

AGMAZINE

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MARCH, 1953

Elections Upcoming; Two Areas Added

Once again AGMA members everywhere are called upon to exercise their franchise to elect a new slate of officers and members for the Board of Governors. We are glad to announce that two new areas have been created: Boston and Pittsburgh, each of which will elect a soloist and a chorister, respectively, to the Board. Thus there are now eight areas of the United States represented on the Board.

Increased Membership

It is heartening to note that the total number of active, in good standing members has increased from 1139 in 1952 to 1370 in 1953, representing a net gain of 237 members. The largest numerical increase was achieved by the New York choristers from 206 to 276 members. However, the greatest percentage increase occurred in Los Angeles where the dancer membership grew from 4 in 1952 to 11 this year. This represents a gain of 175 per cent. It is to be hoped that this steady growth of AGMA's active membership will continue in the future to give all members the representation they deserve.

Active members in each area as of 1952

	<i>Soloists</i>	<i>Choristers</i>	<i>Dancers</i>
New York and vicinity	413	206	147
Boston and vicinity	—	—	—
Philadelphia and vicinity	17	47	12
Chicago and Mid-West	20	34	6
New Orleans and South	11	23	6
San Francisco and vicinity	14	47	17
Los Angeles and vicinity	65	52	4
Pittsburgh and vicinity	—	—	—
TOTALS	540	409	190

Terms Expiring

The terms of the following officers expire this May: Lawrence Tibbett, President; Astrid Varnay, 1st Vice-President; Jascha Heifeltz, 2nd Vice-President; Mack Harrell, 3rd Vice-President; James Pease, 4th Vice-President; Leopold Sachse, 5th Vice-President; Elisabeth Hoepfel, Recording Secretary.

The office of Treasurer does not become vacant at this time since Abba Bogin was elected to this position in 1952.

Below are set forth the names and artist category of board members whose terms of office also expire this May:

New York area:

Arthur Backgren, chorister; Janet Collins, dancer; Eugene Conley, soloist; Frank Hobi, dancer; Byron Janis, instrumentalist; Tilda Morse, dancer; Emile Renan, soloist; Blanche Thebom, soloist; James Smith, dancer.

Los Angeles area:

Richard Bonelli, soloist.

Philadelphia area:

Wynema McKinley Fox, chorister; Honor McCulken, dancer.

Chicago area:

Joseph Tessmer, soloist; Harold Traub, chorister.

Nominations in Order

A letter has been sent to every active member in each area advising him or her as to the vacancies existing in such area. Enclosed with that letter are two sample petitions, one for nomination of officers, the other for nomination of board members.

In connection with the coming elections, a great number of associate members have been reclassified to active status. The proportion of representation as set forth in the above letters reflects and includes all members who have been reclassified. A total number of 343 artists was reclassified in the following proportions: Soloists 154, Choristers 129, Dancers 60.

Eligibility for Voting

Remember, only active members can vote. Keep your membership in good standing in order that you may be reclassified as soon as requirements for active membership have been fulfilled. Only in this manner will AGMA remain a truly democratic union.

HY NOTES

by Hyman R. Faine
National Executive Secretary

The Second National Theater Assembly, at which I had the honor to represent AGMA, was held in Cincinnati from January 1 to 3. Sponsored by the American National Theater and Academy (ANTA) it brought together over 150 delegates from all over the U.S., representing theatrical, educational and community organizations, as well as a number of the unions in the entertainment field.

The Second Assembly was an outgrowth of the First Assembly held two years ago, also called by ANTA for the purpose of welding the various elements in this field into an effective organization working through ANTA. At that time the primary objective was to reorganize ANTA in order to make it a more truly democratic and national organization, one which was capable of fulfilling the purpose of its Congressional charter and of developing a National Theater. This main objective has been accomplished and the organizational basis laid in a newly proposed Constitution.

AGMA Sponsors Resolutions

Both at the First and Second Assemblies, resolutions sponsored by AGMA to broaden the scope of the term "Theater" to include the musical lyric theater, opera, music and dance, were enthusiastically adopted. ANTA's sponsorship, with others, of the European tour of Ballet Theater, of the presentations of Thompson's "Four Saints in Three Acts" and of "Porgy and Bess" attest to the practical results of AGMA's advocacy. In addition, by my presence and the reports I made of the increased development of "grass roots opera" in the United States, the theatrical and community organizations were made aware of AGMA's role and the guidance that the musical world could give to the dramatic world of one day achieving a truly national, decentralized and professional theater in the United States.

Second Assembly Noteworthy

Many worthwhile accomplishments were achieved by this Second Assembly. Included in these were demonstrations of cooperation and goodwill among the

component elements of the theater world, the approval to establish at least one pilot company to test the possibilities of additional, permanent, professional, resident theaters throughout the United States under non-profit auspices and the calling, under Actors' Equity sponsorship, of a labor-management conference to work out satisfactory arrangements between employers and employees and to iron out existing difficulties. In addition resolutions were adopted for the further revision of the Federal Tax on theater tickets for non-profit groups and for revision of a number of the present functions of ANTA.

