

AGMAZINE

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AGMA – A UNITED UNION

Unity, like democracy, is a beautiful but highly abused word. Most people would welcome it, but too few of us exert sufficient enthusiasm in its behalf. Like democracy, unity does not represent a static organism, but on the contrary, in order to attain its fullest realization, must be constantly developed and nurtured.

Governments call for its application. Our political parties realize its desirability. Each of us, I suspect, would like to see unity exist within our own homes. Why, then, with all this, should AGMA remain an exception?

Not A "Singer's Union"

First of all, contrary to popular opinion, and there are some people who should know better, AGMA is not a "singer's union," but rather a union composed of solo instrumentalists, solo singers, choristers, solo dancers, corps de ballet dancers, and stage managers and stage directors. Frankness compels us to state, unfortunately, that of these six categories, choristers have been, in proportion to their number, far more active in AGMA's affairs than any other group. At the September 18th general membership meeting fully 75% of those present were chorus members, and we congratulate them upon their responsiveness and loyalty to their union. But we wonder why principals and dancers, for example, are not more active within AGMA. Artists have readily conceded to us that the higher minimum rates which AGMA has secured also increased their fees in bargaining

with producers. The numerous provisions in our Basic Agreement with opera, ballet and concert revue companies relating to transportation, rehearsals, signing of contracts, and security deposit all benefit solo artists.

We realize the time that artists consume preparing for and giving auditions, visiting impressarii and managers, studying to perfect their art, and in many cases rehearsing for performances. We are also painfully aware of the intense desire on the part of our members to succeed in a field where supply far out-balances demand, and where opportunity is rationed. We recognize that after years of study and sacrifice, single-mindedness of purpose becomes a necessity to artists who realize their capacities.

This is precisely where AGMA can be of assistance, because with increased membership participation producing a stronger union, AGMA can then expend some energy in aiding musical organizations in many small communities, which in turn will result in additional opportunities for all AGMA members.

Identity of Interests

Although each category of membership has its individual problems, there exists, we believe, an identity of interests, a common purpose sufficiently strong among us to place each such problem in its proper perspective. We feel that if instrumentalists understood chorus problems, and if dancers

(Continued on page 7)

CONVENTION PLANS FORGE AHEAD

AGMA's first Constitutional Convention, the purpose of which is to revise the present constitution, will be held in New York City on January 8th, 9th and 10th, 1948.

Constitutional Committee

This past May, in response to a resolution passed at a membership meeting, President Lawrence Tibbett appointed a Constitutional Committee which was representative of all categories and localities of AGMA's membership, and whose function it became to prepare the mechanical details of the Convention such as the nomination and election of delegates, the basis for representation, and a draft of Constitutional changes to be suggested to the Convention. Those accepting appointment were:

1. Ruthanna Boris
2. Lucy Brown
3. Frank Chapman
4. Norman Cordon
5. Donald Dame
6. Edward Harris
7. Winifred Heidt
8. Jascha Heifetz
9. Peale Hober
10. Elizabeth Hoepfel
11. Edith House
12. Julius Huehn
13. Frederick Jagel
14. Edward Kane
15. Maurice Kostroff
16. Ray Lev
17. Anthony Marlowe
18. May McDermott
19. James Melton
20. Elissa Minet
21. Lillian Nichols
22. James Pease
23. Leopold Sachse
24. May Savage
25. Margaret Speaks
26. Frederick White

Out of town representatives were:

27. Galliano Daneluz—San Francisco
28. Joaquin Felsch—San Francisco
29. Desire Ligeti—San Francisco
30. Foster Grundy—Los Angeles
31. Hilda Romain—Los Angeles
32. John Shafer—Los Angeles
33. Gilbert Mason—Philadelphia
34. Gerald Finerman—Illinois
35. Angela Kitches—Illinois
36. George Tozzi—Illinois
37. Arthur Winteler—New Orleans

This Committee has met weekly since June, and after considerable discussion, approved an organizational procedure leading to the Convention.

