

# AGMAZINE

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## AGMA'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 AGMA.

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 Paur 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 oppor-

tunities 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 Dolinoff (ballet)  
Eloi Grimard (chorister)

*(Continued next page)*

*(Continued from page 2)*

Winifred Heidt (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, none 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!**



*Betty P. Schmidt*

## 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 Enesmble  
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, January 8, 1950 at 2:00 P.M.

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

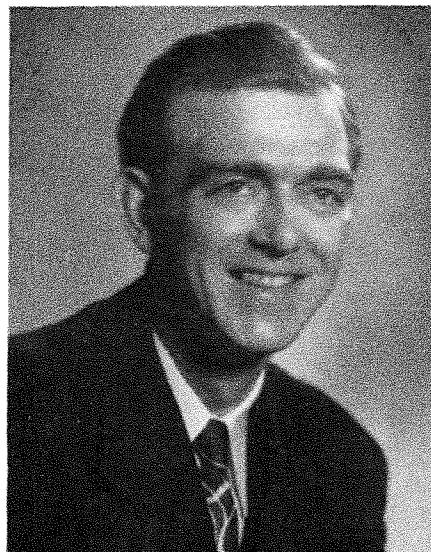
problems faced by their union and their comments and advice furnish working plans for the improvement of working conditions and future AGMA policy.

## 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 Ruess (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 reevaluating 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.  
439 Sixth Ave., N. Y. C.  
Wilson A. Williams
2. Alkahest Celebrity Bureau  
1221 Mortgage Guarantee Bldg.  
Atlanta, Georgia  
S. Russell Bridges
3. Belmont Opera Guild  
(Belmont Community Society)  
183 St. & Arthur Ave.
4. Boston Grand Opera Co.  
160 West 73 St., N. Y. C.  
Stanford Erwin
5. Manhattan Opera Guild  
1545 Broadway, N. Y. C.  
Benjamin F. Kutter
6. Mascagni Opera Guild  
259 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.  
389 Selye Terrace  
Rochester, New York  
Vincent Faga  
Sylvestre Zaccaria
11. Washington Grand Opera Assn.  
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 Created

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 Kostroff, Leopold 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 life of the area having identified himself as an active participant in musical life in the community and as a featured writer for various musical publications. He founded the Opera Guild of Southern 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



Cedric Hart

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, Audrey  
 Alnutt, Richard  
 Aman, Sara  
 Andreassi, Maria  
 Ashbridge, Bryan  
 Ashton, Frederick  
 Avery, Lawrence  
 Barbato, Elisabetta  
 Barallabre, Ray  
 Balestrieri, Anthony J.  
 Bardin, Shirley Sura  
 Beal, Gerald E.  
 Beal, Wilfred R.  
 Bennion, Barbara  
 Bibikova, Nina  
 Binder, Alois  
 Bocher, Barbara  
 Bomar, Ann  
 Borissow, Kyril  
 Bosco, Edward  
 Boulton, Michael  
 Brae, June  
 Brett, Barbara  
 Brown, Doris  
 Bryant, Muriel  
 Bullock, Lemuel  
 Burdick, William  
 Castelpietra, Paolo  
 Cecil, Winifred  
 Chatfield, Philip  
 Claus, Jack  
 Clayden, Pauline  
 Cosenza, Arthur G.  
 Cranko, John  
 Crowell, Ann  
 Cummings, Lucile  
 Currier, Ruth  
 Dale, Margaret  
 d'Amboise, Jacques  
 David, Eleanor  
 deKova, Sterling  
 De Santis, Vittorio  
 Dick, Sylvia Dorothy  
 Dill, Clive Lyon Jr.  
 Dobbs, Mattiwilda  
 Donati, Rudolph  
 Driver, Donn  
 du Boulay, Christine  
 Duggan, Leon  
 Dumas, Levan  
 Dunning, Paula  
 Edwards, Leslie  
 Ellis, Richard  
 Elvin, Violetta  
 Evans, Bernice  
 Farrell, Richard  
 Field, John  
 Fleming, Marilyn  
 Francis, Joan  
 Friedman, Madge  
 Gallo, John  
 Garcia, Chuy  
 Gari, Madeleine  
 Gastoni, Lina  
 Gennaro, Peter  
 Gibbons, Jean  
 Gieves, Anne

