

AGMAZINE

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THE IVORY TOWER - (gone but not forgotten)

It was fashionable, not so long ago, for musical artists to be concerned only with "music", "art" or self-expression. That such a preoccupation operated against the basic welfare of the artist would now probably be conceded. In the light of present social conditions and current legislation, we feel that AGMA members should further protect themselves against any emergency which might develop.

Union Member And Citizen

If, for example prices rise, many music lovers find that their salary will not permit them to buy tickets for a concert or opera. Because of decreased attendance, the opera company may discontinue its season, and this in turn, will reduce employment for AGMA members. The democratic trade unionist should develop an interest in the causes of high prices and inflation.

Perhaps, after having spent many years in the musical profession, you favor increased social security benefits, or feel that musical organizations should be partly or wholly supported by their city, state or federal governments. If so, you have begun to grapple with basic economic problems. Racial or religious prejudice certainly have no place in any of the arts. Besides penalizing an artist through no fault of his own, it may deprive the concert going public of hearing someone who is exceptionally gifted.

Union Solidarity Needed

We should display a healthy and intelligent interest in what goes on around us. Labor's "Big Three", the A.F. of L., C.I.O., and Railroad Brotherhoods, all participate to some extent in the affairs of our government. Why should AGMA members be any different?

We believe further, that considering the anti-labor sentiment that prevails throughout the nation, that AGMA artists should understand more clearly their relationship to the entire labor movement, particularly the other 4A unions. The mere fact that you are an artist will not secure you immunity if labor is subjected to more violent attacks in the period immediately ahead. Perhaps the Taft-Hartley straightjacket will inadvertently achieve a belated unity among the entertainment unions. At any rate, we repeat—AGMA is not an "association", nor a "fraternal organization" but a labor union, affiliated with eight million American brothers and sisters in the American Federation of Labor.

If we recognize our dual responsibility as alert citizens and active union members, we will then go a long way toward keeping AGMA not only firmly democratic, but also in establishing it as a forceful and potent factor in the trade union movement.

First Annual Convention Held

AGMA's First Annual Convention took place at the Hotel Lincoln in New York City on January 8th, 9th and 10th. Delegates attended from New York, Chicago, Los Angeles, San Francisco, Philadelphia and New Orleans, and after a grueling three day session, emerged with a document which places AGMA on a firm basis structurally, and in a position to further expand and develop.

On each of the three Convention days the delegates met from 9:30 A.M. to 12:30 P.M., 2:15 P.M. to 6 P.M., and 8:30 P.M. to 11 P.M. At some sessions, particularly in the evening, the discussion extended beyond the scheduled time. With Lawrence Tibbett presiding almost throughout the entire Convention, the delegates thoroughly discussed each Article of the Constitution, making suggestions which they felt would meet the needs of the membership.

IMPORTANT CHANGES

Annual Convention Supplants Meeting

An Annual Convention will be held, supplanting the customary Annual Meeting. The Annual Meeting was inadequate in many respects. *First*, in the event that a quorum was not present, it was postponed, with no assurance of a quorum the second time. *Second*, the Annual Meeting was limited in attendance almost exclusively to New York members, and those in out of town areas had no voice in determining the organizational structure of the union to which they belonged. *Third*, a Convention, planned in advance, can concern itself with problems confronting the union as a whole.

Membership Classified Into 8 Divisions

It is contemplated that there will be eight divisions of membership within AGMA: Active Solo Members, Associate Solo Members; Active Chorus Members, Associate Chorus Members; Active Dance Members; Associate Dance Members; Honorary Members, and Charter Members. An Associate Member will not be eligible for Active membership until he has appeared in twenty-five (25) performances and been an AGMA member for a period of not less than one (1) year.

Voting and Election Privileges

Each Active Member in good standing shall be entitled to vote, and shall be eligible for election to the Board or for election as an officer. This privilege

eliminates one of the weaknesses of the old Constitution, wherein chorus and ballet members were denied the vote in AGMA in spite of the fact that they paid dues, and remained in good standing.

Local Executive Committees

Local Executive Committees are to be established in each geographic area to consider problems which will arise from day to day. They will serve as administrative groups, and contribute to each geographic area a certain measure of self-rule. In turn, each area will be responsible to the National Board of Governors.

