

# AGMAZINE

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•

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*Counsel*



## OFFICES

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

•  
*Los Angeles* *Cedric Hart*  
I. B. KORNBUM  
6331 Hollywood Boulevard  
Telephone: Hillside 5121

•  
*San Francisco*  
THEODORE HALE  
216 Pine Street  
Telephone: Sutter 0855

•  
*Philadelphia*  
PAUL M. CHALFIN  
1428 So. Penn Square  
Telephone: Rittenhouse 6-3100

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

•  
HOWARD M. LARAMY  
*Editor*

## Television Authority Deadlock

At a meeting of the International Board of the 4A's at the Hotel Astor on October 4, 1949, after a stalemate in negotiations had been reached, the five unions consisting of AGMA, AEC, CEA, AFRA and AGVA, supporting TVA, offered a resolution to submit the whole controversy to mediation as a final means of ending the deadlock in negotiations. This offer was refused by the Screen Actors' Guild and Screen Extras' Guild on the grounds that all film, no matter how used, was in their jurisdiction.

### Set Up Television Authority

The five unions repeated their offer to mediate all disputed points and suggested setting up Television Authority without prejudicing the Guilds' claim to jurisdiction, but leaving the question in abeyance until mediation could be completed.

### Jurisdictional War Threatened

To this the Screen Guilds countered with prepared statements threatening that if this was done, they would start

jurisdictional warfare with "no holds barred."

### Five Unions' Statement

The five unions then issued the following statement: "That there are serious differences between us and the Screen Guilds, cannot be denied. We have offered to mediate all these differences, and to do nothing that would in any way prejudice the claims of either side while full and free discussions take place.

"The SAG and SEG leaders have turned down our offer of mediation. Their sole reply has been that they would agree to mediate and discuss merely some of the issues involved, and that only on the condition that they were first given jurisdiction over thousands of performers who are not now their members, and in complete disregard of the wishes of those performers.

"They have refused to mediate this arbitrary stand, and instead have threatened a bitter jurisdictional war which they describe as one in which 'no holds

will be barred.' Obviously, in such a war the chief victims would be the public and the performers.

"Despite this unreasonable stand of the SAG and SEG, the executive boards of AEA, AFRA, AGMA and CEA, conscious of their responsibility to the American public as well as to their 30,000 members, have refused to precipitate needless chaos in the entertainment industry. "We believe that mediation is the American way, that no problem of union jurisdiction is insoluble, and that there is no excuse for "the-public-be-damned" jurisdictional war that has been threatened in the inflammatory statements made by the SAG and SEG leaders without consulting their memberships. In the interest of performers and the public alike, our mediation offer stands."

All the members of the 4A unions have been sent a statement on the Basic Issues which have, up to the present, prevented an agreement between Television Authority and Screen Actors' Guild and Screen Extras' Guild.

# Board of Governors Acts On Robeson Concerts

On August 27, a concert was scheduled for Paul Robeson, an AGMA member, at Peekskill, N. Y. under the auspices of the Harlem Civil Rights Congress. When the concert was advertised, several veteran's organizations announced they would picket in protest to Mr. Robeson's political views, and local newspapers urged people to stay away from the concert.

## Concert Cancelled

The veterans gathered, paraded and demonstrated along the highway leading to the picnic grounds where the concert was to be held, and only a few of the audience who had come to hear the concert were allowed to enter the area. Mr. Robeson was unable to enter the area, and cancelled the concert.

## Board of Governors Acts

After a thorough discussion of this lamentable incident with the evident lack of law enforcement officers and deputies to protect the people who came to hear Mr. Robeson, it was resolved that the Board of Governors should protest this action against an artist member of AGMA, and the following resolution was passed: "Be it resolved that the Board of Governors authorize that a wire be sent to Governor Dewey and released to the press; protesting the interference in any artist performing in his chosen profession, which is his inviolable right, and requesting a thorough investigation of all the participants in the episode and a public hearing with respect to the alleged malfeasance of law enforcement officials of Westchester County. We agree with the editorial appearing in the *N. Y. Times* of August 29th regarding the right of Mr. Robeson to carry his art to whatever peaceably assembled groups of peoples he wishes, as the American Way."

## Second Concert

A second concert was scheduled in another park near Peekskill, at which Mr. Robeson appeared before a large audience. The veteran's organizations again picketed and paraded along the highway leading to the picnic grounds, against Mr. Robeson and the sponsors

of his concert. Following the concert, acts of violence broke out with resultant injuries to many persons as well as destruction of personal property. Ample law enforcement personnel was on hand to protect the public, but following the concert, the audience departing from the area of police protection, were subjected to acts of violence from hoodlums with injuries to many people from rocks and broken glass from car windows.

