

AGMAZINE

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BELMONT KINDLER
Editor

Social Security For Artists

As if a profound discovery had been made, we were benevolently advised not so long ago, that 'life begins at forty.' This super-scientific revelation must have been intended for country gentlemen. Insofar as the vast majority of artists is concerned, a more appropriate phrase would have been 'insecurity begins at forty.'

Limited Earning Power

The earning capacity of most AGMA members is compressed briefly into the period from the age of twenty-five to forty, and it is no secret to assert that even those who are gainfully employed in their chosen professions find their income pitifully inadequate during these fifteen years. From forty to sixty-five years of age, a valiant attempt is made to secure a livelihood as best as one can, and at sixty-five, after having devoted a lifetime to creating beauty and furthering American culture, the artist finds himself without any income. A pathetic situation indeed,—and it cries for assistance.

Social Security Needed

There is no valid reason why our members cannot receive the Old Age Benefits (Social Security) upon reaching the proper retirement age. All employers except educational institutions, non-profit organizations, etc., are now required to deduct 1% of an employee's compensation not exceeding

\$3,000 yearly. The Social Security law is being broadened however, to cover more workers. There is every reason to hope that the next Congress will make it possible for non-profit organizations to voluntarily come within the scope of the Act.

Employers Objections Weak

Some employers contend that a 1% deduction of their payroll represents a burden that they can ill afford. Well, even conceding that opera or ballet is not a money making venture, we nevertheless insist that a 1% payroll deduction is a small return to an artist whose talent and energy have maintained the producer's reputation. An employer who utilizes an artist's skill to further his own interests undeniably assumes a moral obligation to the performer. Insofar as the loss of real estate tax exemptions is concerned, if a non-profit institution comes within the Act, our information is that such a privileged status will not be affected.

Our government has for over a decade provided Social Security for most of its citizens. How can a producer in all justification deny to an artist that which his country now considers not a privilege, but rather an inalienable right? We shall consider our responsibility unfulfilled until we have secured for our members that small guarantee against what becomes through no fault of theirs, the uncertainty of advanced age.

AGMA REACHES AGREEMENT WITH 'MET'

AGMA is concluding negotiations with the Metropolitan Opera Ass'n for a new basic agreement.

Discussions began last February, and continued through the Spring into August. AGMA requested among other proposals, the following:

- 1.) wage increases,
- 2.) increases in sustenance on tour,
- 3.) increases in radio fees,
- 4.) broader sick leave provisions,
- 5.) re-engagement of discharged choristers, and
- 6.) severance pay for choristers not re-engaged.

The 'Met' stated in its behalf, that a deficit of approximately \$200,000 had been incurred during the 1947-1948 opera season, making it impossible to grant any requests not only to AGMA, but also to the other theatrical unions whose members are customarily employed at the Metropolitan.

After placing deadlines to the various unions by which time an answer was to have been received with respect to the signing of new contracts without increases, the 'Met' issued a press release in which it attributed the cancellation of the 1948-1949 opera season to its inability to reach an agreement with the unions whose members were employed at the Opera House.

President Tibbett Calls Meeting

At this juncture, Lawrence Tibbett, AGMA's President, called an emergency meeting of all the unions involved and their representatives elected Hyman R. Faine as chairman of the committee to proceed further with the Metropolitan. Present were leaders of the American Federation of Musicians Local 802, Amusement Clerks and Concessionaires Employees Union, Ass'n of Theatrical Agents and Managers, Bill Posters and Distributors Union No. 1, Building Service Employees International—Local 54, Int'l. Brotherhood of Firemen, Oilers, Helpers and Maintenance Men—Local 56, Int'l. Union of Operating Engineers, Scenic Artists—Local 829, Theatrical Protective Union No. 1, Theatrical Wardrobe Attendants Union, Treasurers and Ticket Sellers—Local 751, and representatives of the Fact-Finding Committee embracing various theatrical unions.

