

AGMAZINE

Vol. II, No. 3

PUBLISHED BI-MONTHLY BY AMERICAN GUILD OF MUSICAL ARTISTS, Inc., A. F. of L.

June, 1948

OFFICERS

LAWRENCE TIBBETT
President

CONRAD THIBAUT
1st Vice-President

JAMES PEASE
2nd Vice-President

ASTRID VARNEY
3rd Vice-President

LEOPOLD SACHSE
4th Vice-President

JASCHA HEIFETZ
5th Vice-President

ELIZABETH HOEPEL
Recording Secretary

FREDERICK JAGEL
Treasurer

HYMAN R. FAINE
Executive Secretary

BELMONT KINDLER
Assistant to Executive Secretary

BERNARD W. ZUEBERT
Financial Secretary

JAFFE & JAFFE
Counsel



OFFICES

New York 18
276 West 43rd Street
Telephone: LOngacre 5-7508, 9, 10

Los Angeles
I. B. KORNBUM
6331 Hollywood Boulevard
Telephone: Hillside 5121

San Francisco
THEODORE HALE
216 Pine Street
Telephone: Sutter 0855

Philadelphia
G. GILBERT MASON
207 Walnut Place
Telephone: Lombard 1187

Chicago 1
BEN MEYERS
188 W. Randolph Street
Telephone: State 0585

BELMONT KINDLER
Editor

AGMA Speaks To Producers

Producers, like most human beings, undoubtedly have their individual problems. We hope these problems will not become aggravated if we venture to discuss with some of them the sentiments of a substantial portion of our membership.

Artists Must Eat

In their treatment of artists, a good deal remains to be desired. The illusion still persists that given an opportunity to sing, dance or offer a recital, an artist desires little else. If one develops the unfortunate habit of eating three meals daily, and satisfying the landlord fairly regularly, he might well be accused of harbouring the 'improper attitude' toward his art. Years ago, aspiring young artists were told that in order to succeed, they should suffer, that deprivation produced will power and ambition. But even in 1948, the mere mention of the word 'money' is considered vulgar, and artists are sometimes told to be more concerned with 'art'. Will producers, we wonder, put themselves to the same test?

AGMA members, we are happy to report, are becoming increasingly concerned with important questions such as increased employment, the inclusion of social security provisions into contracts, pension funds, etc. Producers, with one

or two exceptions, fail to recognize that such problems exist, and represent a mutual challenge.

It would also benefit some producers if in their relationship with AGMA, they manifested a more enlightened attitude, and omitted from their repertoire concepts which are outdated by modern standards of labor relations. Any effort to frustrate AGMA will meet failure, because a union in which the democratic process is kept alive and functioning remains immune to attack. The expectation, for example, that concessions might be extracted from AGMA through the benefit of certain ill-fated legislation has failed to materialize, and represented a tendency bereft of advantage to all concerned.

Concern for Culture

Further, though AGMA's primary obligation is toward its membership, we also confess a concern for the expansion of American culture.

If, at any time, producers wish to discuss matters of mutual concern in a friendly and cooperative atmosphere, they will find AGMA willing and anxious to join hands in finding an answer to the solution of our common problems.

The Job Outlook

We list below for the benefit of AGMA members those companies which according to our present knowledge, plan to offer performances on a weekly basis during the coming season.

If you wish you may communicate with the company in which you are interested. It should be noted, however, that unless indicated, a Basic Agreement has not yet been signed with the producer.

We will send members notices of auditions as soon as the necessary information is received at the AGMA office.

- 1.) Metropolitan Opera Ass'n., Inc.
40th Street and Broadway
New York, N.Y.

Artistic Director: Edward P. Johnson

Company plans about eighteen weeks in New York beginning probably in November, followed by a road tour; basic agreement being negotiated.

- 2.) National Grand Opera Co.

1005 Carnegie Hall
New York, N.Y.

Producer: George D'Andria
Company plans two week engagement in Caracas, Venezuela in August, 1948; basic agreement has been signed.

- 3.) N.Y. City Center of Music and Drama, Inc.

130 West 56th Street
New York, N.Y.

Artistic Director: Laszlo Halasz
Company plans about ten weeks in Fall beginning in September, and five weeks in Spring; basic agreement being negotiated.

- 4.) New Manhattan Opera Ass'n., Inc.
545 Fifth Ave.

New York, N.Y.

Producer: Norman Schur
Company plans tour of "La Tramata," length as yet indeterminate; basic agreement has been signed.