The Board of Governors discussed this second episode extensively, and reached the conclusion that because of the political aspects of the second concert, AGMA could not go further as an artist's union than the tone of the protest wire sent to Governor Dewey. The matter was placed on the agenda for the Membership meeting on October 4th. In addition, the Board of Governors passed a resolution "that no public action should be taken by AGMA with regard to the second Paul Robeson incident for the following reasons: (1) that the union viewpoint was clearly set forth in its initial telegram to Governor Dewey; (2) that AGMA would be led into difficulties and highways and byways in attempting to take a stand on each and every violation of human rights which would disperse AGMA's efforts and energies completely, would give rise to intra-union disputes and would serve no purpose which is in the purport of the Articles of Agreement of the Constitution; and (3) further, there are many other channels and organizations through which members can voice their disagreement with this incident."

## Membership Discussion

The whole discussion before the Board of Governors was reviewed for the membership at the meeting of October 4. Further discussion was engaged in, and a motion to urge the Department of Justice to investigate the entire matter was made and seconded, but since a quorum for voting on the motion was no longer present, the motion was tabled and the meeting adjourned at 12:30 A.M.

## Cincinnati Crisis

During the second week of performances of their 1949 Summer Season the Cincinnati Summer Opera Association announced the cancellation of their season at the end of the third week, due to an extraordinary financial loss.

Mr. Faine, AGMA Executive Secretary, went to Cincinnati to confer with the heads of the association in regard to their responsibility to the artists engaged, and AGMA's right in holding the association, the directors, the Executive Committee, and the community of Cincinnati responsible if such an act was carried out.

Following the notice of cancellation, an upsurge of feeling was engendered in the people of Cincinnati with a result that funds were provided to carry out the season as originally planned.

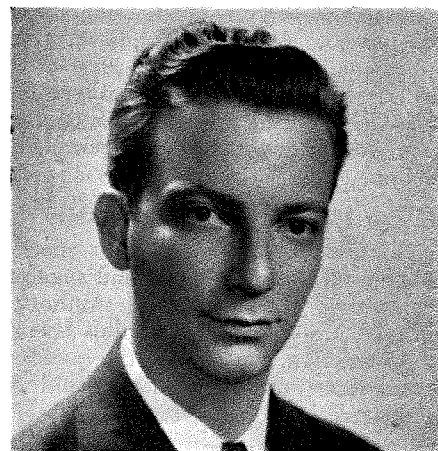
The news stories covering this crisis praised AGMA's position and stated that it constituted a major influence in bringing about a solution to the problem faced by the Association.

## Paul Chalfin

AGMA introduces a new representative in the Philadelphia area to the membership.

Mr. Chalfin is an attorney now in private practice. A graduate of University of Pennsylvania Law School, he was in the Armed Forces from 1943 to 1946, and has extensive practice with a law office dealing largely with labor problems.

The Board of Governors wishes to welcome Mr. Chalfin into AGMA association, and recommends to membership in the Philadelphia area his qualifications to handle any problems which confront artists in their chosen fields of endeavor.



PAUL M. CHALFIN

# Tibbett Speaks on Employment As AGMA Representative

Mr. Chairman and fellow participants in this very important conference on full employment, I come here today to talk briefly about the problem of unemployment as it exists today in one of the most depressed industries in America — the entertainment industry.

I have read statements to the effect that from the national viewpoint, the rise in unemployment has been nothing to worry about. That is certainly not true in the entertainment field. The members of my own union, the American Guild of Musical Artists, have already been hard hit. 90% of our employers are non-profit, civic organizations which are finding it extremely difficult to maintain their sources of revenue.

Last week, in Cincinnati, the long established and highly successful summer concert series almost closed down after losing an average of \$3000 a day for the first two weeks. We are afraid that a similar fate may be in store for other groups in other cities.

## Other Unions Seriously Affected

The other unions in the entertainment field face an even more grievous predicament. I am informed that only 50% of the members of Actors Equity are currently employed in Broadway productions.

The membership of the American Guild of Variety Artists has been hit by the decline in the operations of night clubs.

The members of the American Federation of Radio Artists have been seriously affected not only by the fact that the coming of television has channelized more funds towards new equipment than towards production of entertainment, but also by the fact that the advertising budgets upon which the radio industry subsists are being drastically slashed.

I am afraid that there is a mistaken notion that the people in the entertainment industry make so much money when they are working that they can easily afford long periods of unemployment. That is sheer nonsense. I recently checked through the records of the American Guild of Musical Artists and found that 80% of our membership makes less than \$2000 annually. Another 10% are paid less than \$3500 a year. Only 2% make over \$7500 a year. Remember, this is gross pay; taxes and personal expenses must be deducted before you reach the amount of money that our members can take home to pay for

food, clothing, medical care and the other necessities of life. We cannot afford unemployment. We cannot afford "corrective recessions" or "periods of healthy readjustment."

