EDITORIAL BY BEAUE HOBER

One question that has undoubtedly been asked of each member has been: “What do you think AGMA can do for you?”

Just how have you answered that question? What are your thoughts and feelings when that question arises?

Do you say—AGMA is the artists’ Union?

DO YOU SAY—AGMA is the unity of the entertainment field?

Do you say—AGMA is the organization of the musicians to stand by one another in order to procure improvements.

DO YOU SAY—AGMA is our means of securing that help, though we find it is necessary to give at times, in order to more fully RECEIVE.

AGMA CANNOT FIGHT FOR YOU — BECAUSE — YOU — ARE — AGMA!

AGMA can only be as strong as its weakest member makes it. Why do you think “Mr. Petrillo” is so strong? He is the figurehead of an organization that has been and is standing TOGETHER. He is the “symbol” of that “unity” of action. He is the “power” of his organization’s members. We, as a group, must become more cognizant of the strength that is the result of unity. We cannot procrastinate when we are called upon for a decision. When voting is requested—WE MUST VOTE. We have our chance to discuss and we must do so before we vote. After a vote has been cast, we must abide by the decision of the majority. When an issue has been voted upon, whether we have voted or not, we must know that THAT issue is closed and go on to the next. Because we have not voted, when we should have, we have lost the opportunity both to vote and to condemn the results of that vote. We were a weak chain in the Union! We want all our members interested in all our problems, as we want all our problems to be of interest to all our members. When our members in California have a problem directly affecting them, we cannot possibly vote on it. When our Metropolitan members have a problem for discussion or advise, California members or any members outside the Metropolitan cannot possibly be brought in—but—whenever and wherever there is a direct problem, we ask each and everyone of the “interested” members to be sure to vote. We know that we must abide by the results of the majority but we must at least be sincere in thinking, working and planning before the vote is cast. After we have voted, we must admit that the results are as the MEMBERS have decided, the members of “our Union,” the unity of thought and action of the American Guild of Musical Artists.

Therefore, the question: “What do you think AGMA can do for you, should be corrected each and every time by answering: “I know what AGMA will do for me. AGMA WILL DO JUST WHAT I THINK IT OUGHT TO DO SINCE AGMA IS MY VOICE AND THE VOICE OF MY FELLOW MEMBERS.”
METROPOLITAN OPERA NEGOTIATIONS

The negotiations with the Metropolitan Opera Company are now complete, and a new Basic Agreement has been signed. Below we print some of the major provisions as they affect the principals, chorus and ballet. This contract represents in many respects a marked departure from previous AGMA-Metropolitan Basic Agreements, and it is because of these departures that the negotiations took such a long time. For an understanding of the current provisions, some background as to the negotiations is necessary.

In February of this year, Mr. Edward Johnson, General Manager of the Metropolitan, attended a meeting of the AGMA Board of Governors and requested an early assumption of negotiations. Compiling with this wish, your Executive Secretary met with committees representing choristers, dancers and principals, and formulating a series of proposals which were submitted to the Metropolitan Management on March 15th. These were relatively simple proposals, and called for, as to choristers, a 3% increase in the weekly performance and rehearsal compensation; elimination of all free rehearsals in the performance week; certain other increases; and the re-engagement of the 94 choristers employed at that time. As to dancers, a number of changes in the working conditions, a free day during the rehearsal and performance weeks, and ample notification of engagement for the tour and re-engagement for the succeeding season. As to principals, the proposals amongst other things asked for ample notice of re-engagement for the succeeding season and the Spring tour, a clarification of the manner of paying compensation, and notification to principals engaged on a per performance basis at least four weeks in advance of any scheduled performance.

Following the submission of these proposals, one or two informal talks were had between AGMA and the Metropolitan, but because the Management and Company were on tour at the time negotiations made very little headway. At the end of May, AGMA requested of the Metropolitan a list of choristers not to be re-engaged for the succeeding season, as the Metropolitan was required to do under its contract. In reply to this request, the Metropolitan stated that it would not re-engage any of the choristers, and rejected the chorus proposal previously submitted by AGMA. The Metropolitan further stated that "many of the provisions of the Basic Agreement which expired on May 31 have proven a serious obstacle to the Management's proper discharge of its obligations." AGMA thereby withdrew all previous offers, and following a series of meetings of the Metropolitan Shop, a new set of proposals was submitted to the Metropolitan in the middle of June. These proposals were much more detailed and called for 20% increases in all money figures for all artists, proper notification for all artists of re-engagement for the succeeding New York season and for the current tour. In addition, as to choristers, free rehearsals in the performance weeks were to be eliminated, the same 94 choristers were to be re-engaged for another season, the broadcast fee was increased, and the single performance rate was upped. As to dancers, a completely free day in the rehearsal and performance weeks, proper notification of engagement, and several other changes in working conditions were proposed. As to principals, the complete elimination of the system of classifying singers into first leading, second leading and comprimario, and a substitution of one class of principals at a new minimum compensation; the establishment of a group of apprentice singers at a minimum of $100 per week and proper notification of re-engagement. There were many other proposals for all classes of artists.