Glover, Helen  
 Goff, Eleanor  
 Goodman, Estelle  
 Graffman, Gary  
 Grant, Alexander  
 Graudan, Joanna  
 Graudan, Nikolai  
 Gray, Jim  
 Gregory, Jill  
 Greiner, Willard A.  
 Grey, Beryl  
 Gundersen, Signe  
 Gutierrez, Aurora  
 Gutman, Charlotte M.  
 Hall, Stanley  
 Hamby, Greta  
 Hamilton, Gordon  
 Hamilton, Henry H. Jr.  
 Hammock, Lionel  
 Hammond, Joan H.  
 Hart, John  
 Heaton, Anne  
 Heller, Bonnie (Blum)  
 Helpmann, Robert  
 Houhard, Gabriel  
 Hoving, Lucas  
 Howard, Alan  
 Howards, Muriel Bebe  
 Hurd, Leona  
 Ide, Letitia  
 Jackson, Rowena  
 James, Earl  
 Jeanmaire, Renee  
 Joffrey, Robert  
 Jones, Alonzo Boraz  
 Jones, Betty  
 Jongeyans, George  
 Keane, Fiorella  
 Keaton, Beverly  
 Kemp, Silvia  
 Kennedy, Elisabeth  
 Kerin, Lucille  
 King, Evelyn  
 Kirschberg, Arnold  
 Kortdaze, Richard E.  
 Kubler, Ursula  
 Kupfer, David  
 Lamb, Marguerite Anne  
 Landia, Basel  
 Larson, Gerd  
 La Torre, Philip  
 La Torre, Victoria  
 La Torre, Vittorio  
 Lawford, Peggy  
 Lefebure, Mireille  
 Legerton, Henry  
 Leroux, Willard  
 Lewis, Boyd  
 Liashenko, Ludmila  
 Lindsay, Rosemary  
 Linn, Ralph  
 Lloyds, Margaret  
 Lohmeier, Frank  
 Lombardi, Anthony  
 Lott, Josephine  
 Loucheim, Marie Louise  
 Lynn, Gillian

Mac Millan, Kenneth  
 Mandjian, Gregor  
 Manning, Steven  
 Marchand, Collette  
 Mariemma  
 Markow, Emil  
 May, Pamela  
 Mazzoleni, Anna  
 Melville, Kenneth  
 Mendelson, Sonia  
 Moonan, William J.  
 Mosarra, Francesca  
 Mossford, Lorna  
 Navarre, Avril  
 Nagley, Janice  
 Negus, Anne  
 Nelson, Myron  
 Nelson, Sheila  
 Nerina, Nadia  
 Newman, Bernard  
 Nye, Palma  
 Olrich, April  
 Orlowski, Evelyn  
 Paul, Moira  
 Pennario, Leonard  
 Perrault, Serve  
 Peters, Arthur L.  
 Petit, Roland  
 Pichardo, Luis  
 Plucis, Harjis  
 Popper, Lila  
 Powell, Roy  
 Pratt, Charles  
 Primm, John  
 Rassine, 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  
 Sear, Margaret  
 Sharretts, Richard W.  
 Shaw, Brian  
 Shearer, Moira  
 Skriba, Marianne  
 Slick, Daniel  
 Smith, Burl Dean  
 Smith, Carol  
 Smith, Milton  
 Smolko, John Alfred  
 Snyder, Rosine  
 Somes, Michael  
 Staples, Gordon, J.  
 Stephens, Joyce  
 Stern, Selma  
 Stuart, Douglas  
 Stokes, Jean  
 Talbot, Harriet  
 Taylor, Valerie  
 Testa, Teresa  
 Thomas, Frederick  
 Thornbury, Destal  
 Thronson, Dorothy  
 Tobin, Gene  
 Treigle, Norman  
 Trump, Peter  
 Turach, Stephanie  
 Turcano, Lucia  
 Turner, Harold  
 Tygett, Lloyd Bernard  
 Urhausen, Roy  
 Valaire, Rosemary  
 Veissi, Jascha  
 Vernon, Gilbert  
 Villa, Joaquin  
 Von Hoven, Earl



**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  
 Rios, Mauricio  
 Roberts, Hal  
 Roberts, Mary Lee  
 Rodrigues, Alfred  
 Ross, Bertram

Williams, Hamilton  
 Wilkowske, Evangeline  
 Walker, Wendy  
 Walker, Belinda  
 Wunder, William  
 Wurtz, Elsa Maria  
 Yanus, Judith  
 Zaymes, Dorothea  
 Zimmerman, Jill Ann  
 White, Norma S.

## This Resolution Created TVA

*Passed Nov. 16, 1949, by The International Board of the 4A'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 of jurisdiction

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."

## 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  
Bolling, Gem  
Boynton, Wesley  
Bradley, Wilbert  
Canto, Humberto  
Castagna, Maru  
Chase, Nancy  
Collins, John G.  
Conte, Anna  
Darnell, Vassie B.  
Davedova, Mara  
Eglevsky, Andre  
Elliott, Fred  
Ellis, Lucille  
Essin, Sonia  
Gafni, Miklos  
Garcia, Asuncion  
Gerard, Jacques  
Gilbert, Shirley  
Girt, John J.  
Gola, Gina  
Golliffe, Peter  
Gruyich, Joseph J.  
Harmantas, Lucy  
Harper, Dolores B.  
Hawkins, Jesse W.  
Hill, Orrin Jenkins  
Hofer, Beale  
Hornung, Sally  
Hubbard, Clara  
Jackson, Richardena  
James, Curtiss T.  
James, Marguerite  
Jdanova, Barbara  
Johnson, Douglas  
Johnson, William  
Johnston, Bob  
Kantor, Herman  
Kennedy, Angela  
Kiepura, Jan  
King, Rosalie  
Kitt, Eartha  
Knowles, Paul R.  
Kurtz, John, Jr.  
Kurtz, John Mrs.  
Marchant, Claude  
Marrero, Agapito  
Martinez, Enrique  
McCarthy, Arthur E.  
McCormick, Brooks  
McDavid, Dorothy R.  
McKenzie, Louis S.  
McWilliams, Dorothy D.  
Porcasi, Mrs. Nellie  
Michiko, Miss  
Milano, Lenore (Pulso)  
Miller, William H.