## Cultural Activities First To Be Curtailed

In large part, the predicament of the entertainment industry is a symptom. It is a symptom of the general contraction of the American economy. When business and employment start to turn down, cultural activities are the first to be curtailed. Hence, our union and the other unions in the entertainment field are of necessity intimately and deeply concerned with any effort that can be made to restore prosperous conditions.

When the preliminary draft of the Economic Expansion Bill was first made public, we set up a joint committee, representing our various unions, to study it carefully. Although we have not yet had an opportunity to make a full analysis of the bill as finally introduced, I should like to make a few brief comments on it.

First of all, the bill, as I understand it, provides for Federal assistance to cities and states for both the planning and construction of public works. This could go a long way toward meeting the establishment of community centers and other modern facilities for the theatrical arts.

Second, the bill provides for an "unemployment emergency fund" that could be used for stimulating useful employment in the field of public services as well as of public works and resources development.

## States Could Obtain Federal Grants

I am informed that under this provision, city or state governments could obtain grants from the Federal government for a broad variety of public service operations in the recreational, cultural and entertainment fields. This would be of tremendous benefit to members of my union and the other unions in my industry.

I hope that the sponsors of this measure will look into the question as to



whether or not the requirement that \$30 in non-Federal funds be supplied for every \$70 in Federal grants may not be too limited. In certain cases, a larger proportion of Federal funds — possibly 100% — may be needed.

Finally, the Economic Expansion Bill as a whole is geared toward providing a steady annual increase in job opportunities and in the production of goods and services. All of its provisions that would help achieve this goal would be of direct assistance to our people. We cannot have steady employment in the entertainment industry — nor a flourishing cultural life in the United States — unless we succeed in maintaining maximum employment and production.

Of course, the Economic Expansion Bill by itself — and its sponsors are the first to admit it — is not enough. Other legislative action is also essential. The most immediate additional step that our members are interested in is the removal of the Federal Excise Tax upon cultural and entertainment activities — particularly those Excise Taxes which are levied upon public and non-profit civic enterprises. We are also interested in the development of a long range Federal program for the promotion of the arts.

## Practical Program For Full Employment

In conclusion, I appreciate the opportunity of being with you today. The people in the entertainment industry have as much to gain from economic expansion — and as much to lose from economic contraction — as the workers in the automobile, steel or construction industries. We stand ready to work with you at all times in mapping out a practical program for the restoration of full employment. In every city and town in which we have members, we stand ready to work with you in dramatizing for the American people the necessity of affirmative action to maintain a healthy and expanding economy.

*Speech before Conference on Full Employment in Washington.*

# Petrillo-AGVA Conflict

In order that AGMA's membership may be acquainted with the conflict between Mr. Petrillo of the AFM and AGVA, the following letter addressed to all members of the 4A unions is reprinted for your information.

## Petrillo Defies Agreement

Mr. Petrillo's action is a raid upon AGVA's jurisdiction and contrary to an agreement existing between the AFM and AGVA. While this ultimatum has been issued only to AGVA members by this action, it could encroach eventually upon all the other entertainment unions.

This undemocratic method of telling what union to which people should be forced to belong, or not belong, is in violation of the right of the individual to join a union of his own choice.

The letter sent from the member unions of the 4A's represents their support of AGVA in this jurisdictional conflict.

September 8th, 1949.

Dear Member:

You may have read recently in the press about the conflict which has been created by Mr. Petrillo in connection with the American Guild of Variety Artists, a branch of the Four A's. As you know, all performers in the United States are represented by the Associated Actors and Artistes of America, which is the international union chartered by the American Federation of Labor, and which in turn have

branches, including Actors' Equity Association, American Federation of Radio Artists, American Guild of Musical Artists, American Guild of Variety Artists, Chorus Equity Association, Screen Actors Guild, Screen Extras Guild, Italian Actors Union, Hebrew Chorus Union, Brother Artists Association, Hebrew Actors Union.

The American Guild of Variety Artists, which is the branch representing entertainers in the vaudeville, night club, circus and outdoor fields, has for a number of years had an amicable arrangement with the American Federation of Musicians whereby any problem as to dual membership has been resolved by discussion between the two organizations. Mr. Petrillo unilaterally and without notice to AGVA broke this agreement. In violation of every American's right to join a union of his choice he notified all musicians who are members of AGVA that they must forthwith resign from AGVA under threat of suspension from the Musicians' Union. He also threatened in press statements and otherwise that performers who had traditionally been represented by the Four A's may now be taken over by his union. This challenge to our security will be met by representatives of your unions as they were met once before when others tried to take over actors.

You are being acquainted with these facts now because we firmly believe that each individual actor's interest is at stake if any such move on the part of Petrillo is not resisted to the fullest extent by all of us. At a meeting of the International Board held Thursday, September 8th, the Board unanimously adopted a resolution supporting to the fullest extent AGVA in its present controversy with Mr. Pe-

trillo and authorized the issuing of the following statement:

"A unanimous defiance from representatives of all the performers' unions to the order of James C. Petrillo that: 'No member of the AFM is permitted to join or remain a member of AGVA the vaudeville performers' union, was issued after a meeting of the International Board of the Associated Actors and Artistes of America (the Four A's), A.F. of L. this (Thursday) morning.