These proposals met with violent opposition on the part of the Metropolitan. The center of opposition involved the choristers. It was the Metropolitan's contention that it should have the sole right to determine the number and competency of the choristers it would engage. As many of you know, prior to these negotiations and for a number of years, 94 choristers had been engaged by the Metropolitan. This was a provision in the Basic Agreement. Further, Metropolitan choristers had to be "A" members of AGMA, which means that they had passed an audition before an AGMA Auditions Board. Around these two issues, number and competency, the negotiations revolved for approximately six weeks. The Metropolitan's viewpoint remained unchanged, and, although a series of compromises were suggested by AGMA following a number of joint Board of Governors-Choral Committee meetings, the Metropolitan remained adamant. To bolster its position, the Metropolitan began a campaign in the press. AGMA replied to the Metropolitan's charges, but, because of the

REPORT ON MEMBERSHIP MEET-ING HELD ON MAY 26, 1946

The second of the membership meetings held under the new plan took place on May 26, 1946 in the Chapter Room at Carnegie Hall. Both the attendance and the wide variety of views discussed indicated clearly how vital these meetings are to the members of AGMA.

Following a statement by Edward Harris, third Vice President, who presided in the absence of Mr. Tibbett who was in Europe, as to the nature of the meeting, Hyman Faine, our Executive Secretary, reviewed on the establishment of a new Basic Contract for Ballet Companies, the negotiations with a number of Popular-Priced Opera Companies, including the Cincinnati Summer Opera Association, negotiations with the Metropolitan Opera Association, and negotiations with the Concert Management for a new Basic Agreement.

Hyman Faine also reported on the first issue of AGMAZINE and called for greater cooperation on the part of members in the work of the magazine. You will find more about how you can make this publication grow and expand on the backpage.

Lloyd Harris, Chairman of the AGMA Veterans' Committee then told about the work his Committee had done to cooperate with the American Theatre Wing in the establishment of the Wing's Training School for Veteran Artists. As you probably know, this school has been giving courses under the G. I. Bill of Rights in Radio, Theatre, Opera, Choral, Dance, Conducting and other allied fields. The members are attending these courses and under the professional guidance and instruction of recognized teachers in the fields, have been catching up on the time they lost while serving their country. This school will continue to operate for many months to come and Veterans who have not yet taken advantage of it can do so by contacting the AGMA office.

The meeting then heard the report from Mr. Faine on his trip to Chicago and the subsequent re-organization of the AGMA membership in that city. There was also a report on the re-organization of the membership in San Francisco and Los Angeles and a thorough discussion of the attendance at AGMA's membership meetings could be increased and the proceedings made more interesting. A number of members volunteered to serve as members of a Committee for the Fall membership meeting. Amongst these were: Betty Stone, Louise Dembitz, Pauline Nessel, Ella Neher, Freda D emotion, Dorotha Lawrence, Pearle Goldsmith and Salia Ascher-Nevins.

Two other matters were brought to the attention of the membership involving Stanford Erwin and the Boston Grand Opera Company hearing and AGMA's position with reference to the performance of Foreign Artists in the United States. These two subjects merit separate stories and you will find them elsewhere in AGMAZINE.

In this brief summary, it is hard to convey the enthusiasm generated at this meeting, as well as the feeling that everyone present had of new beginnings. It was apparent that only by such membership meetings and by such open discussion could the mutual problems of AGMA members get the airing and solution that was necessary.
ATTENTION VETERANS

For the benefit of AGMA members who are veterans of this past war, information released by the American Theatre Wing as to its Professional Training Program and course is available at the office.

BOSTON GRAND OPERA CO.

In the past few months, the Board of Governors has held three hearings on charges filed against an employer, the Boston Grand Opera Company and Mr. Stanford Erwin, its Director, and an AGMA member, Miss Lisa Jouravel. These hearings grew out of an exhaustive investigation into certain circumstances under which Miss Jouravel turned over $750 to Mr. Erwin and the Boston Grand Opera Company. The investigation and the evidence produced at the hearings indicated that this was done without the written approval of AGMA as was required by the then existing Basic Agreement between AGMA and the Boston Grand Opera Company.