AGMA's membership throughout the

United States was divided into seven specific geographic areas, as follows:

Area	<i>No. of Delegates</i>
New York City, New York State, New Jersey (vicinity of N. Y. and Connecticut).....	46
New Jersey (vicinity of Phil.) and Pennsylvania.....	4
Massachusetts and Rhode Island.....	1
Delaware, Maryland, Washington, D. C., W. Virginia, Alabama, N. Carolina, Kentucky, Florida, Tennessee, Texas, and Louisiana.....	1
Ohio, Illinois, Indiana, Wisconsin, Michigan, Missouri and Kansas.....	6
California (vicinity of San Francisco) and Washington.....	5
California (vicinity of Los Angeles).....	6
Total.....	69

Each of the seven was divided into six separate craft categories—solo vocalists, instrumentalists, solo dancers, choristers, and stage managers and stage directors.

The elected delegate from an area could be chosen from any craft category. However, in order to insure democratic representation, it was decided that among the delegates at the Convention, there should be a minimum of two from each craft category. If the minimum of two from each craft was not elected, then the person in that craft holding the next highest number of votes, regardless of area, would be accepted as an additional delegate to the Convention.

Delegates were to be nominated by petition, on which the signatures of any fifteen AGMA members in good standing could be secured. The signer of the petition had to reside within the same geographic area as the nominated candidate, and could sign as many nominating petitions as he wished.

The Committee in recent weeks has reviewed and discussed the major portion of our present Constitution, so that a draft would be available to the delegates at the Convention. Although a letter was sent to all AGMA members requesting suggested changes in AGMA's Constitution, the response was inadequate, and the Committee consequently is proceeding with suggestions formulated at its weekly meetings.

Counting of Ballots

After nominating petitions were received at the AGMA office from each geographic area, ballots were mailed to every AGMA member, who was requested to return his ballot in a sealed envelope in preparation for a secret vote. Ballots are still being returned to the AGMA office. After November 22nd, the deadline for the receipt of ballots, they will be tabulated, and AGMA members will be informed of the results.

Those members of the Constitutional Committee who, in spite of other duties, have graciously offered their time and energy to assure the success of AGMA's First Constitutional Convention, are to be congratulated upon their interest and enthusiasm. We hope that in the concluding few weeks, we may enlist the support of those members who have been unable to attend meetings thus far.

"Seek and Ye Shall Find"

Every now and then, an impresario approaches us and confides in a rather sheepish manner that, "I hold auditions every year for three or four hundred singers, but you know, it is next to impossible to find any worth while talent among American singers." Well, we are essentially good-natured, and smile right back, but our searching eye found the proper retort in a "New York Times" music review of "Ariadne auf Naxos," which was presented at the New York City Center last month.

I quote from the "Times" of October 10: "If there has been any doubt that this country has an abundance of talent, the introduction in one opera of two

such singers as Miss Spence and Miss Morris should prove the pertinence of that old adjuration, 'Seek and ye shall find.'"

And from the "Herald Tribune" of the same date: "There is surely no cause for despair about the future of opera in the United States with such gifted fresh talents entering the field as the Misses Morris and Spence."

AGMA is certain there are additional American artists, who, if offered the opportunity, would also display a high degree of talent. We wonder what our impresario friends will say when they next approach us?

AGMA AND DANCERS

Feel that lucky Union Card, Dancer—It's tough to be without one

In the October issue of the magazine "Dance," there appeared an article by Ann Barzel entitled "State of the Unions." In a sub-head, she goes on to say, "feel that lucky union card, dancer! It was tough to be without one." The sentiments expressed so accurately mirror our own thoughts on the subject, that we are reprinting, with the permission of the magazine's editor, those excerpts which contain special reference to AGMA:

"You study dancing for years and years, and work and sweat and dream—not to mention pay out lots of hard-earned money, yours and your dad's. Then you go to audition after audition and die a thousand deaths, and one day you land a job. Not long after that you get your first pay check, and a nice chunk is automatically taken out of it, or a very demanding person turns up and collects a tidy sum. You are now a member of a union affiliated with the American Federation of Labor.

You don't resent it at all that after you got yourself a job without its help the union steps in and gets a cut. The fact is, from now on the union is your guardian angel, the rock on which you can lean, your sole bargaining agent.

Joining is Simple

To join the union is simple. Just get the job, they'll come around and sign you up on the first pay-day. The Broadway theatre is a closed shop. You're not asked if you want to join. On the other hand, no one has to vote you in. Once you have a job you are automatically in. The initiation fee is \$25 and the dues are \$15 per year. A dancer out of work gets an honorable withdrawal and pays up a small amount to be reinstated the next time he lands a job.