Nominations and Elections to Board

Nominations to the National Board of Governors shall be made by each geographic area on the basis of one (1) nominee for every twenty-five (25) Active Members residing in the area. Nominating committees will exist in each area, and will meet to offer nominations for Board vacancies. Additional nominations may be made in writing, signed by fifteen (15) members in good standing in the respective area.

Since the Annual Meeting has been superseded by an Annual Convention, it will no longer be possible to deposit a ballot in person in voting for Board members. Instead, an election by secret ballot will be conducted before December 31st of each year of Active Members in good standing. Those candidates receiving the highest number of votes in their area will be considered elected for a term of three (3) years.

There shall be at all times at least one active chorister, active dancer, active instrumentalist, active stage director, and active vocalist on the Board of Governors from each geographic area provided there are at least twenty-five (25) active members of that particular category within an area. However, if there are for example, fifteen (15) active dance members in Los Angeles, and the same number in San Francisco, both areas may pool their active dance membership in securing one member to the National Board.

These are but a few of the essential changes introduced into the new Constitution by your elected delegates. In the next issue of Agmazine, the entire Constitution will be submitted to the membership in the form of a referendum, and you will have an opportunity to vote for its adoption.

Seen and Heard At the Big Event

The cocktail party and buffet supper before the convention met with the unanimous approval of the delegates—sopranos, pianists, dancers, and choristers suspended the practise of art long enough to quench their thirst with the Hotel Lincoln's specially prepared manhattans and martinis—President Lawrence Tibbett presented Frank Chapman with a gift which bore the inscription "To Agma's five-star general, for service above and beyond duty; Christmas Party, 1947"—It was the first time that most of us had met our out-of-town members—we think they're terrific—if a delegate was wandering around with a puzzled look on his face, he was merely trying to distinguish as to who was Boston's Luigi Vellucci, and San Francisco's Edwin Vannucci—Ray Lev, representing Agma's piano department, munched away happily on canapes and cold cuts—Edward Ravell of Los Angeles, thinks highly of the Met ballet. Right, Tilda?—Margaret Speaks, as usual, was on her toes during the convention, and right in the first row, if you please. What weaker sex?—We hope he won't mind, but Los Angeles' John Radic has the appearance of a real sea-farin' man. Is it the California climate, John?—Maria Savage, May's mother, was at the convention, too. We were all glad to see her—Our Met choristers shuttled between performances and convention sessions with nary a sign of fatigue—well, a good time was had by all.

Honorable Withdrawal

When a member expects to be inactive in his field, he may take an honorable withdrawal. If the withdrawal extends longer than one year, he merely pays dues for the quarter in which he is reinstated to active membership. If it lasts less than a year, back dues must be paid from the time the withdrawal was granted.

Members are advised that during the period of an honorable withdrawal, they are still required to comply with AGMA's regulations. No member, for example, can at the time perform with a non-AGMA company.

An honorable withdrawal may be obtained by making the request in writing to AGMA, or else by filling out an honorable withdrawal form at the AGMA office.

Taft-Hartley Act Summarized

We are printing below some of the provisions of the Taft-Hartley Act in order to impress upon our members the degree to which the normal collective bargaining process between labor and management has been subverted to the obvious disadvantage of unions.

Financial Report

A union must file with the Secretary of Labor a statement in which is included its constitution and by-laws, the name and salary of its three principal officers, an estimate of initiation fees and dues, and a complete annual financial report which must be sent to each union member. Superficially, this might not seem objectionable, except that employers too frequently exhibit a benevolent interest in a union's finances. If they cannot legitimately weaken a union, they sometimes attack its treasury by instituting a harrasing law suit, an action which never otherwise would be taken. No wonder unions are reluctant to make their financial data public! An employer on the other hand, need not supply the government with any information relative to his finances.

Anti-Communist Affidavit

Each union officer must file an affidavit with the NLRB affirming that "he is not a member of the Communist Party or affiliated with such a party." Some conservative union leaders have refused to file such an affidavit on the grounds that the provision violates the Constitution by inquiring into the private beliefs of a citizen. An employer, however, is under no such obligation. He may be an active communist, and still avail himself of the Board's machinery. Further, if an officer of the 4A's did not comply, then every member belonging to a 4A union would be deprived, among other benefits, of the right to file an unfair labor practise, or to petition for a union security election.