The following letter was approved, and sent to George A. Sloan, Chairman of the Metropolitan:

Dear Mr. Sloan:

As a result of a meeting held on Monday, August 9th, at which were present representatives of all twelve un-

ions involved in the operations of the Metropolitan Opera House, it is requested that these representatives meet with you and your board to examine into the mutual problem of the Metropolitan's 1948-1949 season.

We emphatically deny the implication in your statement of August 5th that the lack of cooperation on the part of the unions is responsible for the decision to suspend the 1948-49 season. It is therefore with every determination to cooperate to the fullest possible extent that we urge this meeting, and we believe that from this meeting a solution can be reached which will allow the 1948-49 season to take place and thereby remove a source of shame from the people of America, whose concern the Metropolitan is.

We are prepared to meet with you at your earliest possible convenience. I will wait to hear from you.

Sincerely yours,

Signed: HYMAN R. FAINE
Chairman

After Mr. Sloan indicated the willingness of the 'Met' Board to meet further with representatives of the unions, discussions were held after which the Opera House cancelled its decision not to offer a season. Although the unions, out of concern for the opera-going

public and in a spirit of cooperation relinquished their demands for wage increases, the following concessions were extracted from the Association:

1.) As soon as Federal legislation permits, the 'Met' will bring itself under the provisions of the Social Security Act.

2.) The 'Met' will attempt to obtain from the broadcasting and recording companies social security benefits provided it does not suffer any financial loss thereby.

3.) The Association agreed in principle to extend the benefits of the New York State Unemployment Law to its employees as soon as a feasible economic plan can be worked out.

Possible AGMA Contract Provisions

In addition to the above, AGMA will probably sign a two year contract with the 'Met,' in which all chorus and ballet members, and all principals earning \$200.00 a week or performance or less, will be guaranteed employment for the 1949-50 season at terms not less favorable than those contracted for during the coming year, and which will contain a cost of living clause increasing basic minimum salaries.

After an agreement had been concluded, with the Association, Hyman R. Faine sent the following letter to Mayor O'Dwyer:

(Continued on page 3)



Charles M. Spofford (left), president of the Metropolitan Opera Association and George A. Sloan, Chairman of the board of the Association, discussing a resumption of the opera season with Hyman R. Faine, executive secretary of the American Guild of Musical Artists.

AGMA Choral Board Members



FRANK D'ELIA



MAURICE KOSTROFF



JULES SASSANI

(Continued from page 2)

Dear Sir:

We have been informed by Mr. Theodore F. Kheel, Director of the Division of Labor Relations of the City of New York, of your interest in the recent problem affecting the Metropolitan Opera Association and the unions employed in that house. Although the American Guild of Musical Artists had, prior to the announced closing, reached an agreement with the management as to its basic collective bargaining contract, the announcement did cause to us in AGMA, deep shock and consternation.

Our President, Lawrence Tibbett, therefore, took the initiative in calling all the twelve unions together in an attempt to explore all possible means to bring management and the unions into negotiation for a final effort to avert what would have been of serious consequence to the City of New York and the cultural development of this country. As you are undoubtedly aware, this step did result ultimately in an agreement wherein the management revoked its previously announced closing of the Metropolitan.

It must be noted, however, that the re-opening was made as a result of serious concessions by all the unions as to several matters which are of vital importance to all artists and employees of the Metropolitan. We conceded wage increases sorely needed in these days as well as the establishment of Social Security and Unemployment insurance protection which millions of Americans already enjoy and which are of particular interest to Metropolitan employees

whose period of employment is of such short duration. We did this so that the Metropolitan Opera might continue. We hope that in the intervening period management, as well as other people, both official and unofficial, interested in the continuance of the Metropolitan and opera generally in the United States will devise ways and means enabling the Metropolitan to exist on a sound financial basis while, at the same time, granting its employees such wages and Social Security protection to enable them to continue their careers and their work in this field.

Best personal wishes,

Very truly yours,

Signed: HYMAN R. FAINE
Executive Secretary

A few days later we received this response:

Dear Mr. Faïne:

I thank you for your letter of August 30, 1948 and I would like to convey to you and to the members of all of the Unions my deep appreciation for the sacrifices they have made in order that the Metropolitan Opera may go on next season.