The American Guild of Musical Artists had to dig into the sacrosanct province of Art, where the dollar is blushed at and everything is being done for the good of The Dance, and sacrifices are expected—especially of the dancers.

It wasn't so long ago that dancers rehearsed weeks and months and performed for nothing, or companies toured with dancers paid as little as \$26 per week and with a number of "student" or apprentice dancers who paid their

own way. Rehearsal hours were unlimited and often were scheduled after the last ballet at night. Sick or injured dancers were off the payroll and travel was by day coach or bus.

Companies Sign Up

In 1939 Lincoln Kirstein had his Ballet Caravan sign up with AGMA and gave the dancers contracts that called for \$45 per week minimum pay with \$20 per week for rehearsals. The next company to come in on this was the Littlefield Ballet with similar provisions. The foreign companies remained aloofly immersed in Art and exploitation, and there were murmurings of picketing their stage doors in tights and tutus.

However, AGMA gained strength and respect and soon all the touring companies, large and small, had to accept the union as sole bargaining agent for the dancers. The late Ted Carr, an editor of Dance Magazine, was among the pioneers who worked for this. Now the basic contract a dancer in a ballet company gets is an impressive 16 page document that gives him benefits no dancer dreamed of ten years ago. In fact if the dancer's reading comprehension were a bit higher he would know often there are some provisions that he has never been smart enough to take advantage of.

Guaranteed Employment

Besides the minimum wage, which is about \$72.00 in the city of origin, the ballet member is given the secure feeling that he is guaranteed 36 weeks of work per year (21 performing weeks and 15 rehearsal weeks). He knows that if he gets sick or is injured while dancing he is still on the pay roll for at least two weeks. There can be no mid-season lay-offs without pay, and if the index of the cost of living rises he is to be given a commensurate increase in salary.

Rehearsal hours with overtime pay for extra rehearsals, free days, transportation are all supervised by AGMA. There is provision for six pairs of tights or opera lengths to be provided by the management and a pair of toe shoes for every 12 acts. Extra pay for stage-managing chores or choreographic ones are demanded, and the right granted to do other work on off weeks or vacations.

Most of us remember the Russian bal-

let stranded and on strike in Cuba and the fiasco that was. Since that time dancers leaving the country are protected by requiring managements to deposit two weeks salary. Arrangements are made that dancers be paid in U.S. money so that exchange rates will not make a big difference in real salary scales. However, AGMA has nothing to say about conditions in companies not organized in America. Artists going out of the country with such troupes do so at their own risk even if they are members of the union.

Travel in Comfort

AGMA worked out the Ballet Theatre contracts which made the London trip so pleasant for the dancers last year. Not only was the fare to England paid, but expense money on board ship was provided, and a representative from Ballet Theatre proceeded to England before the company and made sure of board and lodgings at stipulated prices for the entire troupe.

Dancers in opera companies and concert groups, as well as ballet companies, come under the jurisdiction of AGMA and have benefited thereby. One ill corrected is the one-performance out-of-doors opera deal. It used to be that you rehearsed forever and got \$5 for your trouble. Or, not infrequently, in the shuffle of make-shift affairs you got nothing. Today rehearsing is limited and the pay is \$17.50 for every single performance in New York, a bit less in other cities, and posted in advance.

The hardest groups to corral into the unions have been the very socially conscious modern dancers. The difficulty, however, is not ideological. It is simply a matter of lack of economic arrangements and the non-existence of responsible managements behind these people. The groups usually tour the 'gym circuit,' sponsored performances by physical education departments of colleges or student organizations. Conforming to AGMA regulations would make these tours impossible, but is a problem being worked on.

The surprising thing is how little interest many dancers have in all these provisions for which their leaders and unions fought. Offer a dancer a contract and he is most interested to get in a clause about billing, publicity, and roles to be danced—especially the latter. That is fine and shows how sincere most dancers are about their art, but it is good there are unions to pave the way to better living."

Heifetz, Thibault New Officers

Jascha Heifetz, one of the founders of Agma, and Conrad Thibaut, eminent baritone, have accepted appointment by the Board of Governors as two of Agma's five vice-presidents.

Mr. Heifetz replaces Martha Lipton, who recently submitted her resignation to Agma, and Mr. Thibaut assumes the office vacated by Arthur Kent, who had been called back to active service with the United States Army.

Instrumentalists Meeting Called by AGMA

In the next few weeks, a meeting of outstanding soloists in the instrumental field will be called by Agma.