Closed Shop

The closed shop is prohibited under the Act.

Union Shop

In order to secure the union shop, 30% of the employees in the unit must show their desire to be represented by the union. If this satisfies the NLRB, a special election is then held, and the union must receive a majority *not of those who voted, but a majority of the entire membership of the unit.* If you do not cast a ballot, it is counted as a "no" vote. On the other hand, if a small group of members claims that the union does

not represent the employees in the shop, and the NLRB holds an election, then *only a majority of those voting is required.* In other words, the Taft-Hartley Act by its language encourages the weakening of a certified union. In the case of single opera performances, conformity with the procedure for acquiring a union shop would be impossible, because one performance will have been given by the time arrangements have been concluded.

New Members

An employee need not join the union until 30 days after his employment begins. Also, such a member may be anti-union or irresponsible, and still not lose his job. The only reason for which he may be disciplined by the union and subsequently discharged would be failure to pay his initiation fee or dues.

The Law further would make it impossible for AGMA to discipline a union member who violates a contract. We also would be unable to enforce an arbitration decision made against such a member. The only reasonable conclusion to be drawn from such provisions is that an attempt is made to render a union impotent by encouraging anti-union activity on the part of a member.

Strikes and Boycotts

The right to strike, or secure assistance from a sister union are severely restricted. Under certain conditions, such actions may be considered an unfair labor practice, and the union sued for damages. The strikers involved may also be discharged.

Unfair Labor Practice

If both a union and an employer file an unfair labor practice charge, the employer's claim is given priority. This merely highlights another example of union discrimination present in the bill.

Collective Bargaining

The Act weakens collective bargaining by permitting the employee under certain circumstances, to individually adjust his grievances with his employer, thus by-passing the union as the collective bargaining representative of its members.

These are but a few of the inequalities faced by labor under the Taft-Hartley Law. The fruits of labor's efforts, which culminated in the Wagner Act, have now been supplanted by a form of legalized tyranny. AGMA members will read press statements to the effect

that "the bill's defects are exaggerated", that "it should be given a chance", and that "many union leaders are in favor of it." We hope they will keep the above summary in mind at all such times. For our part, we will stand together with President William Green, and pledge not to relax until the Taft-Hartley Law is repealed.

Summer Companies

For those members who desire to secure employment with producers who offer a summer season, we list below those companies which had a Basic Agreement with AGMA during the summer of 1947:

1. Central City Opera House Assn., Inc.
City and County Building
Denver 2, Colorado
Artistic Director: Justin W. Brierly
2. Chautauqua Institution
Chautauqua, New York
Artistic Director: Albion Adams
3. Cincinnati Summer Opera Assn., Inc.
Times-Star Building
Eighth and Broadway
Cincinnati, Ohio
Artistic Director: Oscar F. Hild
4. International Opera Co.
119 West 57th Street
New York, New York
Artistic Directors Stanford Erwin
5. Popular Price Grand Opera, Inc.
30 Lafayette Avenue
Brooklyn, New York
Artistic Director: Alfredo Salmaggi
6. Robin Hood Dell Concerts, Inc.
1705 Chancellor Street
Philadelphia 3, Pennsylvania
Artistic Director: Dimitri Mitropoulos

BOARD CHORAL ELECTIONS

Ballots for the election of three chorus members to the National Board of Governors were recently sent to the AGMA office, and then tabulated by Mathilde Broadman, Evangeline De Florio and Gladys eiber. The three chorus members elected were Frank D'Elia, Maurice Kostroff and Jules Sassani. Frank D'Elia and Jules Sassani replace May Savage and Frank Finn, while Maurice Kostroff was re-elected. They will hold office for one year.

Annual Report of National Executive Secretary

(CONDENSED)

By HYMAN R. FAINE

Several major events stand out clearly. AGMA has just passed through another milestone of its short history. Yesterday there ended the first Constitutional Convention ever held by AGMA. This convention brought into being a national AGMA—an organization truly representative of all of its members wherever they may reside or work and whatever their sphere of activity might be—singer, dancer, instrumentalist, chorister, director or stage manager. Many of you here today were present at the grueling three days of continuous work and debate. You and other delegates have by your efforts hammered out a Constitution and an organizational structure which meets the present needs and the future development of AGMA. This Constitution and organizational structure places AGMA on a sound internal foundation to withstand any shock or external attack.