"Paul Dullzell, International President, referring to a resolution adopted by the Board declared that the full power of the performers' unions will be given wholeheartedly to AGVA in its resistance to Petrillo's tyrannical ultimatum and threat to take over actors.

"An attack upon any branch of the Four A's will be considered an attack upon all of us," Mr. Dullzell said.

"The Four A's will not be intimidated or coerced by Mr. Petrillo. It is always ready to follow the pattern of American labor and sit down with Mr. Petrillo to discuss any problem that may arise.

"Traditionally actors have always gotten along well with musicians but if Mr. Petrillo wants to start a fight which will involve the entire entertainment field he can have it by taking action against any one of the branches of the Four A's."

*Actors' Equity Assn., American Guild of Musical Artists, American Federation of Radio Artists, American Guild of Variety Artists, Chorus Equity Assn., Screen Actors Guild, Screen Extras Guild, Hebrew Actors Union, Brother Artists Assn., Italian Actors Union, Hebrew Chorus Union.*

## A Diva Ditty

Into every lovely young life — a pitfall. It's part of the job of being young. Consider the slim, lithe beauty auditioning for Edward Johnson, boss of the Metropolitan Opera. When she finished singing, in a voice that poured out as effortlessly as molten gold, he signed her for a debut.

"My child, your voice is magic and your face is lovely," he said, "but opera audiences are funny. They expect a diva to look like a diva and not a — well, a boy."

"What shall I do?" she asked.

"Go to Madame Kratz in Wardrobe and ask for 67," he replied. "It will — well, fill you out and give you the chest proportions of a diva."

The night of her debut in "Aida" she walked out and captivated the audience with her singing, but she sang as though she had a double mattress in front of

her. It was difficult to project her voice over the huge accouterments. Johnson, in the audience, was frantic and rushed backstage at the first curtain.

"What in the world are you wearing?" he cried.

"What you said," she replied. "Number 76."

"Seventy-six?" screamed Johnson. "I told you 67. Seventy-six is Falstaff's rear!" — Irving Hoffman.

*Credit* — Reprinted from September, 1949 *Coronet*. Copyright, 1949, by Esquire, Inc.

## Reuterman Off Unfair List

Mr. William Reuterman and the New York Civic Opera Co. which had been placed on the Unfair List by the Board of Governors, signed a new Basic Agreement with AGMA in August 1949 and the company is now touring with the opera "Carmen."

## DECEASED

George Gordon, a chorister for many years with the Metropolitan Opera Assn. and a member of AGMA, passed away during the summer.

We wish to express our sincere regret at his passing and extend our condolences to his widow and his two sons in their bereavement.



FRANK CHAPMAN  
Chairman Xmas Party Committee

## Annual Agma Xmas Party

On January 1st, 1950, when AGMA's annual Christmas Party is given at the Metropolitan Opera House, the talents of the world's greatest artists will make this gala program the finest Christmas gift to be found on Manhattan's glittering tree of holiday entertainment.

Under the chairmanship of Frank Chapman, the Artistic Director of AGMA's earlier and successful Christmas Parties, the committee is already working with vigor to make this year's party bigger and better than the high standard already achieved. The members of the committee are:

- Licia Albanese
- George Balanchine
- Erno Balogh
- John Brownlee
- Frank D'Elia
- Frank Forest
- Winifred Heidt
- Jerome Hines
- Frederick Jagel
- Philip Kinsman
- Felix Knight
- Anthony Marlowe
- Elissa Minet
- Suzy Morris
- James Pease
- Lanny Ross
- May Savage
- Margaret Speaks
- Polyna Stoska

Miss Sylvia Wright is again assisting the Director and the committee in Public Relations work toward making this year's party a great success. Artists are now being contacted for appearance on the program.

The Committee asks the AGMA membership to lend its full support to make this party a huge success.

Further news of the Party will appear in the December issue of AGMAZINE.

# Report of Committee On Choral Problems

At the second annual Convention, the delegates passed a resolution approving the formation of a committee to make a study of Choral Problems. The Board of Governors appointed the following members to serve on this committee: Lucy Brown, Frank Finn, Eloi Grimard, Morris Kostroff, and Leopold Sachse; alternates were: Edith House, May Savage and Marek Windheim.

The findings of this committee were contained in a report published in the July AGMAZINE, and the report was made the sole item on the agenda of the meeting of the Board of Governors on October 4th. The resolutions of the Board were reported to the Membership meeting of the same date.