The new Concert Managers Agreement which is in the final stages of completion will cover many artists performing in a solo capacity.

The meeting will be called to explain the contents of the Agreement, and to acquaint those artists present with the advantages to be derived from membership in Agma.

The Rochester Grand Opera Company

The Rochester Grand Opera Company, Josephine Di Crasto Director, was placed on AGMA's unfair list in April, 1947 on the basis of contracts having been signed but not fulfilled with Bruno Landi and Hilde Reggiani for a "La Boheme" performance.

At a meeting on September 17th, 1947, AGMA's Board of Governors specified certain conditions under which Mrs. Di Crasto would be removed from the unfair list and she has since complied.

AGMA members are hereby advised that they may enter into contractual relations with the Rochester Grand Opera Company.

CORRECTION

In September's AGMAZINE, there appeared an article in which the rehearsal pay for dancers was listed at \$2 per hour. This was an error. Rehearsals are compensated at \$1.50 per hour, and we confess to having been a victim of wishful thinking.

What AGMA Has Done For You

By HYMAN R. FAINE, National Executive Secretary

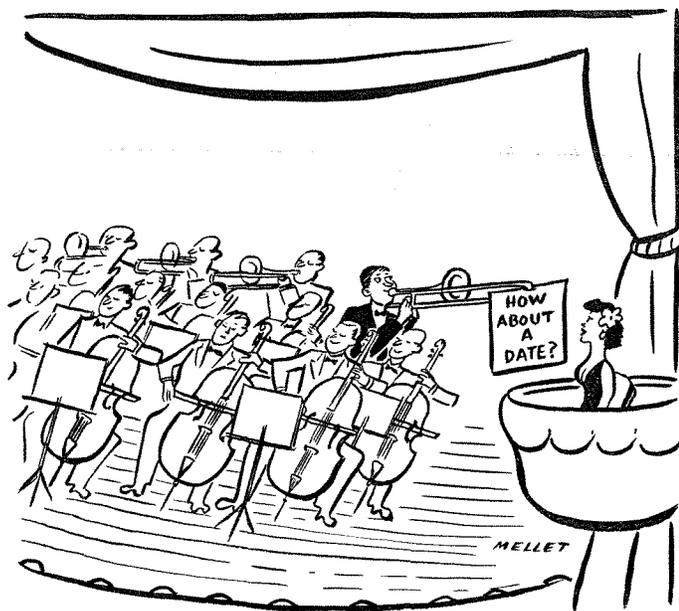
The question is occasionally asked in the opera field, and it is an understandable question, "What has AGMA done for me?" A pat answer cannot always be given, but we would like to take the opportunity to enumerate a number of specific improvements which have been secured for AGMA members, many of which appear in our current Basic Agreements. AGMA of course, is now recognized and accepted as the exclusive bargaining agency for all solo singers, stage directors, choreographers, choristers, solo dancers, and corps de ballet dancers. This means that artists will be employed by producers who have signed Basic Agreements with AGMA, thereby offering to the artists thus engaged all the improvements secured in the Agreement plus assurance by their union that those provisions will be fulfilled. Lest this seem like a generalization, we will be more specific.

SECURITY DEPOSIT—Every employer must post at the AGMA office prior to an engagement, a security deposit in cash or certified check which will secure the salaries of all AGMA members, whether they be hired on a single performance or weekly basis. Thus, if the receipts for a performance are insufficient to compensate an artist, the security deposit insures payment. We recall instances in the happily distant past when on the night of a performance,

artists were told by a producer that since the audience was not up to expectations, they would have to share equally whatever cash there was at the box office. Moreover, our Basic Agreement also contains a "pay or play" clause which entitles an AGMA member to payment if the performance for which he was contracted is cancelled without just cause.

TRANSPORTATION—When an artist is hired for engagements outside the city in which he lives, the employer is required to furnish railroad transportation. If the trip entails travelling between midnight and 8 A.M., first class pullman accommodation is necessary or if a coach is used, the artist receives the difference between the coach fare and the individual pullman fare. There are in our contracts with opera companies other advantageous clauses for artists with regard to transportation. Suffice to declare that the chances today are remote indeed that an AGMA member will find himself stranded in South Dakota or Arizona wondering by what means he will arrive home.