After long and exhaustive hearings, the Board of Governors ruled that the action on the part of Mr. Erwin and the Boston Grand Opera Company in accepting this money was against the spirit and the provisions of the Basic Agreement and the long established policy of AGMA and was detrimental to the profession and welfare of AGMA's members.

Your Executive Secretary was instructed by the Board of Governors not to enter into any Basic Agreement between Mr. Erwin, the Boston Grand Opera Company or any other organization with which Mr. Erwin is associated, for a period of three months. He was further instructed that after this three month period, he could enter into a Basic Agreement with Mr. Erwin or the Boston Grand Opera Company only if they shall have first met such conditions as the Board of Governors deemed necessary for the protection of its members.

The Board further ruled that since Mr. Erwin had deposited with AGMA the sum of $750, subject to the decision of the Board on the hearings of charges against Mr. Erwin and the Boston Grand Opera Company, that such money should remain with AGMA until AGMA decided as to its final disposition.

At a later date, another hearing was held by the Board on charges filed against Miss Jouravel arising out of the same matter. After a full well-known anti-labor tendencies of most of the nation's press, never received the same prominence as the Metropolitan's statements did.

In a series of talks, as well as in the papers, and supplemented by the appearance of Mr. George Sloan, chairman of the Metropolitan's Board of Directors, and Mrs. Leon Lauterstein, counsel for the Metropolitan, at a meeting of AGMA's Board, the Metropolitan indicated, in effect, that unless AGMA conceded on the points of number and composition of the chorus, there would be no Opera season this coming Fall. To determine AGMA's position, the Board of Governors called a meeting of the full Metropolitan Shop, including all choristers, dancers and principals. At this meeting, which was both lengthy and vociferous, the issue of whether or not AGMA should concede to the Metropolitan on these two points and proceed with the balance of the negotiations, was presented squarely before the membership. An overwhelming majority, including all the choristers present, voted in favor of these concessions. To obtain a complete Metropolitan membership response to this issue, telegrams and cablegrams were sent to non-attending AGMA members throughout the world. The final result, as tabulated, indicated a three to one majority in favor of conceding these points to the Metropolitan. With this large issue out of the way, your Negotiating Committee proceeded with the discussion of the balance of the issues remaining between AGMA and the Metropolitan. After another four weeks of negotiation, all the terms were finally agreed to and the contract signed.

A word should be said about the concessions made by AGMA with reference to the choristers and a word also should be said about several of the provisions in the new contracts as to principals.

At first blush, it might appear that conceding to the Metropolitan the right to hire as many choristers as it chose and the right to determine who can sing at the Metropolitan could be considered as a defeat or a retrogression. However, closer examination would seem to indicate that the strength of the Union, as evidenced by the final contract, has not been impaired in the slightest. AGMA has come out of these negotiations stronger and in a more favorable position than ever. The strength of the Union depends upon the terms and conditions under which its members operate, and the right of an employer to choose whom he wants and as many as he wants, providing such right is not exercised to discriminate against Union members or to undermine the Union, cannot weaken AGMA's structure. Other Unions in the entertainment field, which have grown strong and unified, operate under the very principles AGMA has conceded to the Metropolitan. AGMA itself operates under these principles in the field of Ballet and with reference to principals and dancers in the field of Opera. True we conceded something to the Metropolitan, but our future collective actions will be the sole determining factor as to whether AGMA continues to grow and remain strong or not.

It should also be pointed out that in return for making this concession, AGMA obtained, for the first time in the history of the Metropolitan, severance pay for those choristers who were not re-engaged. This severance pay amounted to 5% of last year's earnings for every year of service of the discharged choristers up to 20, and 2½% of their last year's pay for every year of service beyond 20. This pattern of severance pay will apply to next year as well, although the present contract is for one year. In addition, the Metropolitan has agreed to the following clause:

"The Association recognizes the advantages to be derived from the establishment of arrangements for retirement, unemployment and/or security benefits for its employees, and the Association will make a study and investigation as to the feasibility of instituting a plan with respect thereto. The Association will endeavor to complete such study by February 1, 1947 and will, in the formulation of any plans, consult with AGMA with respect to any proposals which may be under consideration. The making of any such study shall in no way commit the Association or the Union as to the adoption of any plan."

This is the first time in the Metropolitan's history that concrete steps have been agreed to looking forward to the formulation of a security and pension plan for all artists.