I am well aware of the fact that the trade unions of the Metropolitan have been most helpful and have demonstrated a sense of public responsibility which is deserving of the highest praise and public recognition.

New York City is proud of its opera and proud that your cooperation has made its continuance possible. But we do not want to see a situation arise again where even greater sacrifices on the part of Metropolitan

employees will be necessary in order to insure Grand Opera for our City. I am therefore asking Mr. Theodore W. Kheel to be available, as a representative to the City of New York, to assist the Unions and the Metropolitan in any way possible so that a recurrence of the problems you face this year can be avoided.

I will count on you and the Opera Company as well as Mr. Kheel to keep me posted on the progress you make in your discussions.

Very truly yours,

Signed: WM. O'DWYER
Mayor

Constitution Approved

In the recent referendum regarding the adoption of the new Constitution, 97.7% of those voting declared their approval, and thus marked a milestone in AGMA's history.

Ballots were received from all categories of membership including Active, Associate, Junior, Chorus, Special Chorus, and Ballet. Tellers appointed by the Board of Governors were Emile Renan and Alexis Dolinoff.

The Constitution by-laws proposed by the delegates at last January's Convention have been approved by the Board of Governors with but one or two changes in language. The membership is consequently assured that the document under which their union functions is truly democratic in nature, and represents the desires and needs of the rank and file AGMANS.

A copy of the by-laws will shortly be sent to each AGMA member for his information.

The Job Outlook

The companies listed below are planning engagements on a weekly basis during the coming season.

You will undoubtedly want to contact the producer offering employment in your particular field.

- 1.) Ballet Theatre
25 West 45th Street
New York, New York
Artistic Director: Lucia Chase
Company plans Spring tour, length as yet undecided; no basic agreement yet.
- 2.) Lyric Opera Ass'n., Inc.
154 West 57th Street
New York, New York
Artistic Director: Alfred Landi
Company plans one week opera repertory tour around middle of October; additional engagements will probably follow; basic agreement has been signed.
- 3.) Lucretia Company
36 West 44th Street
New York, New York
Artistic Director: Giovanni Cardelli
Company plans Broadway run of "Rape of Lucretia" opening in December or January; basic agreement has been signed.
- 4.) Metropolitan Opera Assn., Inc.
40th Street and Broadway
New York, New York
Artistic Director: Edward P. Johnson
Company plans about eighteen weeks in New York beginning in November, followed by a road tour; basic agreement being completed.
- 5.) N.Y. City Center of Music and Drama, Inc.
130 West 56th Street
New York, New York
Artistic Director: Laszlo Halasz
Company has presumably completed Fall plans, offering eight repertory weeks in New York, and three in Chicago; also five weeks in New York during Spring; basic agreement has been signed.
- 6.) Philadelphia La Scala Opera Co., Inc.
1421 Chestnut Street
Philadelphia, Pennsylvania
Artistic Director: Anthony Terraciano.
Company plans season in Philadelphia, and probably two weeks out of town, beginning in October; basic agreement has been signed.

Robert Shaw Chorale Signs Basic

AGMA has signed a new Concert Revue Basic Agreement with James A. Davidson for a concert tour to be given by the Robert Shaw Chorale.

Below are some of the new provisions as compared with those in the old contract:

OLD CONTRACT

NEW CONTRACT

Principals

Solo vocalist—\$86.25 per week locally, \$115 out of town.	\$90 locally, \$125 out of town.
Ballet mistress and choreographer—\$86.25 per week locally, \$115 out of town.	\$90 locally, \$125 out of town.
Solo dancer—\$75 per week locally, \$90 out of town.	\$85 locally, \$100 out of town.
Stage manager—\$86.25 per week locally, \$115 out of town.	\$90 locally, \$125 out of town.
Ass't. stage manager—\$60 per week locally, \$90 out of town.	\$75 locally, \$120 out of town.
Rehearsal hours unlimited during performance week.	Limit of six hours per day.
Compensation of \$27 during rehearsal weeks.	\$30 per rehearsal week.
\$20 weekly for lay-offs during Christmas and Easter.	\$7 per day during lay-off.