- 5.) San Carlo Opera Co.

1697 Broadway
New York, N.Y.

Producer:

Fortune Gallo

Producer: Fortune Gallo

Company plans tour, length as yet indeterminate, beginning probably in October; basic agreement being negotiated.

- 6.) San Francisco Opera Ass'n.

War Memorial House
San Francisco, California

Artistic Director: Gaetano Merolla
Company plans approximately seven week Fall season beginning

Members Vote on New Constitution

AGMA's new Constitution, which was adopted by delegates at the Annual Convention held last January, has been sent to the membership for a referendum vote.

You have until June 30th to return your vote to the AGMA office, after which tellers appointed by the Board of Governors will tabulate the ballots. Results of the balloting will be printed in the September AGMAZINE.

Meanwhile, you will find below some provisions of the new Constitution as adopted by the Convention delegates and proposed to the membership.

Article III: Classifications

Section 1: The heretofore employed "Junior" classification for soloists has been abolished, as has the term "Associate" insofar as it referred to citizenship qualifications. Associate members may now acquire an Active status within a one year period, provided of course, that they have appeared in 25 performances. Chorus and Ballet members may secure an Active classification, the purpose of which is elaborated upon in Section 3 of this article.

Section 3: Voting. An obvious weakness of the old Constitution has been corrected in that Chorus and Ballet members are now accorded the right of voting provided that they have passed the requisite mentioned in Section 1.

Article V: Government

Section 2: Number of Board. The Board of Governors will be enlarged from its present 27 members to afford democratic representation to all localities and categories of AGMA membership.

Section 3: Board Rules. The enlarged Board will result in more frequently securing a quorum of 7 for Board meetings, thus affording the opportunity to expedite more efficiently matters affecting the membership. Board members in San Francisco or New Orleans, for example, since they probably could not be present at Board meetings, will be able to act by proxy.

Section 8: Voting. AGMA officers may now include out of town Active

members who shall have been nominated according to the procedure outlined in the new Constitution.

Section 11: Nominations. The basis upon which the Board of Governors will be enlarged is described. The division of AGMA membership into geographic areas, and the eligibility of a nominee in a specific area based upon a minimum number of 25 in his professional category assures that each locality will have a sufficient voice in AGMA's affairs to guarantee proper representation. Further, the direct participation of all chapters in nominations and elections corrects a previous imperfection whereby out of town members felt that AGMA's problems should not be considered exclusively by New York members.

Article VIII: Convention

Section 1: Annual Meeting. An Annual Convention will supplant the Annual Meeting which took place heretofore. The Annual Meeting when lacking a quorum had to be postponed, members were thereby inconvenienced, and the union was saddled with additional expenses. The presenting of urgent matters to the membership was thus delayed, with no assurance of a quorum at the postponed Annual Meeting. A convention eliminates the problems mentioned above. In addition, all unions which have developed and matured now hold conventions, instead of Annual Meetings.

Section 4: The procedure for the nomination of delegates again provides for the AGMA membership being represented on a completely democratic basis. A minimum of two delegates from each professional category, for example, is assured at the convention.

Article IX: Meetings

Section 1: Although quarterly membership meetings have heretofore been held in New York City, it is an innovation in out of town areas. Membership problems will now be discussed in a planned and organized fashion, with each area acquiring the benefit of a certain degree of democratic self-rule.

about September 13th; basic agreement signed.

- 7.) Charles L. Wagner

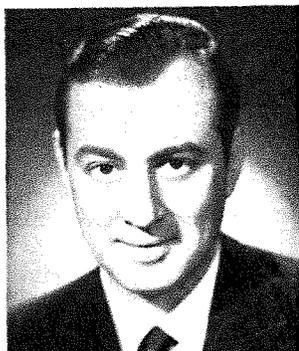
511 Fifth Avenue

New York, N.Y.

Producer: Charles L. Wagner

Company plans ten week Fall tour of "Romeo and Juliet" in English beginning in October and November, and ten week Spring tour of "Barber of Seville" in English; basic agreement being negotiated.

AGMA's New National Officers



CONRAD THIBAULT
1st Vice-President



JAMES PEASE
2nd Vice-President



ASTRID VARNAY
3rd Vice-President



LEOPOLD SACHSE
4th Vice-President

Four New Officers Selected By Board

Four new vacancies were filled among AGMA's officers by the Board of Governors at a recent meeting.

Conrad Thibault, formerly fourth vice-president, was appointed to the first vice-presidency to fill the post created by Norman Cordon's resignation.