### Board Approves

The Board approved of the following recommendations contained in the report; (1) "That definite percentages of "A" and "B" Choristers be set for all opera companies," (2) "That this policy hold for companies in formation as well as established companies," (3) "That a time limit of two years be allowed "B" members to complete the requirements of "A" membership, and, further, that should they not complete these requirements, they may be dropped from membership. Further, the two years shall include any time on Honorable Withdrawal. However, the Board of Governors

may, at its discretion, extend this period."

The Board of Governors further passed a resolution approving of doing everything possible to aid "B" members in becoming "A" members and toward that end, and to facilitate carrying out the recommendations contained in item 5, of the report, appointed a committee to look into this matter and report back to the Board within four weeks on the most advantageous way of putting such a program into operation.

The AGMA membership voted to endorse the action of the Board of Governors on this important report.

### Policy Book

Item 4 of this report contained a recommendation "that any policy decision of the Board be recorded in a Policy Book to serve as a guide for future situations, and to remain as basic policy until such time as reopened by any member." On October 4, a final decision on this matter was postponed until the next Board meeting, for a more thorough discussion.

On October 12, the Board of Governors discussed this recommendation, and the following resolution was passed: "The Executive Secretary is instructed to devise a system of indexes for reference to decisions by the Board of Governors.

## AGMA Instrumentalists Meet

Several meetings have been held with outstanding instrumentalists participating, in a constructive vein to acquaint more solo instrumentalists with the advantages of AGMA membership in fostering their rights and the relationship with their managements under agreements with AGMA.

This new field of activity was launched during the winter months and in early spring with four successful social gatherings held at the home of our President, Lawrence Tibbett.

Following the summer recess, several meetings have been held, and various problems which are faced by the instrumentalists not under management, or not AGMA members at present, and also the conditions secured for instrumentalists under AGMA agreements with the lead-

ing management offices, have been discussed.

Programs for expansion of opportunities have been put into the hands of a sub-committee for study, and ways of encouraging the development of musical enterprises throughout the country are under discussion by this committee.

The stronger AGMA becomes through the acquisition of such membership, the more influence the union can exert in securing improvements for all its members. A strong union has the implements to gain for all artists not only better working conditions and terms of employment, but can present to the proper authorities and groups, the needs for improved legislation, health insurance benefits, pensions for retired artists, and increased opportunities as they present themselves.

## San Francisco Season Saved

During late July, the planned season of the San Francisco Opera Assn. was thrown into a precarious state when the trustees of the War Memorial Opera House, under pressure brought about by several veterans' organizations, had voted to ban the Wagnerian soprano, Kirsten Flagstad, from appearances with the opera association for which she had been engaged, on the grounds of her alleged pro-Nazi sympathies.

Since this action would have resulted in cancellation of the San Francisco opera season and many artists deprived of this employment, AGMA sent a strong wire of protest to the acting Mayor of San Francisco, which informed the Mayor and the trustees that the Norwegian government had cleared Flagstad's name of suspicion, and that any attack on such an artist would wreak irreparable damage to the cultural life of the community as well as constitute an act of discrimination.

In August, the Board of Governors was advised that the trustees of the War Memorial Opera house had reversed their previous decision concerning Mme. Flagstad and plans for the season of the San Francisco Opera Association were put into motion.

## Suspended AGMA Members

The following artists have been suspended from membership by AGMA's Board of Governors. We hope their reinstatement will be possible in the near future.

Alexander, Nina	Harris, Stan
Anderson, Britta H.	Harrison, Ray
Argyres, George	Hay, William W.
Ballarin, Igor	Kiepara, Ladis W.
Baumgarten, Janice	Kleemov, Nikolae
Beatty, Talley	Kristen, Erik
Bernhalter, Howard	Lager, Frances
Bish, Dona	Lanni, Nicola
Breyfogle, Arthur	Larson, Irene
Bruce, Winifred	Manners, Martha
Burge, Betty	Marvin, Lloyd
Burman, Beatrice	Ouroussova, Olga
Cortese, Lydia	Pichguin, Anatole K.
Crumley, Kenneth	Primus, Pearl
Culcasi, Phillip	Rabinof, Benno
Culpepper, Carrol E.	Raye, John A.
Danieli, Fred	Sanchez, Rafael
Fokine, Irene	Thomson, John V. R.
Fostini, Lydia	Vaghi, Giacomo
Garrett, Marion J.	Van Gordon, Cyrena
Gilson, Robert	Vela, Antonio
Hairston Jacqueline	Wheaton, Allen P.

## International Board Settles 'Little Foxes' Dispute

Pursuant to an agreement approved by the International Board of the 4A's covering the jurisdictional rights of Actor's Equity Assn., Chorus Equity Assn. and AGMA dated June 13, 1939, AGMA made claim to "The Little Foxes" by Blitzstein on the grounds of its being a new opera by a serious composer, and AEA and CEA based their claim upon the work being a musical drama. The International Board was asked to determine a settlement of the two claims.

### Full Hearing of Claims

Both sides were heard fully upon their respective claims, and a vote was taken in which AEA and CEA won by a narrow margin.