Now as to the new provisions for the principals. The traditional pattern of classifying principals into first leading, second leading, and comprimarios, and further classifying roles into A, B, C, etc., has created a good deal of confusion both on the part of the management and the members, and has made enforcement of the minimums extremely difficult. Particularly is this difficulty apparent in a large organization, having as
many performances and performers as the Metropolitan has. To simplify this entire problem, all such classifications were eliminated in the new contract and one minimum of $150 per week was established for all singers, other than those who are apprentices.* Apprentices are defined as singers employed by the Metropolitan for the FIRST time this coming season, who have not performed six different roles with any professional Opera Company prior to their engagement by the Metropolitan. Such apprentices are to be paid at the rate of $100 per week. All principals re-engaged by the Metropolitan for this coming season receiving less than $150 are to receive raises of $15 this year, and within the next three years are to reach the minimum of $150 per week. Principals re-engaged for this coming season receiving more than $150 may not be reduced in salary, so this new minimum nor can they be reduced for the next three years of their employment by the Metropolitan. The idea in this plan is that within a three-year period, everybody should move to the new minimum of $150 per week, but no one should be reduced because of the institution of this new minimum. Of course, it should be emphasized that everyone is free to bargain on his own behalf for over minimum pay, and we know that many artists will be able to do so.

MAJOR PROVISIONS IN NEW METROPOLITAN CONTRACT

1. Compensation for all artists:

(a) Employment on a Performance Basis

<table>
<thead>
<tr>
<th>Performance</th>
<th>Minimum Compensation</th>
<th>Former Compensation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principals</td>
<td>$100.00</td>
<td>$56.00</td>
</tr>
<tr>
<td>Choristers, regularly engaged on a weekly basis</td>
<td>15.00</td>
<td></td>
</tr>
<tr>
<td>Choristers, engaged on a performance basis only</td>
<td>20.00</td>
<td></td>
</tr>
<tr>
<td>Solo Dancers</td>
<td>60.00</td>
<td></td>
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<tr>
<td>Corps de ballet dancers, engaged on a per performance basis only</td>
<td>13.00</td>
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(b) Employment by the Week

<table>
<thead>
<tr>
<th>Minimum Weekly Compensation</th>
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</thead>
<tbody>
<tr>
<td>Principals:</td>
</tr>
<tr>
<td>Solo Singers</td>
</tr>
<tr>
<td>Apprentice Singers—1st season</td>
</tr>
<tr>
<td>2nd season</td>
</tr>
<tr>
<td>3rd season</td>
</tr>
<tr>
<td>Stage Director</td>
</tr>
<tr>
<td>Assistant Stage Director</td>
</tr>
<tr>
<td>Choristers</td>
</tr>
<tr>
<td>Dancers</td>
</tr>
</tbody>
</table>

(c) The maximum number of performances for principals (other than Stage Directors and Assistant Stage Directors) engaged on a weekly basis shall be four (4) per week. The maximum number of performances for all other artists engaged on a weekly basis shall be eight (8) per week.

(d) The term “apprentice singer” shall refer to any solo singer who has not prior to any engagement by the Association performed six different operatic roles with any other professional opera company. Any such singer initially engaged by the Association as an apprentice singer may be deemed an apprentice singer during each successive season in which such singer is re-engaged by the Association up to and including the third such season, and thereafter shall be deemed a solo singer.

(e) Anything in this Paragraph to the contrary notwithstanding, the minimum compensation applicable to principals employed during the 1945-46 New York performance season at a weekly compensation of less than $150, shall be as follows:

important notice

It is to their own interest that members of AGMA notify the office when they wish their membership status changed. For instance, if a Junior member is eligible for Active membership, after having done a sufficient amount of performances, as well as Associate members who have become citizens of this country and are thereby eligible for Active membership. In both instances, they may receive the benefit of the vote.
IMPORTANT RULE

It is a long standing rule of AGMA that no Artist may pay any fees, commissions, or money of any kind to an impresario, producer, or any of his representatives in order to obtain employment with such producer, manager, opera company, ballet company, concert company, or any other employer. This rule is made for the protection of every AGMA member and will be strictly enforced. Violations will lead to disciplinary action.