James Pease, formerly a Board member, was selected to be second vice-president when Julius Huehn resigned.

Astrid Varnay, recently elected as a Board member, will replace Edward Harris as AGMA's third vice-president. Mr. Harris, who resigned, has been invited to join the Advisory Board.

Leopold Sachse, formerly a Board member, will occupy the fourth vice-presidency, the position heretofore held by Conrad Thibault.

AGMA Adopts Hamburg State Opera

We print below a letter to our members from Leopold Sachse, AGMA's new fourth vice-president:

"The German Union of Theatrical Artists (Deutsche Buehnengenossenschaft) in the British zone, Mr. Christophory, has asked Mr. Lauritz Melchior for addresses of organizations which would be able and willing to send material help to German artists. At Mr. Melchior's suggestion, the German Union communicated with Mr. Lawrence Tibbett, President of AGMA.

In a recent meeting, the Board of Governors of AGMA, upon a proposal by

Mr. Leopold Sachse, decided to grant in principle the request of the German artists, but in order to expedite action which would be taken, to concentrate all efforts on one theater, namely the Hamburg State-Opera, thereby establishing a close relationship between AGMA and the Hamburg State-Opera. AGMA can be certain that the forthcoming material help will be distributed in Hamburg in a democratic way. The German Union wrote: "We promise that no former Nazi shall receive anything from an American donation."

Members of the Committee to Aid the Hamburg State-Opera are:—Donald Dame, Elizabeth Hoeppel, Frederick Jagel, Maurice Kostroff, Georgia Standing, Conrad Thibault, and Lawrence Tibbett.

"Thank you."

Committee Chairman
LEOPOLD SACHSE

Six New Board Members Appointed

The following Agma Members have been appointed by the Board of Governors to fill vacancies occurring on the Board:

Lucy Brown replaces Jascha Heifetz until Dec. 31st, 1949.

Frank Chapman occupies until Dec. 31st, 1950, the post vacated by Astrid Varnay.

Arthur Kent fills Leopold Sachse's position until Dec. 31st, 1949.

Marek Windheim takes the place of Mack Harrell until Dec. 31st, 1950.

Tilda Morse replaces Jerome Robbins until Dec. 31st, 1949.

Dino Yannapolous fills James Pease's vacancy until Dec. 31st, 1948.

Members In Benefits Will Receive Insurance

Artists who offer their talents at benefit performances will now receive both accident and death insurance on the basis of an agreement to be made by Alan Corelli, Executive Secretary of Theatre Authority, Inc., with individual producers.

What is Theatre Authority?

Theatre Authority is the entertainment clearance bureau for organizations which sponsor benefits, and has for many years protected artists whose talents might have been exploited by unscrupulous individuals.

The insurance plan, which every sponsor will be obligated to sign when receiving clearance, provides for 1) accident liability insurance of \$50.00 per week up to a maximum of 10 weeks depending on the artist's disability, and 2) payment of \$1,000.00 to the beneficiary in the event that an artist meets with death.

Transportation Covered

These payments will be made not only if the artist suffers an accident while in the theatre where he is performing, but also encompasses any liability the artist may experience in transportation to and from the performance.

We should like to remind AGMA members that the benefits mentioned above may be obtained only if the performance has secured the approval of Theater Authority, Inc., 545 Fifth Avenue, New York City. If you are in doubt as to whether the engagement has received proper clearance, AGMA will be glad to assist you.

MONEY AND MUSIC

On February 1st, there appeared comments in the New York Times by Olin Downes under the provocative heading "Money and Music." Since our members have from time to time expressed strong opinions on the subject, we are presenting to them excerpts from Mr. Downes' article. We hope that after reading it, you will let us know to what extent you agree or disagree with Mr. Downes' sentiments.

Financial Sponsors Needed

"The negotiations that customarily occur at this time of the year, regarding players' contracts for the next season are now in process. These negotiations turn upon the ever-present problem of union wage scales and the necessary financial provisions of the orchestra in meeting them. Everyone knows that orchestras and operatic institutions which give important repertory are not able to balance their budgets from the intake at the box office, even when there is a season of full houses. All the orchestras have sources of income upon which they rely aside from the sale of the seats for the concerts. Even so, unless a commercial sponsor for radio broadcasting of the concerts materializes, the orchestra can count upon annual deficits which vary according to circumstances.