For the first time in AGMA's history, AGMA is truly a democratic union—democratic in the sense that every member has a say in his own organization—a vote whereby he can express his viewpoint, his choice and his feelings; democratic further in that members outside of New York City can participate in the workings of AGMA, both on a local as well as on a national basis. The path has been cleared for every member to share in the responsibility and activities of his union.

The Constitution adopted by the convention yesterday contains many new provisions and many revisions of old ones. As soon as possible after the minutes are typed, the proposed Constitution will be submitted to the entire membership for referendum. If it is approved, it will then become the governing code of AGMA and will control the workings of the entire organization. The referendum will be held through *Agma-zine* where the complete new Constitution will be printed. Members will be asked to approve or disapprove the Constitution as a whole. That is the only possible way—a vote on separate parts would be totally impractical.

Changes In Constitution

Several major changes should be noted. The first, that of universal voting I have already referred to. The second substitutes a national convention for the annual meeting. As I indicated in my annual report of last year, where

I first broached the idea of constitutional changes, the annual meeting has become both unrepresentative and impractical. The annual convention will enable all classes of membership, wherever resident, to attend and participate through their elected delegates. It will also be of sufficient duration to enable delegates to decide all important issues and to chart AGMA's future development, negotiations and progress. Thirdly, the new Constitution, by enlarging and changing the character of the Board, enables areas outside of New York to participate in the governing of their organization. Fourthly, a pattern has been developed so that the membership in those non-New York areas can participate in the decisions affecting their local problems and negotiations. In short, a sound structure for the present, with ample scope for future development, has been evolved.

The major work in preparation for the convention was done by the Constitutional Convention Committee appointed by the Board of Governors and containing representatives from every one of the non-New York areas, suggested by the local membership. This committee met weekly, and had approximately thirty meetings. Its first task was to lay the ground-work and set up a procedure for the nomination and election of delegates. This task was admirably accomplished as you all know.

Its second task was the arranging of the convention as well as the housing and transportation of delegates and various mechanical details involved. In order to raise the necessary large funds needed for the holding of this convention, a sub-committee was set up which ran a benefit concert, more of which I will report on later. The last task involved the drafting of a proposed Constitution, to be submitted to the delegates as a basis for their discussions. Since a number of committee members were also delegates, the results of the committee's discussions proved invaluable in the convention sessions.

Artists' Christmas Party Financial Success

The benefit concert referred to above, which was called "The Artists' Annual Christmas Party," was a financial as well as an artistic success. AGMA grossed about \$12,000 and netted over \$6,000. The success of the affair makes it possible to make it an annual one, and greater amounts of money can be re-

alized, providing the advertising expenses can be cut down. This is only possible if the membership will put in a great deal more time and energy than it did in the past occasion, in selling tickets and boxes. I would like to close this part of the report with a sincere and heartfelt thanks to the members on the Constitutional Convention Committee, the Benefit Concert Committee, and all the artists who contributed their services to making the concert a success.

The function of a union is primarily that of protecting and furthering the interests of its membership. To that end, AGMA, like other unions, negotiates agreements with employers and managers for the protection of its members and for the betterment of their employment conditions. In the past year, AGMA has re-negotiated every one of its contracts in the opera and ballet fields. In my last annual report, I proposed that contracts be negotiated for longer periods than one year, but the Taft-Hartley Law, of which I will speak later, as well as the economic conditions of the country, made long-term contracts this past year an impossibility. However, I would recommend to this meeting that wherever possible in the future, AGMA negotiate contracts for longer periods than one year. Negotiations are time-consuming as well as creators of strained relationships, internally as well as externally. Unless absolutely essential, it is best, it appears to me, that our contracts be for longer than one year, so that the attention and energies of the membership and your executives may be directed towards other activities of vital importance to you.

Opera Contracts Re-Negotiated

During this past year, we re-negotiated contracts with the Metropolitan Opera Co., Cincinnati Opera Co., San Francisco Opera Co., City Center Opera Co., numerous small opera companies as well as with a new organization called The League of Grand Opera Producers, which contained among its membership a number of popular-priced opera companies originating out of and around New York. This League is a new organization, and was formed by several opera producers as a means of dealing collectively with AGMA and with other unions. The negotiations with the League resulted in many improvements in our Basic Contract with the popular-priced opera producers.