Ballet Companies

Reprint from “Dance” Magazine

1. Ballet for America  
   c/o CRA Artists, Ltd.  
   30 Rockefeller Plaza  
   New York, New York  
   Yurek Shabelevski and Yurek Lazovski—Directors

2. Ballet Russe de Monte Carlo, Inc.  
   130 West 56th Street  
   New York 19, New York  
   Serge Denham—Director

3. The Ballet Theatre, Inc.  
   25 West 45th Street  
   New York, New York  
   Lucia Chase—Director

4. Alicia Markova & Anton Dolin  
   c/o David M. Holtzmann  
   36 West 44th Street  
   New York, New York  
   Alicia Markova and Anton Dolin—Directors

5. Grant Mouroff  
   Hotel Windsor  
   100 W. 58th Street  
   New York, New York  
   Grant Mouroff—Director

6. Original Ballet Russe Co.  
   Hurok Attractions, Inc.  
   711 Fifth Avenue  
   New York, New York

DARTS AND DAGGERS or SOMETIME THE TRUTH IS SHARP will be your column in future issues. Write in and tell us what you don’t like. We may have to edit it a bit, but we will try to keep it just as we receive it.

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<table>
<thead>
<tr>
<th>1945-1946 Weekly Compensation</th>
<th>Minimum Weekly Compensation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than $115.00</td>
<td>$115.00</td>
</tr>
<tr>
<td>$115.00 to and including $129.00</td>
<td>130.00</td>
</tr>
<tr>
<td>$130.00 to and including $149.00</td>
<td>150.00</td>
</tr>
</tbody>
</table>

(f) No principal engaged by the Association during the 1945-46 season, who received $250 per week or less and who is engaged by the Association for the 1946-47, 1947-48 and 1948-49 seasons (if any), shall receive during such season less than the weekly compensation agreed upon between him and the Association for the 1945-46 season.

(g) It is the intention of both parties that the system of minimum increases applicable to principals employed during the 1945-46 New York performance season at a weekly compensation of less than $150 as set forth in paragraph (e) above shall remain applicable to such principals who are engaged by the Association during the 1947-48 and 1948-49 seasons (if any) until any such principal shall have reached the minimum compensation for principals of $150.

II. Sustenance provisions for Road Tour for all Artists

1946-1947 1945-1946

1. Principals—weekly basis—over per week $7.00 per day $6.00 per day

2. Dancers—salary............. 5.50 per day 4.50 per day

3. Choristers—in addition to Basic salary............. 6.00 per day 5.50 per day

III. Radio Fees

1. Principals—receiving $150 or less per performance or per week $50.00 per Broadcast

2. Choristers.................. $15.00 per broadcast $12.50 per broadcast

IV. Special Provisions for Principals

1. The maximum number of performances for principals (other than Stage Directors or Assistant Stage Directors) engaged on a weekly basis shall be four (4) per week. The maximum number of performances for all other artists engaged on a weekly basis shall be eight (8) per week.

2. No principal, excepting stage directors, shall be required to take part in more than one performance on any one day. Stage directors may take part in no more than two performances in any one day. If any principal shall be required to take part in a greater number of performances in any week, or if any principal, excepting a stage director, is required to take part in two performances in one day, such principal shall be paid additional contractual compensation on a pro rata basis for each such additional performance.

3. The Association agrees that each principal shall be notified not later than two weeks prior to the end of the current New York performance season of the Association’s intention as to the re-engagement of such principal for the succeeding season. The notice shall state that in no event shall it be deemed a binding commitment upon either the Association or such principal.

4. Any Artist engaged on a performance basis shall be notified at least two (2) weeks prior to any performance scheduled for that Artist. Such notification shall constitute an engagement for that performance. The failure to notify Artist of a scheduled performance as aforesaid shall release Artist to accept any other engagement during the said two (2) weeks period next ensuing.

V. Special Provisions for Choristers

1. Any chorister employed by the Association for the New York performance season or for any part thereof other than on a per performance basis, or on a temporary replacement basis, shall be employed by the week for a continuous period beginning with the initial date of such chorister’s employment and terminating at the end of the New York performance season. Any chorister engaged for the entire New York performance season shall be employed for not less than sixteen (16) consecutive performance weeks or the New York Performance Season, whichever is longer.

2. Choristers shall be paid not less than Fifteen Dollars ($15) for each single performance given during Holy Week, and also within the week immediately preceding and following the performance season in New...
York, providing no more than four (4) performances are given in any said week. If more than four (4) performances are given, then the chorister shall be compensated for a full week.

3. Choristers may perform mute parts for which they shall be paid not less than Three Dollars ($3.00) extra for each such performance.

4. Choristers who perform non-chorus roles other than mute roles, shall receive extra compensation for such performance of not less than Twenty-six Dollars ($26) for each such performance.