Union Wages Important

"Into the reckoning come the corresponding rates that the unions make for the economic good of their members and the necessity for frequent readjustment of the wage scales as a consequence. The players in a symphony orchestra have special problems to meet. They cannot count upon a full year's engagement. The biggest item is, far and away, the wages of the players, who are musicians of special skill and who like everyone else have to secure a living for themselves and their families. Those who pay the deficits feel, not unnaturally, that they should get every possible accommodation where salaries are concerned from the musical union. The members of the union have also the right to a decent living in return for the special services which are the fruit of their talent and experience. And the economic state of the nation and the costs of living vary almost from month to month, if not from day to day.

No Politics Necessary

"There is, perhaps, the feeling that to grant subsidies from city or state governments would be to let political con-

siderations and appointments influence artistic standards to their detriment. However, three American cities, Baltimore, Indianapolis and San Francisco, do give a fraction of their tax receipts to their orchestras, in exchange for a given number of performances that the orchestras provide at special rates for the benefit of the citizens. Is not this a measure which could be applied elsewhere?

Encouraging Examples of Support

"A step in this direction has been taken in making the Metropolitan Opera House free of taxation. A gesture in the same general direction, which has had very fruitful results, was the one by which the City Center of Drama and Music functions rent-free. The performances of both opera and symphony given there, and the new audiences in the lower economic brackets to whom the prices of seats make these very interesting performances available, have more than justified the mild degree of civic support. This particular civic enterprise has also proved suggestive to other cities. It is so much in line with modern developments, that it does not seem that its spread over ever wider areas can be prevented. Sooner or later, one would say, and sooner rather than later, especially when boom days come to an end, we must move in this direction.

Cultural Progress Possible

"The number of private purses which can be opened for orchestras and opera houses will become less. The city can subsidize the orchestra as it does its art museums or other institutions which minister to the public need. And this can be done without in any way affecting—except for the better—the artistic qualifications of the organizations concerned. No city government would think, if it were at all intelligent, of attempting to control the methods or standards of the orchestras or other establishments involved in such an undertaking. Subsidy would be granted on the basis, perhaps, of a stated amount first raised by supporters of the orchestra, to which the city would contribute a stated amount from taxes. The great orchestras would function then as they do now, with, however, a firmer economic base to rest upon. It is time that American communities, cities, states gave serious thought to this principle, which can operate, in one form or another, for the great good of music."

AGMA Wins U. S. Opera Administration

After having attempted for a year and a half to arbitrate the matter, AGMA was recently granted a claim of over \$19,000 against the United States Opera Company by the American Arbitration Association.

This claim represented compensation due AGMA choristers on the basis of contracts entered into by Edward Bagarozzy on behalf of the United States Opera Company, and had its beginning in November, 1946, when Mr. Bagarozzy signed a Basic Agreement with AGMA.

No Security Deposit

Although the agreement stipulated that the company would place with AGMA a security deposit for two weeks of artists under contract, the deposit was not forthcoming. Consequently, rehearsals did not begin when called for in contracts, and when sufficient bond was subsequently deposited, the company as a result owed back pay to the choristers. When these obligations were not met, the chorus members were paid from the security deposit. This payment was not replenished, and when Mr. Bagarozzy continued rehearsals, and was unable to pay the choristers, AGMA members were directed to withdraw from the company.

Meanwhile, Mr. Ottavio Scotto, the U.S. Opera Company's Artistic Director, had brought to America a group of European artists. No AGMA contracts were filed, and, of course, AGMA did not receive any additional security deposit for them. The status of the AGMA choristers remained unchanged.

AGMA then learned that a week's performance of opera would be presented in Chicago, ostensibly with a company other than the United States Opera. It was obvious to AGMA that the "new" company represented old wine in new bottles, and the individuals financing it were unable to assume the five week contractual obligations of Mr. Bagarozzy.

In accordance with the provision of our Basic Agreement, AGMA repeatedly attempted to arbitrate the above claim, and patient but confident persistence brought a justified victory. The validity of the security deposit and AGMA artists' contract clauses in our Basic Agreement again was sustained.

After the Arbitration award, partial payment was made by AGMA to chorus members from a small security deposit remaining in our office, and AGMA will now resort to legal means to obtain the balance of the money due members.

Choreography for Television

This article contains interesting information for AGMA's dance members. It is reprinted from "Dance Magazine" with the permission of Miss Judy Dupuy, Director of "Radio Events, Inc." and of Mr. Neil Reynolds of the General Electric Company, Schenectady, N.Y.