In addition, we re-negotiated con-

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tracts with Ballet Russe, Ballet Theatre, Markova-Dolin Company, and signed agreements with several new companies. Furthermore, contracts were negotiated with several concert review companies and individual producers.

It would take a considerable amount of time to analyze all these contracts and indicate the additional benefits made available to AGMA members. In the *Agmazine* of September, 1947, there was printed a comparison between the contracts signed by AGMA for the 1947-48 season and those for the 1946-47 season. All show marked improvements and advances in minimums, rehearsal pay, rehearsal conditions, and many other conditions of employment. I refer the members present today to that issue for a detailed analysis. I think it is also appropriate to remind members of AGMA that they can learn in brief the contents of these contracts in that issue, and of course anyone can obtain a copy of any Basic Contract signed by AGMA by applying for it at the national office.

Met Pension Plan Begun

Of extreme importance and marking a new departure in our contracts, is a provision contained in the Metropolitan contract which called for the establishment of a pension fund by the Metropolitan Opera for the benefit of all its employees, including, of course, AGMA members. To that end, a committee, consisting of the Metropolitan and representatives of all of its employees and unions, has met several times during the past month to lay the basis for such a fund. The first task of this committee has been to work out the financial details and begin the raising of the large sums of money necessary to finance such a program. The first step involves a pension fund performance by the Metropolitan on February 15th, at which all employees will contribute their services, and the amount of the proceeds realized from this performance will be matched equally by the Metropolitan. This will be the nucleus of the fund. In addition, the Constitution and other phases of the plan will be worked out, as well as other means of raising additional monies. This is the first pension plan being evolved for AGMA members, and is in fact the first of its kind in the Four A Union field. I hope that with its successful formulation and operation, a basis can

be set for similar plans in other companies where AGMA members are employed.

Taft-Hartley Background

The cardinal thread running through the negotiations this past year was the passage of the Taft-Hartley Bill, a federal law which regulates unions, their activities and the type of contracts that they may negotiate with employers. It was the existence of this law that piloted the course of all our negotiations from June, 1947 on. The law states that unions and employers might negotiate contracts more favorable to unions, providing such agreements were signed before August 22nd, 1947, and providing that such contracts were of no more than one year's duration. Contracts signed after that date were severely prescribed and involved the going through of an extremely complicated procedure prior to the beginning of negotiations. For example, under this law, after August 22nd, unions cannot negotiate for union shop agreements unless they have first been certified by the National Labor Relations Board and a second election held in which a majority of eligible voters indicate that they wanted the union to bargain for such a union shop. Of course, such elections do not assure the union that the employer will agree to any such union shop, but the mere asking for such a provision requires the going through of the above complicated procedure.

All Agreements Signed Before

Your negotiators felt that it was extremely desirable to sign all our contracts before August 22nd, and not involve themselves in the complications of this law. Unless the courts decide to the contrary, it is possible that AGMA may not be subject to this Law because its employers may not be considered engaged in inter-state commerce. However, rather than test that issue during this past summer and give anti-union employers an opportunity to delay contracts and negotiations, the Board of Governors and your negotiators worked with might and main to sign all agreements before August 22nd, without at the same time sacrificing any existing benefits or depriving members of any future benefits. I am happy to report that we were able to accomplish this and

in addition, add the benefits already referred to by me.

We did have to give up one issue, which had been the center of a great deal of attention and discussion by the members and the Board of Governors. That was the question of limiting the number of foreign artists employed by opera and ballet companies. The membership, by referendum, recognized the importance of obtaining contracts before August 22nd, and gave full authority to the Board to sign any and all desirable and necessary agreements. Pursuant to this authority, the Board found it necessary to drop that proposal in order to secure contracts by August 22nd, and this was done.