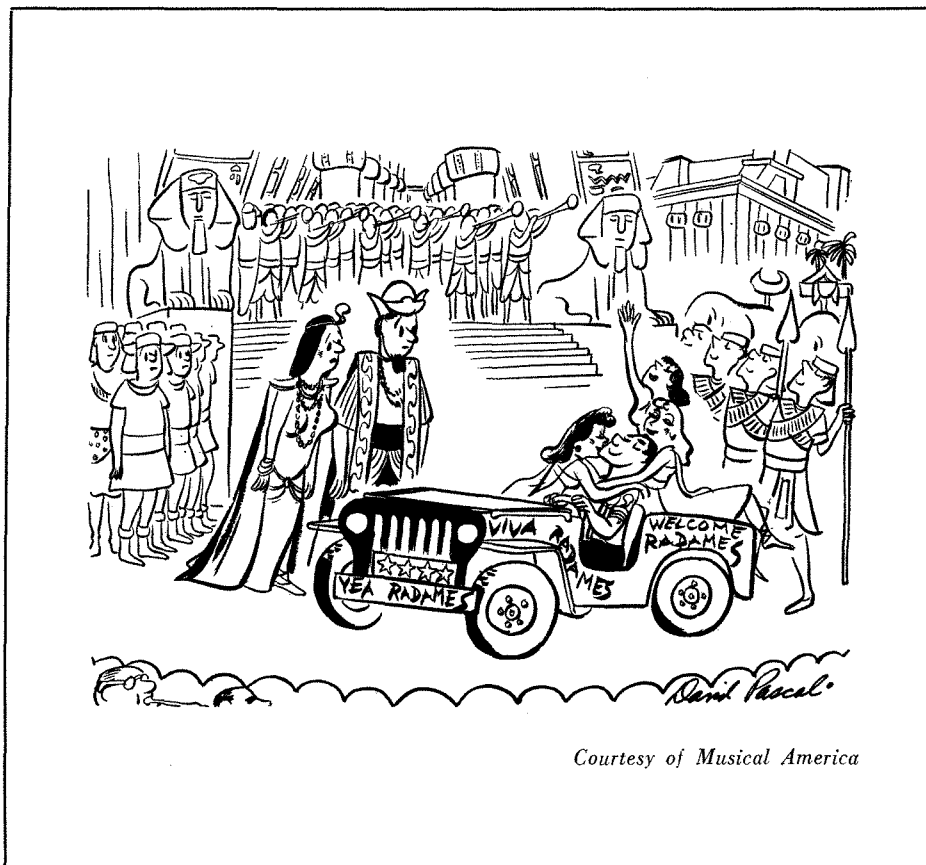
Following this vote, and contingent upon the motion, the following resolution was adopted: "That a Committee be appointed to reexamine the agreement between the AEA, CEA & AGMA dated June 13, 1939 for the purpose of reevaluating the provisions of this agreement in the light of the changing patterns of musical productions. This committee shall consist of representatives of all of the branches to be appointed by their governing boards (but no more than 2 members from each branch), and they shall be authorized to make a research of all past productions and future productions that may be considered in the light of this agreement and make certain recommendations which shall be presented to the International Board for consideration."

uating the provisions of this agreement in the light of the changing patterns of musical productions. This committee shall consist of representatives of all of the branches to be appointed by their governing boards (but no more than 2 members from each branch), and they shall be authorized to make a research of all past productions and future productions that may be considered in the light of this agreement and make certain recommendations which shall be presented to the International Board for consideration."

The Board of Governors of AGMA accepted the action of the International Board regarding the appointment of a committee to reevaluate the 1939 agreement.

### Committee Appointed

President Lawrence Tibbett appointed Herbert Graf and Marek Windheim to represent AGMA on this revaluation committee.



Courtesy of Musical America

# New York Quarterly Membership Meeting

The quarterly meeting of the New York membership was held October 4th, 1949 at the Park Sheraton Hotel at 8 P.M.

A provision of the amended By-Laws was exercised by a quorum of the Board of Governors present to allow this meeting to proceed without a full membership quorum being on hand. Mr. Eugene Conley chaired this meeting, and the Exec. Secy. Hyman R. Faine reported to the membership upon the following agenda:

Opera Companies, Concert Managers, Ballet Companies, Conference on Tax Problems, Jurisdiction of AGMA over United States and Canada, Report on Television Authority, AGVA-4A's dispute with Petrillo, Report of Committee

## Voting Results On Amendments

AGMA's Active Members have cast their votes on the series of amendments to the Constitution pursuant to a resolution passed by the Board of Governors. The tabulation of the 129 votes cast is shown below:

Article III, Section 3—	128	Yes
Article V, Section 2—	127	Yes
Article V, Section 4—	127	Yes
Article V, Section 7—	129	Yes
Article V, Section 11—	129	Yes
Article VIII, Section 1—	126	Yes
Article VIII, Section 2—	129	Yes
Article VIII, Section 4—	129	Yes
Article VIII, Section 7—	129	Yes

The main purpose of these amendments were to remedy some technical defects of nomination, tie votes, definition of good standing, composition of the Board of Governors, and to shift the convention date from January of each year to June.