Corps De Ballet

Dancer—\$62 per week locally, \$72 out of town.	\$67.50 locally, \$85 out of town.
\$20 weekly for lay-offs during Christmas and Easter.	\$7 per day during lay-off.
Compensation of \$27 during rehearsal week (36 hours).	\$30 during rehearsal week (30 hours).

Ensemble Vocalists

\$60 per week locally, \$70 out of town.	\$67.50 per weekly locally, \$85 out of town.
\$20 weekly for lay-offs during Christmas and Easter.	\$7 per day during lay-off.
Eight rehearsal hours required during performance week.	Six hours required.
Compensation of \$27 during rehearsal week (24 hours).	\$30 during rehearsal week (21 hours).
No provisions.	Improvements in travel sustenance.

- 7.) San Carlo Opera Co.
1697 Broadway
New York, New York
Producer: Fortune Gallo
Company plans opera repertory tour in Spring; basic agreement not yet signed.
- 8.) Charles L. Wagner
511 Fifth Avenue
New York, New York
Producer: Charles L. Wagner
Company has presumably completed plans for Fall season; contemplates ten week Spring tour of "Barber of Seville" in English; basic agreement has been signed.

Second Convention

AGMA's Second Annual Convention, as provided in the newly adopted Constitution, will take place probably in New York City during the latter part of January, 1949.

The machinery for the nomination of delegates will be prepared next month, and each geographic area will be notified.

A more detailed account of Convention preparations will be outlined in the November AGMAZINE.

New Contract Provisions

We represent below a number of improvements which have been included in the new ballet and opera contracts signed for the forthcoming season.

Ballet Russe de Monte Carlo

1) No lay-offs outside of New York City, except for two weeks during Christmas, and one week during Easter. Christmas and Easter lay-offs compensated at \$5.00 per day.

2) Rehearsal weeks in New York at beginning of Fall season shall include entire company.

3) Two-year contract with automatic increase in minimum salaries, depending on cost of living index issued by Bureau of Labor Statistics.

4) Improvement in posting of rehearsal schedules.

5) If bathing facilities are not available for removal of body make-up, \$1.50 paid to each dancer.

6) AGMA-management committee shall insure comfort of character shoes of dancer. Improvement in provisions for tights and stockings.

7) Company will carry dancer's make-up and practice clothes from point to point while on tour.

8) Overtime compensation of \$4.00 per hour or fraction if performance concludes after 11:30 P.M.

9) Dancer who also sings or speaks

in a performance receives additional \$10.00.

League of Grand Opera Producers

1) All companies which are League members will sign a two-year basic agreement with AGMA.

2) A cost of living clause provides for automatic increases in minimum salaries according to the cost of living index issued by the Bureau of Labor Statistics.

3) If the new Congress passes legislation permitting non-profit companies to be eligible for inclusion under the Social Security Act, each League member will attempt to grant AGMA members the benefit of such provisions.

N. Y. City Center of Music and Drama

1) Guarantee of ten weeks employment in Fall, and five weeks in Spring.

2) Guarantee for chorus of four week paid pre-season instruction period, and one week pre-season rehearsal period.

3) Reduction of rehearsal hours for chorus in lieu of performances.

4) Wage increase for chorus during Spring season.

5) No chorus rehearsal shall be deemed of less than two hours.

6) Wage increase for comprimario singers.

Belmont Opera Unfair

In the latter part of April, 1948, a representative of the Belmont Opera Guild (Belmont Community Center, Inc.) came to the AGMA office, and requested information concerning the signing of a Basic Agreement.

After having received the necessary data, he took with him two Basic Agreements, and promised to have them signed, and then returned to AGMA. Unfortunately, this was not done, and the company offered a performance of "Cavalleria" and "Pagliacci" in the Bronx on May 16th.