5. All rehearsals shall be compensated at the rate of One Dollar ($1) per hour. A chorister’s rehearsal shall be considered as the time intervening between his call for rehearsal and the time he is dismissed from such rehearsal. No chorister’s rehearsal period shall be deemed to be of less than two (2) hours duration including a ten (10) minute rest period, irrespective of the actual amount of time spent in rehearsal. If a dress rehearsal is called, one hour of the rehearsal period shall be allocated to each chorister which hour shall be used for dressing and undressing and shall be considered as part of the rehearsal period.

6. The Association guarantees one hundred and eighty (180) hours of rehearsal to each chorister engaged on a weekly basis for the New York performance season. This guarantee will be apportioned on a pro rata basis to choristers employed for periods which are less than the full New York performance season.

7. Chorus rehearsals in any one week exceeding ten hours of room rehearsal or fifteen hours of total rehearsal will be paid for at the rate of One Dollar ($1) per hour, but will not be included in computing guaranteed rehearsal time.

8. For each chorister engaged for the entire New York performance season, the Association shall provide a period of not less than five (5) consecutive rehearsal weeks immediately preceding the New York performance season. Each chorister will be paid not less than Fifty-five Dollars ($55) per week for which he may be required to rehearse not more than eighteen (18) hours per week.

VI. Special Provisions for Dancers

1. Except during the first four weeks of the New York performance season each dancer shall during the New York performance season have at least one free day each week during which such dancer may not be required to perform or rehearse. If, however, the Association elects to use the services of a dancer for seven days in one week after the four week period provided above, he shall be paid for performances on the seventh day of such week at the rate of Seven Dollars ($7) per performance and for rehearsals on the seventh day of such week at the rate of One Dollar and Eighty Cents ($1.80) per hour or fraction thereof, but no call for such rehearsal shall be for less than two (2) hours.

2. If a dress rehearsal is called, one hour of the rehearsal period shall be allocated to each dancer, which hour shall be used for dressing and undressing and shall be considered as part of the rehearsal period.

3. For each rehearsal week or fraction thereof, each dancer shall be paid not less than Thirty Dollars ($30) per week. During such rehearsal weeks, the dancer may be called upon to rehearse not more than thirty-five (35) hours per week and not more than six (6) hours in any one day. Any rehearsal of less than one hour shall be counted, nevertheless as one hour. If the dancer is dismissed from rehearsal and is recalled for further rehearsal within one hour of the time of such dismissal, then such intervening time between dismissal and recall shall be counted as if the dancer had rehearsed. If the dancer shall be required to rehearse more than thirty-five (35) hours per week or more than six (6) hours per day, he must be paid not less than One Dollar and Twenty-five Cents ($1.25) additional compensation for each such overtime rehearsal hour or fraction thereof. Said six (6) hours shall take place within nine (9) consecutive hours and must include not less than a one (1) hour free period for dancer after the first three (3) hours.

No Sunday rehearsals may be called for a period of less than two (2) hours for which the dancer shall be paid not less than One Dollar and Eighty Cents ($1.80) per hour for such period whether or not the actual amount of time in rehearsal is two (2) hours or less.

Rehearsals in excess of two (2) hours must be paid at the rate of One Dollar and Eighty Cents ($1.80) per hour or fraction thereof.

FOREIGN ARTISTS

With the ending of World War II and the re-establishment of channels of communication and travel between the United States and the rest of the world, the musical profession of the United States and AGMA are confronted with a very serious problem. In addition to the normal reasons for the inter-change of musical Artists between various countries and the desire of foreign artists to appear before audiences in the United States, the chaotic conditions here, make the United States a most attractive place for Artists to come and appear in concert, opera and ballet.

This is not a new problem for AGMA. Back in 1937, a bill was introduced in the House of Representatives which attempted to regulate the performance in the United States by foreign Artists. AGMA, at that time, with certain reservations, supported the Bill in principle. However, the Bill never got beyond the committee stage. The unsettled conditions prior to World War II and the war period itself lessened the urgency of this problem. The persecution by Hitler and his satellites of minority and racial groups made the influx of musical Artists to the United States a matter of humanitarian principles and no one could urge the closing of gates to any one fleeing for his life.