Devotees of the dance seem to feel that the dance is ideal for television. Television does open up a new stage for the dance but the average routine for the ballet, night club or theater dance is too rapid and covers too large a performance area. However, video dance programs indicate that the dance, to be made good television, requires a new choreography arranged to conform with the rules and regulations of the video medium. Primarily, this means dances designed for close-space performance and restricted vertical movement, with calculated action planned for the camera. To televise the dance requires expert cameramen who can pan smoothly and continuously while on the air and at the same time keep the dancer always in focus.

Camera Coordination Necessary

This need for especially planned dance routines for television has been emphasized again and again. When a ball-room dance program was attempted, to show the graceful movement and rhythm of the dance, it was found that the fast whirls and dips were hard to follow on close-ups. Consequently, the producer had to resort to many long shots to hold the full figures of the dancers. As a result much of the dance nuances were lost.

Acrobatic Dancing Effective

About one-third of the dance programs offered over the Schenectady station were rated as good by viewers. Tap, ballet, square dances, jitterbugging and acrobatic dancing were particularly enjoyed. Acrobatic dancing can be televised effectively since the dancer's movements are usually spectacular and performed on the proverbial "dime."

Both lighting and stage sets are important factors in any television program but lighting is even more important for modeling, silhouetting and highlighting dancers. The problem of spotlighting dancers must be solved. Lightmen must be rehearsed and cued for every dance for good picture results to prevent light flares from getting into pictures when cameras are being panned rapidly to follow a dance. Lightmen must be on their toes to avoid this.

Specially Designed Choreography

Each program telecast has emphasized the need for a choreography especially designed for television. Basic television dance technique should conform to these factors:

The dance routine should be planned for camera performance in a confined space, limiting sweeping horizontal movement.

The choreography of the ballet, folk dance or chorus routine should be designed for close-group action and for camera close-up.

Vertical movement, such as tossing a partner into the air or jumping, cannot be covered adequately by the television camera without perfectly timed rehearsals and performers adhering to the routine established. What generally happens even in long shots is a momentary view of disembodied feet or torso until the dancer lands into the picture. This adds an unintentional grotesque note to a difficult and probably well-executed step. The director of the dance must consider this restriction in conforming the art of the dance to television.

Solo dancers are easier for the camera to follow even with modified night club or stage routines. When they are trained with special television routines they should be definitely video appealing.

Costuming is important. Costumes should lend grace and beauty to the dance and should accent the flavor of the music. Costuming a chorus requires particular attention. What may look pleasing on the studio floor may be turned into burlesque by the intimate television picture.

Dance programs must be rehearsed before the cameras. The cameramen should know the routine as well as the artists so that they can anticipate the dancers' movements.

Television and the dance present a mutual challenge. The television producer must evolve a camera technique to catch all the nuances of choreographic movement; the dance finds its challenge in the limited field of the television camera. What is certain to evolve is a new dance form, one that is intimate, personalized and acceptable to all members of the family—the viewing audience.

Television News

AGMA members will be encouraged to learn that proposals for a television contract have been presented to the major networks by the 4A's Television Committee, composed of representatives of Actors Equity, AFRA, AGMA, AGVA, Chorus Equity, and Screen Actors Guild.

These proposals were based upon material gathered over a considerable period of time from members who had performed in the television field. During the past year, when the 4A's Sub-Committee on Wages and Working Conditions met to formulate proposals to the networks, AGMA was represented by William Horne, Belmont Kindler, Kathryn Lee, and Beatrice Tompkins.

Resolution Protects Members

AGMA's Board of Governors, in order to protect AGMA members performing in television while a collective bargaining agreement is being negotiated, recently passed the following resolution:

"RESOLVED that effective May 1st, 1948, every contract, commitment or understanding between a member of the American Guild of Musical Artists and his employer, which relates to the performance of television services, shall contain the following provision verbatim:

"The obligations of the Artist under this contract, with respect to television, are subject and subordinate to the Artists' primary obligation to the American Guild of Musical Artists, and nothing in this contract shall ever be so construed as to interfere with the Artist's prior duty to abide by the American Guild of Musical Artists' orders, rules and regulations concerning any provision in this contract to the contrary. When the collective bargaining agreement governing the Artist's television services is entered into, this contract shall thereupon become subject to such collective bargaining agreement."

"Any member who signs a contract in violation of this rule shall be deemed guilty of conduct unbecoming a member and shall be subject to appropriate disciplinary action."

Carrying the ball during forthcoming 4A negotiations with the telecasters will be Hyman R. Faine, AGMA's National Executive Secretary.