These facts were presented to AGMA's Board of Governors on June 15th, and the Belmont Opera Guild was placed on the AGMA Unfair List.

You are hereby warned not to appear in any performance given by the Belmont Opera Guild, of which Robert Mahoney is president.

Verdi Opera Unfair

On June 15th, 1948, the Verdi Grand Opera Co. of Rochester, Vincent Faga, Director, and Sylvestre Zaccarria, General Manager, were placed by the Board of Governors on AGMA's Unfair List.

The company in May, 1947, signed three AGMA artists,—Margit Bokor, Annunciatta Garrotto, and Norman Scott to AGMA contracts for performances in Rochester. These performances were cancelled, and the company was given several opportunities to either compensate the artists, or else offer them substitute engagements.

Finally, a deadline of June 1st, 1948 was set, and when the directors failed to honor their obligations, the Board took action.

AGMA members are warned not to accept any engagements with the Verdi Grand Opera Co., or Vincent Faga or Sylvestre Zaccarria, until they have been removed from the Unfair List.

Do's For Members

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

* * *

If you are lucky enough to find a new apartment, or even if you move in with a friend or relative, please inform us of your change of address.

* * *

You may wish to file a claim against a producer. AGMA may not be able to assist you if the claim is not filed within two weeks of the date of violation.

* * *

If you are a free-lance chorister, and your withholding tax status changes, come to the AGMA office and fill out a W4 tax form.

* * *

Attend all the union meetings you can in your area, and make your voice felt.

* * *

Hope for an inspiration which will provide us with an article for AGMA-ZINE.

* * *

Register next month in order to be able to vote in the November elections.

Dont's For Members

Try not to arrive late for a rehearsal or performance.

* * *

Don't permit your dues to accumulate.

* * *

Be sure not to accept an engagement with a producer unless you are certain that he has signed an AGMA basic agreement.

* * *

Don't, no matter how nice a fellow he may seem, vote for any Senator or Congressman in November who has voted for or who favors the Taft-Hartley act.

Annual Christmas Party

Since the Annual Christmas Party sponsored by AGMA at the Metropolitan Opera House last December was such a huge success, we are investigating the possibility of a similar event this coming December.

Frank Chapman, Artistic Director at last year's affair has been approached, and will inform us of his availability shortly.

Additional information will appear in the November AGMAZINE.

A Letter To Choristers

We address the following letter to all AGMA choristers. The contents have been discussed at meetings of the Choral Committee, and it was felt that since many of our choral members are unable to come to the AGMA office, that this was the most desirable medium through which to explain our choral provisions with producers, and the duties of members with respect to performances.

AGMA has signed a two year contract with the League of Grand Opera Producers. Different members of your Choral Committee were present during negotiations, and the opera producers objected strenuously to AGMA's administering the rotation system. It was finally agreed that 1) if a producer engages the minimum number of choristers for a single performance, AGMA will prepare the list, and the producer may reject not more than three choristers, who will then be replaced by AGMA; 2) if a producer engages three or more choristers above the minimum, he will be permitted to select not more than three choristers from any voice category in the rotation list.

In the case of Mr. Salmaggi, AGMA has a temporary contract with him which will be extended beyond October 4th if it functions satisfactorily. The chorus list for the Brooklyn Academy is prepared jointly by Mr. Salmaggi and Mr. Kindler, with the advice and assistance of two appointed members of the Choral Committee, Edith House and Irving Lavitz. In the event of a dispute, the matter is referred to AGMA's Board of Governors.

Producers operating on a weekly basis may choose their own chorus. Please understand, however, that in the selection of choristers for single performances, we have no 'favorites.' Our only aim is to provide choruses of a sufficiently high standard as to reflect favorably upon AGMA, the producer, and last but not least, yourself. If it seems that someone is receiving more performances than yourself, do not listen to rumors and gossip, but check with the AGMA office. The rotation list is always open for your inspection.