Muller, Emily  
Murai, Ilona  
Nicolaeff, Peter  
O'Donnell, May  
Ortiz, Francisco X.  
Paggi, Tina  
Palmer, Jeanne  
Palmer, Rose  
Pease, Lillie  
Portnoy, Lenore  
Pravadelli, Alfonso  
Premice, Josephine  
Queenan, Charles  
Ralf, Torsten  
Reich, George  
Reiff, John Douglas  
Riso, Frank E.  
Rivel, Almina  
Recca, Louis  
Romaniuk, Nicholas I.  
Saunders, W. Vernon  
Sarazen, William R.  
Schluster, Erna  
Silva, Roberto  
Smith, Arthur V. S.  
Smith, Mae  
Smith, Mary H.  
Storm, Peggy Ann  
Strozier, Othella T.  
Thomas, Mildred  
Trevisan, Vittorio  
Turner, Fannie  
Vertzelious, Michel  
Viehmann, Dorothy E.  
Watson, Peggy  
Wheelaham, Edmund  
Williams, Elizabeth  
York, Carol  
Young, Alex

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

## Meet The AGMA Staff



Rear row, left to right: **Bernard W. Zeubert**, **Mildred Grant**, **Beatrice Calev**, **Howard M. Laramy**. 2nd row: **Kay Yeargans**, **Marie Siegel**. Seated: **Hyman R. Faine**.

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

**Hyman 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. Zuebert'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.

### 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 herewith 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 .....	1,524.30
	46,473.33
Working Permits .....	3,313.25
Miscellaneous .....	146.80

**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 Telegraph .....	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 .....	88.05
Agmazine 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
	47,500.00
Working Permits .....	3,500.00
Miscellaneous .....	50.00

**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 1948 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

Office Salaries .....	\$35,000.00
Printing and Mimeographing .....	2,000.00
Stationery and Office Supplies .....	1,000.00
Rent .....	2,700.00
Telephone and Telegraph .....	2,800.00
Postage .....	1,500.00
Light, Water and Towel Supply .....	450.00
Insurance .....	100.00
Miscellaneous Expenses .....	900.00
Bank Charges .....	25.00
Dues and Subscriptions .....	50.00
Auditing Fees .....	400.00
Legal Fees .....	2,700.00
Disbursements — Legal .....	150.00
Arbitration Fees .....	250.00
Agmazine Expenses .....	1,250.00
Checking Performances .....	200.00
Meeting Expenses .....	750.00
Audition Expenses .....	100.00
Traveling Expenses .....	200.00
Delegates Expenses .....	200.00
Chicago Office Expenses .....	650.00
Los Angeles Office Expenses .....	4,350.00
Philadelphia Office Expenses .....	400.00
San Francisco Office Expenses .....	1,100.00
Per Capita Tax to 4A's .....	1,000.00
N. Y. State Unemployment Insurance .....	400.00
Federal Old Age Benefit Tax .....	300.00
Repayment of Loan — Screen Actors Guild .....	1,200.00
Convention Fund .....	3,500.00

**TOTAL ANTICIPATED DISBURSEMENTS** **\$64,125.00**

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

*Statement of Assets and Liabilities  
As of September 30, 1950*

ASSETS

*Cash in Bank and On Hand:*

Manufacturers Trust Co. N. Y. Reg. a/c .....	\$26,584.98
Security 1st National Bank of Los Angeles .....	1,760.74
Cash on Hand — New York Office .....	100.00
(m)	
Rent Deposit — N. Y. Office .....	450.00
Sundry Receivables .....	705.80
Furniture and Fixtures (Nominal Value) .....	1.00
Security Funds and Bonds:	
Manufacturers Trust Co., N. Y.	
Claim Adjustment a/c — per contra .....	1,608.99
Bankers Trust Co., N. Y.	
Security Deposit a/c — per contra .....	24,435.00
Custodian a/c — per contra .....	15,000.00
	39,435.00

**TOTAL ASSETS** **\$70,646.51**

LIABILITIES

Notes Payable — Screen Actors Guild .....	\$ 5,000.00
Taxes Payable .....	152.37
Transfers — In transit:	
J. A. Doolittle — Traviata .....	\$ 900.00
Verdi Opera Co. .....	795.00
	1,695.00
Claim Adjustment Payable — per contra .....	1,608.99
Security Deposits Payable — per contra .....	39,435.00

**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.

### **AMERICAN GUILD OF MUSICAL ARTISTS**

**276 West 43rd Street  
New York 18, N. Y.**

**RETURN POSTAGE GUARANTEED**

**264**

### **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.

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