<tr>
<td>Security Deposits Payable — per contra</td>
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TOTAL LIABILITIES $47,891.36

EXCESS OF ASSETS OVER LIABILITIES $22,755.15

An Open Letter
To AGMA
from The Mary MacArthur Memorial Fund for the National Foundation for Infantile Paralysis:

As fellow members of the theatrical profession I believe you will want a report of a Committee meeting of the Mary MacArthur Memorial Fund held yesterday, February 6, 1950 at ANTA Board Room.

There were at the meeting some 25 members of our Committee of 90. Among those present were some of the most famous producers, actors, concert artists and directors.

Miss Elaine Whitelaw, of the National Foundation for Infantile Paralysis, outlined plans for establishing Respirator Research Centers which will be a living memorial to Mary MacArthur. Methods of improving the care and treatment of polio respirator patients will be studied at the Centers so that cases such as Mary’s will obtain every possible chance to survive and recover. The project will be financed by the Memorial Fund from contributions of the entertainment world. It is estimated it will cost $250,000 to operate the Centers.

At the meeting it was announced that over $40,000 and already been raised. Among the contributions is one for $10,000, one for $5,000, as well as several of $1,000. Many were more modest gifts ranging from $10.00 upwards. Gifts were made by Committee members, some of whom gave a second time in view of the specific project being set up in Mary’s name.

We are appealing to the members of AGMA to make contributions to the Mary MacArthur Memorial Fund. As was stated at our Committee meeting, this project is “our own.” We are all deeply interested in doing our part to provide medical care and hospital treatment to polio victims, and to find a preventive or cure of infantile paralysis.

I know the Mary MacArthur Memorial Fund can look to AGMA to cooperate with it. Contributions in whatever amount, modest or large, will be deeply appreciated. Checks should be made payable and sent to the Mary MacArthur Memorial Fund, 654 Madison Avenue, New York 21, New York.

Sincerely yours,

Gilbert Miller, Chairman
Keep This Date Open!

SUNDAY, FEBRUARY 26, 1950, 2 P. M.

NEW YORK AREA
MEMBERSHIP MEETING

Hear Reports On

1. Organization of the concert field;
2. Federal assistance to the musical arts;
3. Election of members to the N.Y. Area Nominating Committee;
4. Report on negotiations;
5. AGMA benefit concert.

SUNDAY, FEBRUARY 26, 1950, 2 P. M.
Hotel Capitol
8th Avenue and 51st Street
Walnut Room

Please Be Prompt!

AGMA Relief Fund

We have been advised that many of the AGMA members are not aware of the AGMA Relief Fund. Such a fund exists from which AGMA members may borrow money when faced with a sudden personal emergency.

A Committee representing all branches of the AGMA membership passes upon each of these requests as they are submitted, in writing, to this office.

Accentuate
THE POSITIVE—

1. If you are inactive in your field, ask for an Honorable Withdrawal in writing, and this will stop dues accumulation.
2. If you have a change of address or phone number advise the office immediately. We want union information to reach you promptly.
3. You must file a claim against a producer within two weeks of date of violation, otherwise AGMA may refuse to process it.
4. Be present at every union membership meeting in your area, and let your views be heard. That is the process toward progress.
5. Keep your dues up to date.
6. Contact the office as to the standing of the producer before signing a contract.
7. Sign your contracts promptly so they can be processed through the office.

Eliminate
THE NEGATIVE!

1. Never be late for a performance or a rehearsal.
2. Don’t delay signing contracts with producers.
3. Never accept a contract with a producer until you have first contacted the office as to their status with AGMA.
4. Never fail to give the best of your services to whatever job you are hired for. It will reflect on you and the best interests of AGMA.

AMERICAN GUILD OF MUSICAL ARTISTS
276 West 43rd Street
New York 19, N. Y.
RETURN POSTAGE GUARANTEED