Manager's Contract Expected Soon

The problem raised by the Taft-Hartley Law as well as other legal considerations involving the anti-trust laws have prolonged the negotiations with the concert managers. Nevertheless, as of this date, a final agreement between AGMA and the three leading concert bureaus has been approved by the attorneys and executives for the managers. The managers have agreed that if the Department of Justice approves this contract (and we are going to the Department of Justice because the anti-trust laws are involved), then AGMA and the managers will sign the contract. There will be no further discussions, the agreement is complete, and the managers have given AGMA letters in which they say that as soon as the Department of Justice approves it, they will sign the contract. If they disapprove, we can do several things. We can either eliminate those provisions of which they disapprove, sign it as approved, or start re-negotiating. The signing of such an agreement will place AGMA on a solid footing in the three fields of its jurisdiction, namely the concert, the opera and the dance field.

Taft-Hartley Prospects Discussed

Getting back for a moment to the Taft-Hartley Law, I think a further discussion of it is extremely essential because it again will be the cardinal thread in our negotiations this coming spring and summer. If we can successfully maintain that the Taft-Hartley Law does not apply to AGMA's field of operations, we will, of course, have no problem. If this is disputed by anti-union employers,

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or if the labor board and the courts decide that we are subject to this Law, negotiations with employers will be protracted, difficult and extremely hazardous unless the membership is united solidly behind their union and its executives. The foundation of any good union contract and the security for future contracts is the AGMA shop provision, which requires, as you know, that all people employed by a producer be, or become, members of AGMA. If to obtain such a clause, elections are necessary, then the results can only be favorable to AGMA if the membership so votes and realizes that any contrary result undermines the very existence of the union which is organized for their protection.

I know there are many AGMA members who are not fully familiar with unions generally and, only slightly with their own union. Many of them see no reason for it largely because they lack the knowledge and the interest. It is up to the others who do have the knowledge, who do have the interest, who realize that union contracts without a "union shop" are worthless and provide a basis for ultimate undermining of the union—it is up to these members to educate their fellow artists to a realization of what is at stake when an employer uses the provisions of the Taft-Hartley Law to fight their union. Your organization has tried to do some of this educational work through *Agmazine* and through frequent membership meetings. However, meetings are not as well attended as they might be, so that the message and the gravity of the situation has reached only a small number of our membership. Those of you here today, I am sure, do realize the gravity of future months, and I am sure, having convinced yourselves, will convince the others. The test of all this will be very soon. The time to prepare and unite is now.

Attendance Important at Membership Meetings

Speaking of membership meetings, I would like to say that in the past year we have had an average of one membership meeting every three months. An attempt has been made to make these meetings short, interesting and informative. Unfortunately, not enough people attend them. The largest group attending these meetings are members of the chorus. I think this is a tribute to them and to their union consciousness, but in a sense it is an indictment of the other classes

of membership in AGMA. For a long time, the chorus has agitated for greater participation in the union. These meetings and the recently adopted Constitution have enabled them to do so. In the future, they will be a vital element in the decisions at all meetings. It is important to remember that other classes of AGMA members, if their voice and their vote is to have its proportionate weight, must attend these meetings in equal numbers and participate to as great an extent as the chorus has done in the past year.

I feel that the past years has been both a fruitful as well as a beneficial one. AGMA's progress has continued. We have set the ground-work for a greater and better organization. We have expanded membership participation in terms of membership meetings and committee activities. We have enlarged the scope of *Agmazine* and its quality. On that, may I briefly say that one of the great deficiencies in the magazine is lack of membership participation. Although requests have been made to the membership to write letters, articles, criticisms, suggestions, none have been forthcoming. At the earliest possible opportunity, the Board of Governors will take up the matter of setting up an Editorial Committee from the membership to work in consultation with Mr. Kindler, the editor, so that this magazine can become of even greater service and value to the members.

Increase In Membership Participation Needed

In spite of the good progress and the good deeds, a great deal remains to be done. The machinery for membership participation is there. No one can now say, if he ever could, that his means for expression and participation are not available. Every AGMA member, from the highest paid artist to the lowest paid artist, must look upon AGMA as his shield, his protection in his commercial relationship with employers and managers. If they fail to do so, they will have no one to blame but themselves. Members must actively participate in committees, must attend meetings, must participate in decisions. AGMA can only take and successfully defend those positions which represent the will and the feelings of the majority of its members. And the will and the feelings of those members can only be known to the governing body by their expression at meetings.