Members wishing advice concerning a special problem should communicate with the AGMA office. Additional information will be furnished in the near future.

San Francisco Sets Example

In previous issues of AGMAZINE, we have asked members to send us an occasional article, firstly, to make the magazine to as great an extent as possible occasional article, and secondly, so that we might know what is happening in the AGMA chapters outside of New York.

Imagine our delight when we received the following letter from San Francisco. We think it represents a splendid accomplishment, and are therefore printing the letter in full.

"In the March issue of AGMAZINE there appeared two very interesting articles, one, a report of the first Annual Convention held in New York City, January 8, 9 and 10, and the other, a condensation of the report of the National Executive Secretary, Hyman R. Faine. Mr. Faine spoke at length about the convention, the changes in the constitution accomplished during the sessions, opera contracts, agreements, and the Taft-Hartley Law and its effect on our activities. Finally, he spoke strongly in favor of more increased activity on the part of the members in AGMA's affairs and, I quote, "Although requests have been made to the membership to write letters, articles, criticisms, suggestions, none have been forthcoming." With this fact in thought, we on the West Coast thought AGMAZINE readers would like to know what is being accomplished here, and are taking this opportunity to give you some of the highlights of our undertakings in Northern California.

Following the return of the San Francisco delegates from the Annual Convention, a full report was made to the membership. Election of officers for 1948 was held at the February meeting with the herein named committee approved by majority vote: Chairman, Benjamin Martin; Executive Committee, Max Lorenzini and Edwin Vannucci; Secretary, Eloise Farrell and Treasurer, Robin Nelson.

Since the nucleus of active membership is made up of the members of the San Francisco Opera Association chorus, regular monthly meetings were held the first Monday in each month commencing last December. With the inauguration of rehearsals for the coming 1948 season beginning March 8, our meetings were changed to the first Sunday of the month, but as pointed out in Mr. Faine's report, difficulties are being experienced in the lack of attendance. This is somewhat understandable inasmuch as the most active members are busily engaged five or six days a week in regular employment while rehearsing three nights a week.

Fortunately, our Committee is alert

to the benefit to be derived from these meetings and the necessity of maintaining them in order that it may function in an executive capacity when it comes to negotiations and contracts. It is diligently endeavoring to work out a solution whereby the members will all be reached with the minimum sacrifice of personal free time. During the off-season, November through February, it is the plan to hold short business meetings followed by a speaker or a brief program.

The San Francisco Chapter of AGMA has a three-fold purpose in view of its desire to further opportunities of young musicians in their various fields, to encourage the advancement of all musical enterprises in this geographic location, and to so establish itself that it will be capable of providing and supplying all the musical talent necessary for the presentation of first-class musical entertainment in Northern California.

With this view of stimulating interest in AGMA and its activities, the San Francisco Opera Chorus sponsored a social evening entitled "Song and Dance" at the California Club in San Francisco, April 9. A committee headed by Paul Schagen was appointed, and the result more than justified all their efforts. Over 400 people attended the dance and enjoyed the varied program prepared. Under the leadership of its chorus master, Kurt Herbert Adler, the San Francisco Opera Chorus presented the Anvil Chorus from Verdi's *Il Trovatore*, the opening of Act II from Paggiacci and the Cigarette Chorus from *Carmen*. Desire Ligeti, bass, Giovanna DiTano, soprano and Rudolph Picardi, pianist, contributed their services adding to the enjoyment of the guests. It is gratifying to report this first venture a financial as well as social success.

AMERICAN GUILD OF MUSICAL ARTISTS INC. SAN FRANCISCO CHAPTER

Publicity

Frederick D. Fraser"

Congratulations, San Francisco!

Chicago! Los Angeles! New Orleans! New York! Philadelphia! Are you blushing?

AGMA Members Disciplined

In recent months, instances have occurred where AGMA members have performed either with a producer who was on the AGMA Unfair List, or with a producer who had not signed a Basic Agreement with AGMA.

On three occasions, these violations were brought before the AGMA Board of Governors, and the AGMA members disciplined in accordance with the evidence presented at the hearings. The Board action taken in the case of the AGMA members mentioned below should act as a deterrent to those artists offered an engagement by a non-AGMA producer.

1) *Robert Falk*—Performed with the New York Civic Opera Co., William Reuteran, director. This company has been on the AGMA Unfair List since 1944. Fined \$50.00, and suspended for six months.

2) *Pasquale Fortunato*—Performed with the American National Grand Opera Co., said company not having signed a Basic Agreement with AGMA. Suspended until such time as his application for re-admission into AGMA is approved by the Board of Governors.