INDIVIDUAL EMPLOYMENT CONTRACTS—After an artist has signed an individual artist's contract in triplicate, one copy is sent to the AGMA office by his employers and it is then checked to see whether it corresponds to AGMA minimums. A producer who has not



Courtesy Musical America.

signed a Basic Agreement with AGMA, but who signs an artist to the standard AGMA form of individual artist contract may be held to such a contract. Further, no employer may require an artist to make any payments or contributions in order to secure employment.

MINIMUM COMPENSATION — In the recent negotiations with popular price opera companies, AGMA secured an increase of 7½% in principal's compensation. The year before, an increase of 15% was obtained. Since 1942, for example, principals have received in salary increases a total of 57½%. While an artist may negotiate for compensation above an established minimum, it is nevertheless true that as the minimum increases, so proportionately does the fee for which the artist negotiates. Many AGMA members can remember when they competed with other singers for a performance for which the employer could offer any fee that he felt desirable. Now, producers are required to employ artists at no less than the minimums stipulated in the Basic Agreement. In 1942, chorus members were paid \$6.00 for a local single performance. Their fee is now \$11.00, an increase of 83%. In 1942, they received \$36.50 for a weekly local engagement, and \$52.50 out of town. Their weekly local compensation is now \$67.00 and \$70.00, for seven and eight performances respectively, and \$83.00 and \$85.00 out of town, also for seven and eight performances respectively. These figures speak for themselves.

REHEARSALS — Artists formerly were obligated to rehearse as long as the producer wished. The number of hours which they may now offer to an opera

company without payment is limited both on weekly engagements and single performances, after which they receive overtime payment. Mention should also be made of the fact that provisions have been made whereby artists may rehearse only at certain hours during the day, with rest periods included.

ENGAGEMENT OF CHORISTERS — The chorus for single performances which are given by popular price opera companies is provided by AGMA by means of a rotation system, whereby employment is spread as equally as possible among the available chorus members. This method of supplying choristers for opera performances eliminates favoritism and the questionable practices which would inevitably result if any other means of hiring were used.

ARBITRATION OF CLAIMS — Whenever AGMA files a claim for a member, and the claim is disputed by his employer, it then is brought before the American Arbitration Association in New York City, and settled in a manner prescribed in the Basic Agreement. In any such arbitration, AGMA may appear to support the member concerned, and he is assured of a fair and impartial presentation of his case.

If space permitted, we could cite numerous additional gains which have been won for our membership. The important point to remember is that if our victories have not been spectacular, they have been regular. When you again ask yourself, "What has AGMA done for me?" keep in mind the position in which you would find yourself if the eight above mentioned provisions had not been incorporated into AGMA's Basic Agreements.

AGMA Wins Eidus And Jordan Claims

Two AGMA members, violinist Arnold Eidus, and mezzo-soprano Irene Jordan, each recently entered a claim against the Consolidated Concerts Corporation, of which George Engles is President, and Charles E. Green, Vice-President.

The validity of the artists' claims was conceded by Messrs. Engles and Green after a number of meetings with AGMA officials.

AGMA is happy to have been of assistance in this matter, and we hope that other artists will realize the support which AGMA can offer in similar circumstances.

Met Pension Plan Making Progress

The pension plan arrangement that was included in the current Basic Agreement between AGMA and the Metropolitan Opera Association is making steady progress.

When in operation, it will be jointly administered by the Met, and those unions whose members have been employed at the Met. AGMA's representative is Bernard Zuebert, and both the Musicians' Union and the IATSE have chosen their representatives.

We will keep you apprised of further information as soon as it is made available to us.

Artists Xmas Party December 28

Set aside the evening of December 28th, musicians and music lovers! AGMA has rented the Metropolitan Opera House for what promises to be the gala musical event of the year.

In order to raise money for AGMA's Welfare and Maintenance Fund, the Constitutional Committee was authorized by the Board of Governors to plan a benefit concert. A Concert Committee, of which Frank Chapman is Artistic Director, is composed of Erno Balogh, Norman Cordon, Agnes De Mille, Herbert Graf, and May Savage.