Necessity For Member Discipline

Members furthermore must undertake to discipline themselves, to the extent that they will familiarize themselves with the rules and regulations and the minimum basic conditions of the AGMA contracts. In the past year, we have had several occasions where rules and minimums have been violated by members in a desire to secure employment. I know that the need for employment is strong and important to all of us. But members must realize that even if undetected, violations of AGMA's rules and basic conditions can do no good to anyone in the long run. Kicking back, winking one's eye at the provisions may mean that today John Smith has secured an engagement, but tomorrow he may be deprived of another engagement because Joe Doakes has similarly kicked back or winked at rules and undersold John Smith. The good of one is the good of all.

Looking Ahead To Future

We need to plan for many things in AGMA. We need to plan and work out detailed proposals for the union education of our members. We need to plan for greater membership participation. We need to plan how to increase employment amongst our members. The foreign artists' issue last year was an attempt to do so, but it was an attempt by restriction rather than expansion. In the long run, greater employment is created by increasing opportunities and working out plans for such increases rather than by limiting these opportunities. Our energies should be devoted to working out plans for the expansion of opera, ballet and concert, for the promulgation of plans for aid by governmental and other agencies to this field, for the encouragement of traveling companies, for the establishment in smaller cities and towns of opera and ballet companies, and concert courses. This is the kind of activity that I believe AGMA should devote its future to.

We need also to develop within ourselves a feeling of unity with other branches of the Associated Actors and Artistes of America, and with labor generally. We need to realize that AGMA is a union; true, a union of artists but essentially a union like other unions, and an attack upon other unions and an attack upon labor anywhere is ultimately an attack upon us. The Taft-Hartley

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Law may not apply to us, but in the climate of today's social environment, there may be other and more stringent bills. AGMA members must associate themselves with the rest of labor in general, and the other entertainment unions in particular. Otherwise, the anti-labor feeling that is sweeping this country will engulf us as well as other unions. In brief, we need discipline amongst ourselves, greater education of ourselves, unity amongst ourselves and with other labor groups, and above all, a feeling of pride in our past accomplishments and confidence in our future development.

ASCAP News Helps Members

AGMA has been negotiating with ASCAP recently to secure a blanket license fee covering AGMA members who perform songs of ASCAP composers at a concert. It was originally ASCAP's

Playing A Benefit?

You may occasionally receive a request to perform at a benefit sponsored by a charitable or civic organization.

Members may contribute their services to such a benefit provided that the producer or organization has obtained clearance from Theatre Authority, Inc., 545 Fifth Avenue. Theatre Authority is the agency which exists for the purpose of preventing artists' talents from being exploited through the benefit racket.

If you are in doubt as to whether the performance has been properly cleared, check with the AGMA office.

intention to bill AGMA members individually, but Exec. Sec'y. Hy Faine, after consulting with ASCAP, has arranged a settlement which benefits our members. When performing ASCAP songs at Carnegie Hall, your license fee now will be reduced from \$30 to \$15, and the fee for Town Hall reduced from \$20 to \$10. We are glad to have helped our members in this matter.

1947-48 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.

Failure to comply with this ruling will result in disciplinary action. It will therefore be to your advantage to check with the AGMA office before accepting a non-union engagement.

OPERA

Aframerican Opera Foundation
American Opera Co., Inc.
Associated Artists of Grand Opera
C. Z. & L. Co. (Medium & Telephone)
Capitol Opera Co.
Central City Opera House Assn., Inc.
Chautauqua Institution
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.
Metropolitan Opera Assn., Inc.
N. Y. City Center of Music & Drama, Inc.
Nazzaro Opera Co.
National Grand Opera Co.
New England Opera Co.
New England Opera Theatre, Inc.
New Jersey Grand Opera Co.
New Orleans Opera House Assn., Inc.
Opera for College, Inc.
Opera Guild of Miami
Opera Theatre, Inc.
Orchestral Association, Inc.
Philadelphia La Scala Opera Co., Inc.
Permanent Comm. 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 Assn.
Symphony Society of San Antonio
Trenton Opera Assn.
Verdi Grand Opera Co.
Victor Grand Opera Co., Inc.
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.
San Francisco Civic Ballet Assn.
Slavenska Ballet Variante
Charles Weidman Co.