3) *Joseph Maimone*—Performed with the New York Civic Opera Co., William Reuteran director. Fined \$100.00, fine being suspended provided a similar violation does not occur. If it does, the fine will be reinvoled.

4A's Plan Unity Conference

Sister unions affiliated with the Associated Actors and Artistes of America will meet from June 21st to June 25th to explore the possibility of forming one entertainment union.

The desirability of such a merger is mutually shared by many artists and union officials, and we will keep members informed of news regarding this promising development.

FILE YOUR CLAIM PROMPTLY

This will remind members that claims for breach of contract must be filed with AGMA no later than two weeks after the date of such a breach.

If a claim is filed after the two week period, AGMA may be unable to be of any assistance.

1947-1948 Listing Of AGMA Companies

The following companies have signed Basic Agreements with AGMA for the 1947-48 season. Members are warned that they may not perform elsewhere unless that particular company has signed a Basic Agreement or secured a waiver from AGMA.

OPERA

Aframerican Opera Foundation
American Opera Co., Inc.
Associated Artists of Grand Opera
Atlantic Opera Co.
Bridgeport Opera Guild
C. Z. & L. Co. (Medium & Telephone)
Capitol Opera Co.
Central City Opera House Assn., Inc.
Chautauqua Institution
Chicago Artists Association, Inc.
Chicago Opera Co., Inc.
Cincinnati Summer Opera Assn., Inc.
Comm. for Orphans & Needy Aged of Italy
Community Opera Society of Scranton
Connecticut Opera Assn.
Hollywood Bowl Assn.
International Grand Opera Co.
International Opera Co.
International Royal Grand Opera Co.
Lemonade Opera
Manhattan Grand Opera Co.
Metropolitan Opera Assn., Inc.
N. Y. City Center of Music & Drama, Inc.
New York Grand Opera Co., Inc.
Nazzaro Opera Co.
National Grand Opera Co.
New England Opera Co.

New Jersey Grand Opera Co.
New Manhattan Opera Assn., Inc.
New Orleans Opera House Assn., Inc.
Opera for College, Inc.
Opera Guild of Miami
Opera Theatre, Inc.
Opera Tonight
Orchestral Association, Inc.
Permanent Committee to Help Italian Orphans
Pittsburgh Opera, Inc.
Popular Price Opera Co., Inc.
Recreation Promotion & Service, Inc.
Rhode Island Conservatory of Music
Rochester Grand Opera Co.
San Carlo Opera Co.
San Francisco Opera Association
Symphony Society of San Antonio
Trenton Opera Assn.
Verdi Grand Opera Co.
Victor Grand Opera Co.
Charles Wagner

BALLET

Ballet Intime
Ballet Russe de Monte Carlo
Ballet Society
Ballet Theatre, Inc.
Katherine Dunham's Bal Negre
Martha Graham Dance Co.
Markova-Dolin Co.
New Dance Group Studio, Inc.
San Francisco Civic Ballet Assn.
Slavenska Ballet Variante
Charles Weidman Co.

CONCERT

S. S. Calypso
Broadcast Music, Inc.

New Members In AGMA's Ranks

The artists listed below have recently joined AGMA. We welcome them into our ranks, and hope that after this preliminary introduction they will become active members. If we can help in this respect let us know.