Deems Taylor will be Master of Ceremonies, and Agnes De Mille will direct the dance numbers. Other artists who have generously agreed to appear are:

Lucia Albanese
Josephine Antoine
Dorothy Kirsten
Luboshutz & Nemenoff
Dorothy Maynor
James Melton
Patricia Munsel
Jan Peerce
Claudia Pinza
Bidu Sayou
Robert Shaw
Gladys Swarthout
Feruccio Tagliavini
Pia Tassinari
Lawrence Tibbett
Whittemore & Lowe

This is only a partial list, and many other artists will be added in the next few weeks. The ticket sale, which includes a 20% Federal Tax, is as follows: Partiere Box Seats, Orchestra and

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

Mail orders should be addressed to the Steinway Hall Box Office, 113 West 57th Street, New York, N. Y., and checks made payable to the Steinway Hall Box Office.

We hope that each AGMA member will assume a personal responsibility to see that the Metropolitan Opera House is packed to capacity on December 28th.

Listing of Opera, Ballet and Concert Companies

At this writing the opera companies mentioned below have signed Basic Agreements with AGMA for the 1947-48 season. Also included are the address and artistic director of each company, so that if any AGMA member wishes to communicate with an opera producer the necessary information is at his disposal.

1. American Opera Co., Inc.
1920 Spruce Street
Philadelphia 3, Pennsylvania
Artistic Director: Vernon Hammond
2. Associated Artists of Grand Opera
57 West 58th Street
New York, New York
Artistic Director: Maria Gondolfi
3. C. Z. & L. Co. (Medium & Telephone)
5 East 57th Street
New York, New York
Artistic Director: Philip Adler
4. Central City Opera House Assn. Inc.
City & Country Building
Denver 2, Colorado
Artistic Director: Justin W. Brierly
5. Chautauqua Institution
Chautauqua, New York
Artistic Director: Albion Adams
6. Cincinnati Summer Opera Assn. Inc.
Times-Star Building
Eighth and Broadway
Cincinnati, Ohio
Artistic Director: Oscar F. Hild
7. N. Y. City Center of Music & Drama
130 West 56th Street
New York, New York
Artistic Director: Laslo Halasz
8. Comm. for Orphans & Needy Aged of Italy
New York, New York
231 East 14th Street
Artistic Director: Eugene Spina
9. Community Opera Society of Scranton
207 Conuel Building
Scranton 3, Pennsylvania
Artistic Director: Arsen Tarpoff
10. Connecticut Opera Assn.
926 Main Street
Hartford, Connecticut
Artistic Director: Frank Pandolfi
11. International Grand Opera Co.
386 Washington Street
Newark, New Jersey
Artistic Director: Alfred Cerrigone
12. International Opera Co.
119 West 57th Street
New York, New York
Artistic Director: Stuart Irwin
13. International Royal Grand Opera Co.
2290 Crotona Avenue
Bronx, New York
Artistic Director: Father Pavone
14. Metropolitan Opera Assn. Inc.
Broadway & 39th Street
New York, New York
Artistic Director: Edward Johnson
15. Nazzaro Opera Co.
44 Hanover Street
Boston 13, Massachusetts
Artistic Director: Thomas Nazzaro
16. National Grand Opera Co.
1005 Carnegie Hall
New York, New York
Artistic Director: Giorgio D'Andria
17. New England Opera Co.
78 Marshall Street
Providence, Rhode Island
Artistic Director: Danilo Sciotti
18. New England Opera Theatre Inc.
183 Clinton Road
Brookline, Massachusetts
Artistic Director: Boris Goldovsky
19. New Jersey Grand Opera Co.
139 Logan Avenue
Jersey City, New Jersey
Artistic Director: J. H. Meyer
20. New Orleans Opera House Ass'n. Inc.
310 Carondelet Street
New Orleans 12, Louisiana
Artistic Director: Walter Herbert
21. Philadelphia La Scala Opera Co. Inc.
1421 Chestnut Street
Philadelphia, Pennsylvania
Artistic Director: Benjamin Altieri
22. Pittsburgh Opera Inc.
Pittsburgh, Pennsylvania
Artistic Director: Richard Karp
23. Popular Price Grand Opera Inc.
30 Lafayette Avenue
Brooklyn, New York
Artistic Director: Alfredo Salmaggi
24. Rhode Island Conservatory of Music
280 Washington Street
Providence, Rhode Island
Artistic Director: Maurice A. Lewis
25. Rochester Grand Opera Co.
745 Penfield Road
Rochester, New York
Artistic Director: Josephine Di Crasto
26. San Carlo Opera Co.
1697 Broadway
New York, New York
Artistic Director: Fortune Gallo
27. San Francisco Opera Assn.
War Memorial House
San Francisco, California
Artistic Director: Gaetano Merola
28. Trenton Opera Assn.
115 West State Street
Trenton, New Jersey
Artistic Director: John E. Curry
29. Verdi Grand Opera Co.
389 Selye Terrace
Rochester, New York
Artistic Director: Vincent Faga
30. Victor Grand Opera Co. Inc.
250 West 57th St.—Rm. 803
New York, New York
Artistic Director: Umberto Cervello