CONCERT

S. S. Calypso
Broadcast Music, Inc.



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Met Pension Concert Nets Big Return

The Met pension plan for its unionized employees was given a decided impetus on February 15th, when a Gala Operatic Performance took place at the opera house in which the various unions involved participated.

AGMA artists included Thelma Altman, Lorraine Ammerman, Salvatore Baccaloni, John Baker, John Brownlee, George Cehanovsky, Louis D'Angelo, Desire De Frere, Alessio De Paolis, Cloe Elmo, Carmen Gracia, Daniza Illitsch, Audrey Keane, Philip Kinsman, Felix Knight, Anthony Marlowe, Elissa Minet, Nicolas Moscona, Ilonai Murai, Eleanor Steber, Richard Tucker, Giacomo Vaghi, Guiseppe Valdengo, Leon Varkas, Ramon Vinay, Thelma Votipka and the Met ballet.

The concert resulted in a net return of over \$10,000. Since the Met management agreed to match the proceeds, the pension plan fund has been baptized with a contribution of almost \$21,000.

Personally, we can't think of money being used for a better cause, can you?

NEW CHORAL COMMITTEE

A new Choral Committee has been voted into office by the AGMA chorus membership. The new members, who will serve on the Committee until the new Constitution is adopted are as follows: Henry Arthur, Louise Dembitz, William Fantasia, Anita Haase, Joseph Hancock, Edith House, Irving Lavitz, Jack Lerner, Olivia Monona, Elie Ring, and Bertha Schlesinger.

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 prompt 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, New York
Wilson A. Williams
2. The National Negro Opera Co., Inc.
3315 14 Street N. E.
Washington, D. C.
Mary Dawson Cardwell
3. The New York Civic Opera Co.
150 West 46th Street
New York, New York
William Reuterman
4. The Star Opera Co.
317 West 42nd Street
New York, New York
Frances C. Torre
5. The Washington Grand Opera Assn.
1719 19th Street, N. W.
Washington, D. C.
William Webster

DECEASED

AGMA members Natale Cervi, Armando Mazzanti, and Lodovico Oliviero passed away recently.

AGMA extends its sincere condolences to their families and relatives.

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 union members. If we can help in this respect let us know.

Andrews, Jon	Muhs, Marietta
Avrard, Jean Rose	Nadeau, Nick
Badame, Mariane	Nathan, Patricia
Batten, Mary Ellen	Neumann, Kurt
Battistella, Lewis A.	Nicelli, Tange
Bernauer, Robert	Olofson, Hellen
Bird, Robert	Orkin, Andre
Blair, William A.	Ortiz, Chris L.
Bloemer, Joseph	Pierson, Maxine
Brown, Annajeane	Queenan, Charles
Daw, Evelyn	Peace, Lillie
De Freitas, Violeta	Phillips, Edna
Diehl, Crandall	Riebel, Fred
Earle, Mary	Rudyas, Rudy
Elmo, Cloe	Sanders, Job
Evans, Edith	San Talley, Juanita
Ferrier, Kathleen	Schleuter, Erna
Fitzell, Roy	Sehnert, Dale
Gracia, Carmen	Shutofev, Nicolai
Guard, Audrey	Silvera, Richard
Johns, Vivian	Smith, Arthur
La Porta, Eliza	Smith, Mae
Jordan, Lynda	Sobel, Mavis
Laskey, Charles	Spence, Wilma
Launspach, Roberta	Stomel, Anita
Lee, Annabelle	Sullivan, Jean
Lopez, Tony	Taliaferro, Eddie
Magil, T. Nelson	Talleroft, Stuart
Markowitz, Ruth S.	Tamarin, Ilya
Martinez, Enrique	Thompson, Bill
Masiello, Alberta	Toups, Herman
Maule, Michael	Turner, Fannie
Marlov, Estelle	Vermilye, Bella
Marrero, Agopito	Vitale, Ralph
McDavid, Dorothy	Waddell, Kathleen
McKeon, Marian	Wade, Virginia
McKenzie, Louis S.	Watson, Peggy
McRoberts, Sally	Wheelahan, Edna
Meeres, Thelma G.	Wilder, Alton E. Jr.
Miller, William H.	Williams, Rosalind
Mirkovic, Leo	Winter, Patricia
Moreland, Johanne	Young, Alex
Morris, Suzy	Zimmer, Max

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