Allen, Priscilla	Leavitt, Gerard
Altman, Rita	Leon, Sonia
Annaloro, Antonio	Lockway, Gertrude
Baroumis, Manuel	Logue, Betty Ann
Barrie, Barbara	Luman, N. Carl
Bernaducci, Daniel	Markovic, Paul M.
Bob, Thelma	Marlowe, Thomas
Braggiotti, Mario	Martel, Fernand
Breaux, Marc Charles	McGurl, Bernard J.
Brody, Joan	Morris, Robert
Buberniak, Danilo	Nadell, Estelle
Canario, Rosa	Natelson, June
Canto, Humberto	Natzka, Oscar
Carmichael, Phyllis	Nelson, Marcus J.
Carr, Nancy	O'Hara, Carole
Castello, John	Palomares, Jose A.
Cavalucci, Ralph	Panaieff, Michel
Colman, Rebe	Parker, Sherry
Conte, Anna	Parker, Virginia
Crumley, Kenneth	Patti, Irene Ann
Cunningham, Orman	Petrak, Rudolf
Curtis, James	Petrova, Vassilka
Damon, Cathryn	Piccini, Carmen
Di Genova, Edward	Rae, Mata
Di Stefani, Guiseppe	Rhodes, Michael
Duffy, Downer M.	Ross, Glynn
Dunkel, Nina	Sackett, Jewel
Dussom, M. (Somers)	Savona, Tina
Einstein, Doris E.	Shawn, Dorothy
Ferriari, Iris	Siegle, Laurence W.
Forgues, Marie Jose	Silvain, Graciela
Frankel, Emily	Slade, Renee
Frazier, Jane E.	Smith, Slater
Fredericks, Kay	Smolover, Raymond
Gardner, June	Speights, Dorothy
Genovart, Simon	Spiro, Robert
Golden, Mary Jean	Spottswood, Donald P.
Granda, Alessandro	Stewart, Harry
Greer, Norris	Stich, Teresa A.
Guiliani, Pino	Sundsten, Kaja
Gunter, Gertrude	Teakle, Spencer
Handwerker, Robert	Theard, Harry L., Jr.
Hart, Ted	Traver, Sharry
Hicks, Jimmy O.	Trehy, John J.
Hobson, Jane	Uppman, Theodor
Jackson, Brooks	Vanoff, Nicholas
Jones, Clifford Reis	Vazquez, Roland
Karlin, Rita	Vischer, Joanna
Kelley, Norman D.	Weakley, Peggy
Kelly, John	White, Andrew B.
Klemm, Elizabeth	White, Madelina Doris
Konzal, Jack Warren	Williams, Elizabeth
Lake, Suzanne	Yongue, Charles P.



"I told you to have that beard off"

Courtesy Musical America

ARE YOU MOVING?

It is important that you notify the AGMA office of a change of address.

Unless you do so, not only will you be unable to know what is going on at AGMA, but you may be deprived of a job should we find it necessary to communicate with you by mail.

AGMA's Unfair List

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

You are hereby warned to check with the Unfair List when offered an engagement.

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

Mascagni Opera Guild On Unfair List

After a thorough investigation of its various activities, AGMA's Board of Governors passed a resolution on March 30th placing the Mascagni Opera Guild and Josephine La Puma, directress, on the AGMA Unfair List.

It was shown at the Board hearings that while supposedly a 'school', the Mascagni Guild in reality represented a personal enterprise of Josephine La Puma. She consequently was asked to sign a Basic Agreement with AGMA, and upon refusing, was placed on our Unfair List.

AGMA members are warned not to appear in any performance given by the Mascagni Opera Guild, or of any group with which Josephine La Puma is associated. Violation of this ruling will result in disciplinary action.

William Spada On Unfair List

AGMA has written to William Spada on two separate occasions, requesting him to negotiate a Basic Agreement. Not having received a reply, the matter was brought to the attention of the Board of Governors, and on May 25th, Mr. Spada was placed upon the AGMA Unfair List.

AGMA members are warned that they may not appear in any production of William Spada's until he is removed from our Unfair List.

DECEASED

Max Chikoff, former AGMA Chorister, passed away in New York City recently.

AGMA extends its sympathies to his friends and relatives.

Suspended AGMA Members

The following artists were suspended by AGMA'S Board of Governors at a meeting held on March 3, 1948. We hope that circumstances will soon make it possible for them to be reinstated to membership.

Andronoff, Vsevolod
Barone, Etienne
Beriozoff, Nicholas
Burton, James E.
Campbell, Irving
Caselotti, Louise
Chatfield, Palmer
Cianfrini, Lorenzo
Clark, Katherine Leslie
Cronin, John A.
Davis, Amy B.
Geiskopf, Betty Jane
Goodwin, Charles
Graf, Walter
Janes, Howell
LaPorte, Cyril
Lassner, Oscar
Layden, Carole
Marlow, Linda
Mauger, Edward J.
Mayes, Marion Lucille
Moody, Ann
O'Brien, John Peter (Shaun)
Parker, Dorothy
Pope, Helen
Powell, Franklin B.
Ranck, John J.
Reid, Sydney
Rhodes, Diane (Goldstein)
Robbins, Jerry
Ruben, Jose
Schneiderman, Sigmund
Shafer, John
Simpson, Clark
Toumine, Sviatoslav
Ward, John
Waring, James Kahn
Westdahl, Susan

AMERICAN GUILD OF MUSICAL ARTISTS

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

RETURN POSTAGE GUARANTEED



264

Sec. 562 P. L. & R.

U. S. POSTAGE

PAID

Permit No. 6883

New York, N. Y.