The Board of Governors of AGMA, in the past few months, has felt that a current re-examination of this problem is necessary. They, therefore, placed the matter on the Agenda of the last members meeting on May 26. A general discussion took place of the issues involved with numerous suggestions being brought forth. The discussion culminated in a resolution that the Board of Governors be requested to investigate this whole problem and report back to the membership on the results of such an investigation. Pursuant to this resolution, a committee of AGMA members was appointed by the President which has taken up the matter in a preliminary but detailed way. On this committee, the following members are serving:

Frederick Jagel
Astrid Varnay
Muriel Kerr
Ray Lev
Irene Hawthorne
Margaret Speaks
Igor Gorin
Katherine Dunham
Anton Schubel
Alexander Smallens

The discussions of this committee indicated the complexity of the issues involved and that any action taken by AGMA must be based on the following two propositions:

1. That AGMA members and AGMA standards must be protected.

2. That in the field of music and art, the public should not be deprived of his right to hear or see performed the best that is available irrespective of the source of such talent. Any program, when devised, would have to be so drawn as to achieve the former without endangering the latter.

The committee, in its deliberations, felt that further facts and data would have to be accumulated before an intelligent program could be worked out. Further, it was apparent that any position taken by AGMA would have to be related to the current
AGMA and concert management negotiations and to the existing contracts with opera and ballet companies. This committee plans to meet many times in the coming months and continue its investigations.

To aid in AGMA's formulation of its position, an invitation was issued to managers and producers under contract with AGMA to attend a round table discussion. This meeting took place in the middle of June and was attended by representatives of practically everyone in the field of opera, concert and ballet. It was explained by your Executive Secretary to those attending this industry-wide conference that AGMA had not yet formulated its official position but did feel that the music industry was involved in this problem and that a mutual discussion would be of help to all concerned. Those representing the industry at this meeting generally took the position that any precipitous action on the part of AGMA would do more harm than good to AGMA's members; that the trend of bookings was preponderantly by American Artists towards Europe and South America rather than by foreign Artists to the United States; that any limitation placed upon by AGMA might lead to retaliatory action on the part of other countries and that the matter should be postponed for a while until conditions have so stabilized themselves and the first post-war season of concert, opera and ballet has taken place. It was your Executive Secretary's position at this meeting that AGMA would not take any hasty action but that neither would it drop the whole matter. It was his further position that irrespective of the industry's note of caution on this question, AGMA would continue to investigate the problem and take whatever steps was most beneficial to its members. This much can be said about this meeting. At least the industry was made aware that AGMA is looking into the question and would continue to do so and that a solution should have the mutual participation of the whole concert, ballet and opera industry.

The problem is a most difficult one and your Board, Executives and Committee would appreciate it if AGMA members would, in one way or the other, express themselves on this question. Any action finally agreed upon must have as its guiding principle, the fact that, above all, it must be for the larger good of all of AGMA.

COMPANIES ON THE UNFAIR LIST

Adams-Williams Corporation
430 Sixth Avenue, New York, N. Y.
Wilson A. Williams—Musical Director
The National Negro Opera Company, Inc.
3315 14th Street N.E., Washington, D. C.
Mary Cardwell Dawson—Musical Director
The Star Opera Company
317 W. 42nd Street, New York, N. Y.
Francis C. Torre—Musical Director
The Washington Grand Opera Association
1719 19th Street, N.W., Washington, D. C.
William Webster—Musical Director

Negotiations are in progress with the following:
San Carlo Opera Company
Pittsburgh Opera, Inc.
San Antonio Symphony Society
Ballet Jooss Company
Martha Graham Dance Company

AGMA GETS NEW BASIC AGREEMENT: Months of negotiations, stalemate, proposals and counter-proposals finally drew to a conclusion as Mr. George Sloan, chairman of the board of the Metropolitan Opera Association, and Mrs. Hyman R. Faine, executive secretary of AGMA, meet to sign the new Basic Agreement. Mr. Sloan (1) offers his signature approvingly to the contract while Mr. Faine and Mr. Frederick Inge, AGMA treasurer, look on.

4. Dancers shall be allowed a rest period of not less than ten (10) minutes before the conclusion of each hour of rehearsal during rehearsal weeks and performance weeks.

VII. Notice of Re-Engagement Re Choristers and Dancers

1. AGMA may, by written notice given not more than four weeks prior to the end of the current New York performance season, require the Association to notify choristers and dancers engaged during said season of the Association's intention with respect to their re-engagement for the succeeding New York performance season. Within two weeks after the receipt of such note, the Association shall notify each chorister and dancer and AGMA in writing either (1) that the Association offers to re-engage such chorister or dancer for the succeeding New York performance season on the minimum terms and conditions of the basic agreement applicable thereto, or (2) elects not to re-engage such chorister or dancer for such succeeding New York performance season.

2. Failure on the part of the Association to furnish either of the aforesaid notices shall constitute an offer as provided in sub-paragraph (1) above.