There are many problems involved when preparing a chorus list. We must consider availability, repertoire, voice, appearance, 'balancing' a vocal section. Mr. Jones may be a splendid choice for 'Tosca,' but not for 'Traviata.' Miss Smith may fit perfectly into 'Cavalleria,' but not 'Carmen.' If you find that a chorister has received two performances in succession, it may be because 1) the second performance was out of town, and he was the only person available,

or 2) because of a refusal at the last minute, we had to call upon someone who had a telephone.

We should like to mention some general rules of conduct to be observed in accepting engagements, and feel certain that your professional pride will prevent any possible violation.

1) Return a card of employment promptly. If it is not returned to the AGMA office by the date indicated you will be replaced and credited with a performance on the rotation list. If you leave town, or change your address, let us know.

2) You are required to be at the theatre one hour before curtain time, unless the producer has indicated otherwise. A producer may refuse to engage you if you arrive late.

3) If it is your first performance with a company, bring your Social Security card and ask the delegate whether it is necessary to fill out a W4 withholding tax form.

4) Choristers should use complete makeup and remain in whatever makeup their duties require until the end of a performance.

5) You may not leave the theatre before the end of the performance except if you have already finished the choral singing.

6) The delegate is authorized to make representations to management. If you have any questions, approach the delegate.

In conclusion, try to understand that it is AGMA's goal to secure as much employment for as many members as possible. We realize the many difficulties and problems you face, and are always ready to be of assistance.

If you need any help, let us know.

Sincerely yours,

BELMONT KINDLER
Asst. to Exec. Sec'y.
EDITH HOUSE
IRVING LAVITZ
Representing the
Choral Committee

AGMA Unfair List

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

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

1. Adams-Williams Corp.
430 Sixth Avenue
New York, N.Y.
Wilson A. Williams
2. Belmont Opera Guild (Belmont Community Society)
183 St. & Arthur Ave.
Bronx, N.Y.
Robert Mahoney
3. Manhattan Opera Guild
1545 Broadway
New York, N.Y.
Benjamin F. Kutcher
4. Mascagni Opera Guild
250 West 91st Street
New York, N.Y.
Josephine La Puma
5. National Negro Opera Co., Inc.
3315 14th Street N.E.
Washington, D.C.
Mary Caldwell Dawson
6. New York Civic Opera Co.
150 West 46th Street
New York, N.Y.
William Reuterman
7. William Spada
226 West 72nd Street
New York, N.Y.
8. Star Opera Co.
317 West 42nd Street
New York, N.Y.
Frances C. Torre
9. Verdi Grand Opera Co.
389 Selye Terrace
Rochester, N.Y.
Vincent Faga
Sylvestre Zaccarria
10. Washington Grand Opera Assn.
1710 19th Street N.W.
Washington, D.C.
William Webster

DECEASED

Francesco Pelosi, formerly Artistic Director of the Philadelphia La Scala Opera Co. suffered a fatal heart attack last month.

His passing came as a shock to his friends and associates, and we extend our sincere condolences to his relatives.

4A Unity Drive Gains

A conference of all the 4A unions took place at the Hotel Roosevelt during the week of June 21st-June 25th as a preliminary step in an attempt to merge the various organizations involved. Present were representatives of the American Federation of Radio Artists, Actors Equity Association, AGMA, American Guild of Variety Artists, Chorus Equity Association, Hebrew Actors Union, Screen Extras Guild,—all sister unions in the Associated Actors and Artistes of America.

Three Possible Plans Discussed

Plans "A" and "B" contemplate a merger in which there would exist one overall entertainment union, with one central treasury, eventually one central housing unit, and in which members would need only one card if they worked in different branches. The difference between the two proposals is that under plan "A," the International Board would represent the single governing body, with meetings of members regularly scheduled in different sections of the country,—while Plan "B" envisions three regional boards located in New York, Chicago, and Los Angeles, with matters of high policy being referred to an International Board composed of representatives of the three regions.