BALLET COMPANIES

31. Ballet Russe De Monte Carlo
130 West 56th Street
New York, New York
Artistic Director: Serge J. Denham
32. Ballet Society
130 West 56th Street
New York, New York
Artistic Director: Frances Hawkins
33. Ballet Theatre
25 West 45th Street
New York, New York
Artistic Director: Lucia Chase
34. Markova-Dolin Company
36 West 44th Street
New York, New York
Artistic Directors: Alicia Markova, Anton Dolin
35. San Francisco Civic Ballet Ass'n.
544 Market Street
San Francisco, California
Artistic Director: Irving Deakin
36. Slavenska Ballet Variante
3475 West 6th Street
Los Angeles, California
Artistic Director: Mia Slavenska

CONCERT COMPANIES

37. S. S. Calypso
2 Columbus Circle
New York, New York
Artistic Director: Samuel Manning
38. Broadcast Music, Inc.
580 Fifth Avenue
New York, New York

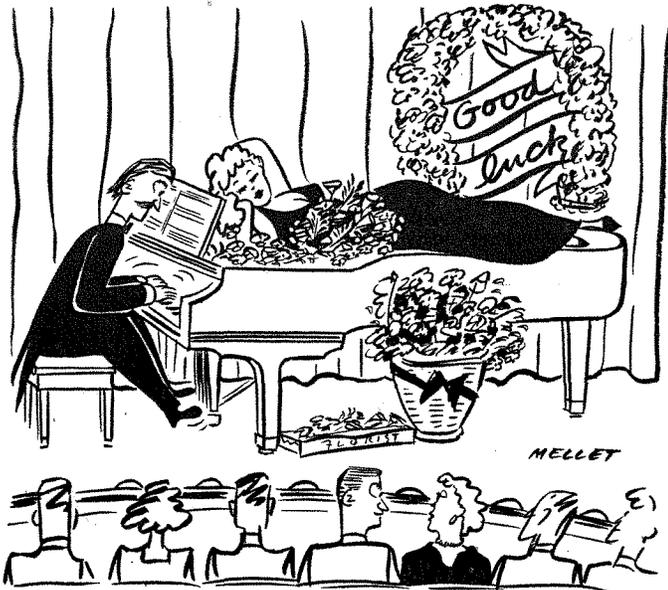
AGMA GREETS NEW MEMBERS

With each subsequent issue of AGMA-ZINE we will publish the names of Artists who have joined AGMA. The following have recently become members. Welcome!

Rose Allegretti
 Anthony Alonzo
 Alice Arnold
 James Attarian
 Cesare Bardelli
 Margaret Bedwin
 Norman Benson
 Norman F. Betge
 Dona Bish
 Fred T. Bixler
 Olive Bonelli
 Valerie C. Booth
 Abraham Bregen
 Willis W. Burroughs
 Beverly Camphell
 Beata Carel
 Helen F. Carey
 Kenneth R. Carey
 Rose Mary Ciccone
 John C. Collins
 John Crain
 Donald Danforth
 Faith E. Darling
 Nancy Darrall
 Lida Da Valle
 Robert W. Davis
 Antonio De Campo
 Rose Suzanne Der Derian
 Janet S. Dodd
 Baldomero N. Domingo
 Cecilia Entner
 Pat W. Farwell

Ruth L. Feist
 Robert Feyti
 Rose Marie Fox
 Fredrick Fraser
 Frederick E. Gaudio
 Joe Giammanco
 Peter Gladke
 Peter Golliffe
 Mary Jane Gray
 Mildred Grey
 Frank Guarrera
 Lloyd Gysin
 Joyce Hall
 Herbert Handt
 George Henricks
 Katherine Hilgenberg
 Herbert Hirsch
 Alberta Holter
 Robert L. Hunt
 Kathleen Jean Hunter
 Miriam Jampol
 Donald W. Johnson
 Oliver Jones
 Konstantin Jurkevics
 Alexis Kamendrowsky
 Stephen Kemalyan
 Robert Kiber
 Frederick Klassen
 Betty Klavons
 Elaine Koyker
 David J. Krupp
 Belle Kupersmith
 Albert C. Lohmann
 Max Lorenz
 John La Monica
 Mary M. Lenihan
 Patrick A. Leonard