This report of the Ballot Committee indicates a total of 8 "nays" were received and therefore the Constitutional Amendments have now received the majority approval of a referendum vote of the membership, and become part of the AGMA Constitution.

on Choral Problems, and the Robeson Concert at Peekskill, N. Y.

The various resolutions of the Board of Governors, and the report of the Executive Secy. was approved by the membership, although the last item on the agenda and several other items were not acted upon due to the lateness of the hour, and the fact that members had had to leave the meeting, therefore a quorum no longer remained to act upon these matters.

It is pertinent to request that all AGMA members should attend these important quarterly meetings. In this way all members can take part in the activities of their union, and thus become informed of the issues of vital interest to each member of AGMA.

## Accentuate the Positive

If you intend to remain inactive in your field for an indefinite period, notify the union office in writing and apply for an Honorable Withdrawal. This stops dues accumulation.

If you have moved to a new address or have had a change in telephone number, *please* inform us of such changes.

If you wish to file a claim against a producer, AGMA may refuse to process the claim unless it is filed within two weeks of the date of violation.

Attend all the union meetings you can in your area, and make yourself heard — it's your own particular Town Meeting.

Keep your dues paid up, it will be less of a burden if you do.

## Eliminate the Negative

Never be late for either a rehearsal or a performance.

Never accept an engagement with a producer unless you have first contacted the union office as to his status with AGMA.

## 1949-1950 Companies

The companies listed below have signed Basic Agreements with AGMA for the 1949 and/or 1950 season.

AGMA members may perform only with the companies which have negotiated Basic Agreements with AGMA.

In entering into any contractual relations, it is advisable to contact the office to get information about the relationship of various companies with AGMA.

### OPERA

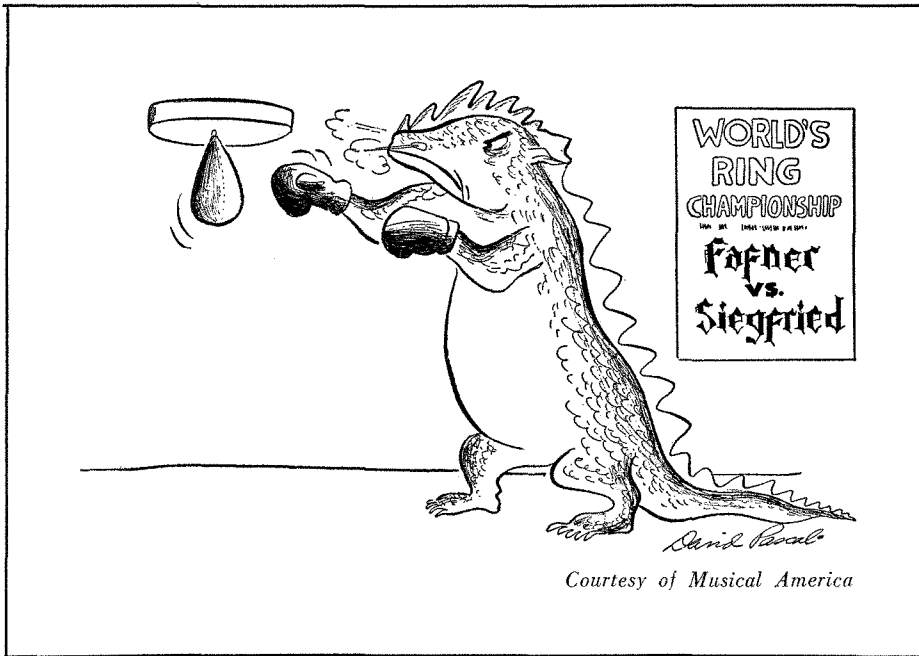
Central City Opera House Assn., Inc.  
Chautauqua Institution  
Chicago Opera Artists Assn.  
Cincinnati Summer Opera Assn., Inc.  
City Center of Music & Drama, Inc.  
Connecticut Opera Assn.  
Guild Opera Co.  
Hollywood Bowl Assn.  
International Royal Grand Opera Co.  
Lemonade Opera  
Little Orchestra Society, Inc.  
Lyric Opera Assn., Inc.  
Manhattan Civic Opera Assn.  
Metropolitan Opera Assn.  
J. H. Meyer  
National Negro Opera Co.  
National Grand Opera Co.  
New England Opera Theatre, Inc.  
New Manhattan Opera Assn., Inc.  
New Orleans Opera House Assn., Inc.  
New York Civic Opera Co.  
Opera Guild of Miami  
Philadelphia LaScala Opera Co., Inc.  
Popular Price Grand Opera, Inc.  
San Carlo Opera Co.  
San Francisco Opera Association  
State Opera Assn., Inc.  
Symphony Society of San Antonio  
Charles L. Wagner

### BALLET

Ballet Carnival  
Ballet Russe de Monte Carlo, Inc.  
Ballet Theatre, Inc.  
Les Ballets de Paris  
Mia Slavenska Ballet Variante  
New York City Ballet  
Sadler's Wells Ballet

### CHORUS

Concert Theatre, Limited  
DePaur Infantry Chorus



## AGMA Unfair List

The companies and producers listed below have been placed on AGMA's Unfair List by the Board of Governors.