Plan "C" involves no change in multiple treasuries and multiple cardholding, but would delegate to the 4A's a paid administrative staff and would further allow it to settle jurisdictional disputes, approve strikes, and levy assessments.

Reason for Merger

1.) Taft-Hartley Law. The provisions of the act now restrict one union in as-

sisting another, but the merging of various unions in the same field would not be prohibited. References in the act to secondary boycotts and jurisdictional disputes would lose much of their potency.

2.) Television. With performers in all the entertainment unions employed in television, jurisdictional differences and unnecessary loss of time would be avoided.

3.) Organization. The task of organizing circuses, small radio stations, carnivals, concert groups, and above all, the rapidly developing television industry requires a central administration and a combined treasury.

AGMA Board Approves Merger

The AFRA Board and the Equity Council have already gone on record as favoring merger. At a meeting of AGMA's Board of Governors on September 14th, the following resolution was approved and passed:

"Be it resolved that the Board of Governors go on record in favor of total merger and, if that is not possible, partial merger, and that this resolution be regarded as an approval of the principle of merger. To effectuate this resolution, the Chairman is directed to appoint a committee with power to negotiate merger with any organizations that the committee wishes to negotiate with and that the committee bring back to the Board for approval its plan for merger and that the Board, upon accepting a final plan, bring the plan to the membership for its consideration."

In other words, the outlook appears encouraging, and we will keep you informed of developments.

Hamburg State Opera Fund

Last June you received a letter from Leopold Sachse, AGMA's Fourth Vice-President, requesting assistance for the members of the Hamburg State Opera. This letter followed approval of the project by the Board of Governors, and a subsequent presentation to those present at the June membership meeting.

A number of gifts have been received at AGMA, but they are as yet insufficient to meet the needs of the Hamburg Opera.

If you have been away for the summer, we should like to hear from you

soon. Food and clothing are important items. Your check (payable to AGMA-HAMBURG STATE OPERA FUND), will be used to purchase CARE packages for artists desperately in need of simple nourishment.

Mr. Sachse wishes to emphasize that the directors of the Hamburg State Opera are not only men of the highest reliability and integrity, but also proven anti-fascists of the Hitler regime and further, that no assistance will reach either any nazi or nazi sympathizer.

1948-1949 Companies

The following companies have signed a Basic Agreement with AGMA for the 1948-1949 season. You will not receive the next AGMAZINE until November, and additional companies will undoubtedly sign a contract in the meantime. If you are in doubt as to whether your employer has an AGMA Basic Agreement, call or write our office for information.

OPERA

Amato Opera Theatre, Inc.
C. Z. & L. Company (Medium & Telephone)
Central City Opera House Assn., Inc.
Chicago Opera Artists Ass'n.
Cincinnati Summer Opera Ass'n. Inc.
Hollywood Bowl Association
International Opera Co.
The Lucretia Co.
Lyric Opera Ass'n., Inc.
Metropolitan Opera Ass'n., Inc.
New Orleans Opera House Ass'n., Inc.
N.Y. City Center of Music and Drama, Inc.

Opera for College
Opera Guild of Miami
Pittsburgh Opera, Inc.
Popular Price Grand Opera, Inc.
San Francisco Opera Ass'n.
Charles L. Wagner
Syphony Society of San Antonio

BALLET

Ballet Russe de Monte Carlo
Paris Opera Ballet
San Francisco Civic Ballet Ass'n., Inc.

CONCERT

Concert Theatre, Limited



Courtesy-Musical Digest

Eager Student of the Master's Technique

June 8 Meeting

A general membership meeting was held at the Hotel Capitol on June 8th with Lawrence Tibbett, AGMA's president acting as chairman.

National Executive Secretary Hyman Faine opened the evening with a report on negotiations in the fields of opera, ballet, and concert. He then outlined the problems the unions face in organizing the television industry. Negotiations are proceeding with Columbia, NBC, ABC, Mutual, WPRX (Daily News), Dumont, and WABC on the basis of proposals submitted by rank and file members of the various entertainment unions.