Philip R. Markopoulos
 Harriett Marian Marlis
 Duncan J. McLeod
 Ruth McVayne
 Patrick McVey
 Dorothy D. McWilliams
 Max O. Mendenhall
 Leonard Morganthaler
 Alexander N. Murray
 Carol Nelson
 Reginald Nichols
 Clifford D. Orr
 Anatole K. Pichignin
 Beta Popper
 Josephine Premice
 Charlotte L. Price
 Naomi Pryor
 Muriel Rahn
 John A. Raye
 George F. Reich
 Donald Richards
 Beverly Richter
 Radburn Robinson
 Louis Rocca
 Armando Roux
 Thelma Salvesen
 Janet Sasoon
 Winifred H. Schamp
 Stanley Smith
 Andrew Muir Sneddon
 Christine Sokolowska
 Viola Spongberg
 Mary Jane Spry
 Vivian C. Stewart
 Peggy Ann Storm
 Verna Stumpf
 (Continued on page 8)



Courtesy Musical America

"They say she's resting on her laurels."

AGMA — A UNITED UNION

(Continued from page 1)

were concerned with the difficulties faced by solo singers, our democratic union would benefit a thousandfold.

One more thought—possessiveness can sometimes be a virtue. We have no objection to members referring to AGMA as "my union" instead of "the union." AGMA exists for the specific purpose of helping you. Show your enthusiasm by attending membership and committee meetings, where we may receive the benefit of your training and experience. We can promise that what will emerge will be a more united and vigorous AGMA, an organization that will serve as a symbol and example of American trade union democracy.

REMINDER

We have encountered instances where Agma members have signed contracts for a performance and the opera company which employed them had not yet secured a Basic Agreement.

All members are urged before signing an individual artist's contract to check with the Agma office and find out whether the company concerned has already signed a Basic Agreement with Agma.

Important

Pre-Convention
General Membership Meeting

Sunday, December 7, 1947

2 p. m. Sharp

Hotel Lincoln

44th STREET and EIGHTH AVENUE

PARLORS A and B

DON'T BE LATE

Suspended AGMA Members

The following artists were suspended by AGMA's Board of Governors at a recent meeting. We hope that circumstances will soon make it possible for them to be reinstated to membership.

Floyd H. Altergott
Beatrice Altieri
Wilma Anderson
Harold L. Beaulac
Cecile Bergman
Stephen Billings
Alexander Bolshakoff
Audrey Bowman
Juanita Carter
Glorya Curran
Elvira Del Monte
Barbara Downie
Eleanor Edson
Robert M. Falls
Beatrice Gordon
Lansing Hatfield
Vernon Kingsley
Ann Leskaya
Arthur Lincoln
Marjorie G. Maxia
Leon A. Parisy
Francis Row
Rece Saxon
Betty Ann Sharpe
Naomi M. Smith
Umberto Sorrentino
Nicolai Szaposznikov
Josephine Tuminia
David Zellmer

Hansel and Gretel

The first full length recording of Humperdinck's popular "Hansel and Gretel" was released last month by the Columbia Recording Corporation.

The compensation paid the Metropolitan artists and chorus in the performance was based on a contract signed between AGMA and the Metropolitan Opera Association, and provides a pattern in a field which we hope will continue to expand.

AGMA GREETES NEW MEMBERS

(Continued from page 7)

Jeanette Tannan
Joseph Tocci
Salvatore P. Tripoli
Margaret Truman
Mary Jean Turnbull
Michel Vertzelious
George Vincent
Thomas H. Watson
Doris Weaver
Bresee Westmoreland
Lilly Windsor
Dulce Wohner
Gladys M. Yourtee

DECEASED

We recently learned that Edward Alexander, Orazio Alfieri, and Janet Fairbank, all AGMA members, had passed away, as had Edward Ziegler, general manager of the Metropolitan Opera Association.

AGMA extends its sincere condolences to their families and relatives.

AMERICAN GUILD OF MUSICAL ARTISTS

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