AGMA members are warned not to appear with any of these companies until further notice. Violation of this ruling will lead to disciplinary action against the offending members.

1. Adams-Williams Corp.  
430 Sixth Ave.  
New York, N. Y.  
Wilson A. Williams
2. Alkahest Celebrity Bureau  
1221 Mortgage Guarantee Bldg.  
Atlanta, Georgia  
S. Russell Bridges
3. Belmont Opera Guild  
(Belmont Community Society)  
183 St. & Arthur Ave.  
Bronx, New York
4. Boston Grand Opera Co.  
160 W. 73 St.  
New York, N. Y.  
Stanford Erwin
5. Manhattan Opera Guild  
1545 Broadway  
New York, N. Y.  
Benjamin F. Kutcher
6. Mascagni Opera Guild  
250 W. 91 St.  
New York, N. Y.  
Josephine LaPuma
7. Star Opera Co.  
317 W. 42 St.  
New York, N. Y.  
Francis C. Torre
8. Verdi Grand Opera Co.  
389 Selye Terrace  
Rochester, N. Y.  
Vincent Faga  
Sylvestre Zaccarria
9. Washington Grand Opera Assn.  
1710 19th Street, N.W.  
Washington, D. C.  
William Webster

## New Members

The artists listed below have recently joined AGMA. We welcome them into our membership and hope they will avail themselves, fully, of the benefits and privileges of the union.

Allen, Paula	Chappell, Camille
Andreatta, Carmen	Giannella, Yvonne
Appleton, Lewis	Clark, Victor
Argall, Marsden	Colarelli, Gloria M.
Atkinson, Peggy	Cresci, Nick
Baldwin, Anna	Cunningham, Davis
Barbano, Josephine	Curtis, Mary V.
Barbour, Marcia	Curzi, Cesar
Basso, Felix	Douglas, Cephus
Belkin, Jeanna	Epstein, Jack
Bertram, Elinore	Erlih, Devy
Biedma, Marguerite	Fernandez, Francisco
Bolet, Jorge	Ferretti, Myriam
Boyette, Wm. L.	Fitzgerald, Brendan
Brown, Ariana	Frishman, Constance
Burton, Charles	Fuchs, Joseph
Camano, Nancy	Gaines, Gordon
Carabo, Madeline	Garen, David
Cardinale, Rose	Gesell, Morris
Carol, Norman	Glenn, Carroll
Casini, Maria	Gregor, Richard M.
Chapman, Tamara	Halicki, Irene

Hlad, Elinore	Perkins, Thomas
Hodshon, Peter	Renardy, Ossy
Houck, Ruth I.	Rood, Arnold
Hughes, Marian	Ruhl, Eddy
Jarratt, Howard	Ryan, Myron
Johnson, Gracia C.	Sandor, Gyorgy
Kastuck, Helen	Scales, John
Knight, John	Segale, Charles
Kopetz, Ada	Skolovsky, Zadel
Lagorio, Valerie Marie	Steele, Byron
Lazzarini, Joseph	Stoudenmire Jr., H.N.
Leech, Lloyd Thomas	Sweade, Lois Marvel
List, Eugene	Sylva, Daphnee
Lombardo, Josephine	Telli, Rina
Lowe, Jack W.	Thomson, Austin
Lucas, Mary Margaret	Timmerhoff, Florence
Lynch, Christopher	Toledina, Jose Luis
Mascaro, Anthony	Trevor, Demy
McCarthy, Margery F.	Tureck, Rosalyn
McFerrin, Robert	Turrentine, Patsy R.
Melnik, Bertha	Valdengo, Madelyn
Menuhin, Yehudi	Vincent, Fritz
Minty, Dorothy	Walker, Ardyth
Moisewitsch, Benno	Walmer, Max
Monachino, Francis	Ware, Gloria
Murray, John C.	Weiss, Leslie
Nelson, Greta M.	Whiting, Peggy Lee
Newton, Betty Anne	Whittemore, Arthur A.
O'Connell, Jo Ann	Wright, Richard
Ostad, Phyliss J.	Zambrana, Margarita
Paton, Jean	

## AMERICAN GUILD OF MUSICAL ARTISTS

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