There are about a half million sets in the U.S. at present, with the great majority (80%) located in New York. One problem that the Negotiating Committee considers of vital importance is that the telecasters agree not to make telecast films except for limited use. If such a film is used more than once, a prospective minimum scale would be paid.

Policing of Field Important

Mr. Faine further mentioned the progress made in recent months in asserting our jurisdiction over small opera companies which heretofore had operated unmolested. He emphasized the necessity for AGMA members to check with the union office if they were uncertain as to whether a company had signed a basic agreement.

Leopold Sachse, AGMA's fourth vice-president, presented for approval to the membership the Hamburg State Opera project, and Belmont Kindler, Assistant to the Executive Secretary, delivered a report on AGMAZINE.

SINGER DISCIPLINED

Joseph Maimone, an AGMA member, some months ago accepted an engagement with the New York Civic Opera Co., William Reuterman Director, said company being on the AGMA Unfair List.

The matter was brought to the attention of the Board of Governors, and Mr. Maimone was fined \$100. After hearing Mr. Maimone's side of the story, the fine was suspended with the reservation, however, that if a similar incident occurred, it would be reinvoiced.

On June 6th, 1948, Mr. Maimone appeared in a performance of "Pagliacci" given by the Manhattan Opera Guild, a non-AGMA company. As a result, the above mentioned fine of \$100 has been reimposed upon Mr. Maimone, and he may not appear with an AGMA company until his obligations are met.

Members are again warned to check with the union if they are in doubt as to whether their employer has signed an AGMA basic agreement.

Manhattan Guild Unfair

The Manhattan Opera Guild, Benjamin F. Kutcher Managing Director, has offered several opera performances in New York City during the past year.

Despite several requests by AGMA to sign a Basic Agreement, no indication of a willingness to do so has been forthcoming.

As a result, the AGMA Board of Governors, on July 20th, 1948, approved the placing of the Manhattan Opera Guild and Benjamin F. Kutcher on the Unfair List.

Under no circumstances may AGMA members offer their services to the Manhattan Opera Guild or Benjamin F. Kutcher until informed otherwise.

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 immediate future.

Adams, Victoria	Lathrop, Welland
Arden, Emil	Lewis, Ruth Virginia
Atkins, Norman	Manderville, Marjorie
Bianchi, Nick	Manning, Geraldine
Bontempi, Pino	Manski, Bransen
Borzi, Agata	Mazella, Renee
Broadwell, Ethel	McDonald, Eloise
Brault, Rose Adele	Michelle, Mimi
Castellani, Carla	Miltonova, Anna
Castro, Jose	Morrison, James R.
Chevedden, Carl	Napoli, Joseph
Colt, Ethel Barrymore	Orloff, Nicholas
Connors, Mary Lou	Pavlock, Jack
Czerniak, Stanislaus	Pesick, Catherine
Dilano, Alden A.	Petersen, William
Di Salle Nino	Polcer, Shirley
Dunbar, Brooks	Powers, Regis B.
Dutten, William	Priniceri, Catherine
Ehrhardt, Esther	Reilly, Sheila
Fischelli, Camille	Ribeiro, Alice
Foster, Roxie	Richardson, Mary
Franklin, William	Schneider, Martin
Gale, Byron	Schubert, Greta
George, Phillip	Shacko, Maria
German, C. Lester	Simpson, Gordon
Gerosa, Raymond P.	Steinert, Sturge
Gianninoto, Patricia	Stubblefield, Sally
Glando, Bernice	Szantho, Enid
Gray, Dorothy	Thorne, Barbara
Guelis, Jean	Tisen, Alice
Hofmann, Herbert H.	Trenet, Charles
Ingram, Lawaune	Triana, Antonio
Johns, Julia	Von Ebers, Virginia
Julian, Lorraine	Weaver, Dorothy
Kidd, Mary Heater	Williams, Frederic
Kidd, Michael	Wing, Sula
Kilroy, Margaret	Winkler, Robert
King, Marilyn	Ysaye, Nicolette
Lagara, Rafael	Zwicker, Arleen

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