3. The Association agrees to tender to any chorister or dancer who has been offered such re-engagement as aforesaid, an individual artist's contract on a form approved by AGMA and the Association, such tender to be made prior to the commencement of the aforesaid succeeding New York performance season. A chorister or dancer may accept the offer set forth in subparagraphs (1) and (2) hereof only by executing such individual artist's contract within two weeks after the aforesaid tender thereof.

4. The aforesaid offers referred to herein shall be subject to the existence of a basic agreement between the Association and AGMA for such succeeding season and the presentation of their regular New York performance season by the Association.
Opera Companies

1. Boston Grand Opera
   119 W. 57th Street
   New York, New York
   Stanford Erwin—Musical Director

2. Central City Opera House Assoc., Inc.
   City and County Building
   Denver 2, Colorado
   Justin W. Briedy—Musical Director

3. Chautauqua, Institution
   New York

4. Chicago Opera Company
   20 North Wacker Drive
   Chicago, Illinois
   Joseph Esterly—Musical Director

5. Cincinnati Opera
   Eight and Broadway
   Cincinnati, Ohio
   Oscar F. Hild—Musical Director

6. City Center of Music and Drama
   130 West 56th Street
   New York, New York
   LaSalle Halasz—Musical Director

7. Comedy Opera Guild
   1085 Madison Ave.
   New York, New York
   Anthony E. Trivas—Musical Director

8. Connecticut Opera
   118 Main St.
   Hartford, Connecticut
   Frank L. Pandolfi—Musical Director

9. International Royal Grand Opera
   2290 Crotona Avenue
   Bronx 57, New York
   John B. Fiorello—Musical Director

10. Metropolitan Opera Association
    Broadway and 39th Street
    New York, New York
    Edward Johnson—Musical Director

11. Michigan Opera Co. of Detroit
    35 W. Grant River Avenue
    Detroit 26, Michigan
    Cesar Chafon—Musical Director

12. Philadelphia LaScala Opera Co.
    1421 Chestnut Street
    Philadelphia, Pennsylvania
    Pietro Marchi—Musical Director

13. Pietro Marchi Opera Productions
    2 E. Jackson Blvd.
    Chicago, Illinois
    Pietro Marchi—Musical Director

    30 Lafayette Avenue
    Brooklyn, New York
    Felix Deyo—Musical Director

15. The Rome Opera Co.
    106 West 52nd Street
    New York, New York
    Atilio Barbato—Musical Director

    530 Royal Street
    New Orleans, Louisiana
    Walter Hebert—Musical Director

17. San Francisco Opera Assn.
    War Memorial House
    San Francisco, California
    Gaetano Merola—Musical Director

18. Verdi Grand Opera Co.
    62 East Avenue
    Rochester, New York
    Sylvester Zaccoria—Musical Director

19. Charles L. Wagner
    511 Fifth Avenue
    New York, New York
    Charles L. Wagner—Musical Director

20. American Opera Company
    1920 Spruce Street
    Mr. Vernon Hammond—Mus. Director

Due to the lack of space in the current issue of AGMAZINE, we will be unable to print the story “A Decade of AGMA,” the first part of which appeared in the first issue. Important Rules and Regulations of AGMA as well as this story will be continued in future issues. Also complete list of managers.

Excerpt from letter from Margaret Jensen to Bernard Zuebert, dated 5/27/46:

“Thanks for the AGMAzine. I enjoyed it immensely and know what a project it must have been to get that first edition out. From the comments I have heard at this end I know that the members are very pleased. You’d be surprised how important those publications are to them. They feel that they are really in the fold. I know it will be a good thing for AGMA.”

Excerpt from letter from Jean Browning, dated 7/5/46:

“The AGMAzine was a great help to me and thank you for sending it! I hope there will be more.

Sincerely,
Jean Browning”

Letter from Lucy Brown, dated 6/14/46:

“Congratulations on the new magazine—it’s the beginning of real life in our organization among the membership.

Sincerely,
Lucy Brown”

Excerpt from letter from A. P. Winterfeld of New Orleans to Hyman R. Faine, dated June 18, 1946:

“We think ‘Agmagzine’ is a splendid publication, and something that no doubt has been needed for a long time. It surely will serve to bring about more unity and understanding among AGMA members everywhere.”

IMPORTANT

SUNDAY, OCTOBER 27th
at 1:30 P.M.

CAPITOL HOTEL
Terrace Room

8th Avenue and 51st Street

BE SURE TO COME TO THIS MEETING