ANTA Needs Your Support

But the basis of all of these proposals and plans is the development and growth of ANTA. To date the membership of ANTA, now approximately 2,000 indi-

viduals and organizations, has been inadequate to meet the present limited program. It is certainly incapable of realizing even a small portion of the projected program and activities. To be truly a national organization ANTA must acquire additional thousands of members from all parts of the United States. All at the Second Assembly including AGMA pledged themselves to this primary objective.

AGMA as an organization is already a member of ANTA. I urge our members, as individuals, to join ANTA. If you want further information you can write to me or write directly to George Freedley, National Secretary of ANTA at 1545 Broadway, New York City.

But in any case, whether you do or do not join ANTA, it merits the wholehearted support of all those interested in the further growth of the dramatic and musical art in the United States.

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SANDRA MUNSELL, Editor

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MARCH, 1953

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188 W. Randolph Street
SState 2-0585

London Opera Debacle

At the end of September 1951, AGMA entered into a basic agreement with the London Opera Company covering performances of their "Carmen" and "Rigoletto" companies. A security of \$1000 for each company was deposited with AGMA, which was to be increased by weekly payments until the full amount of the deposit, equal to one week's salary for all artists, was attained.

The "Carmen" company went on tour the first week of October and all was well for that week. The following week the "Rigoletto" company was sent on the road and due to financial manipulation and mismanagement both companies collapsed. The artists were not paid, the payments on the security deposits were not fulfilled, and many other AGMA conditions violated. Thereupon the London Opera Company was put on the Unfair List by the AGMA Board of Governors.

Both the "Carmen" and "Rigoletto" companies were called back to New York where the personnel of the two casts was consolidated into one, presumably capable of performing both operas. Also a shift in financial responsibility from Vera Crenny to Lawrence Lambert occurred. However, Lambert retained William Reuthemann (Tello) as business manager.

Artists Disregard Board Order

When the Board placed the London Opera Company on the Unfair List, all artists were advised of that fact and cautioned not to continue their employment with that company, since disregard of the Board's order would result in disciplinary action against them. However, a number of artists, chose to disregard the Board's instruction and again went on tour with the Opera Company. Within less than one week the reorganized company floundered and all artists returned to New York.

Charges Filed With Board

In the meantime members were beginning to file claims against the company for non-payment of performances. At the same time charges were filed with the Board against the artists who had defied the order of the Board and con-

tinued their employment with the London Opera Company.

Board Suspends Defiant Members

After all claims had been received apportionment was made to the individual artists, of a pro rata share of the security deposit. However, only artists who abided by the order of the Board were paid their proportionate share. Numerous hearings were held at which the members of the Company had an opportunity to defend their actions. All artists were found guilty by the Board of having violated an order of the Guild and of conduct unbecoming a member of AGMA. All artists were suspended from 3 to 4 months, and one singer for an indefinite term. Below is a list of the artists suspended:

3 months	4 months
Arthur Kagan	Edward Liptrott
Jane Flynn	Adele Parker
Della de Cristo	Ana Altieri
Zelda Roth	Mary Gilhooly
Alceste Laurenti	Joseph D'Amico
Frank Gilston	Nino Bianchi
Josephine de Maccio	
Stephanie Reynolds	
Marilyn Warren	<i>Indefinite Term</i>
Gertrude Biebel	
Maria Terese Szabo	Joseph Salvador
Joseph Lupo	
Anthony Lombardo	
Edward L. Johnson	
Enrique de la Cuevas	
Maria de la Cuevas	

DECEASED

AGMA has learned with regret of the passing of member Sergeant Angus L. Hayes of Washington, D.C.

AGMans were saddened to learn of the passing on January 1 of this year of Ludwig Burgstaller, for forty-four years a member of the chorus of the Metropolitan Opera Company. Mr. Burgstaller was 70 at the time of his death. The entire Metropolitan Opera chorus sang at the funeral.

AGMA extends its sympathy to the family and many friends of its two departed members.

AGMA Artists At Inaugural

Prominently in the spotlight at the ceremonies attendant upon the inauguration of President Dwight D. Eisenhower were many AGMA members who contributed their famed talents to the festivities.

Featured in a pre-inaugural program the evening before the impressive ceremonies were stars of the New York City Ballet. Such luminaries as Maria Tallchief and Andre Eglevsky in the "Pas de deux" from the "Sylvia" ballet, and Melissa Hayden, Tanaquil LeClercq, Patricia Wilde and Nicholas Magalenes in "Valse Fantastique" filled the large Uline Arena (and later the Capitol Theatre, where the performance was repeated) with thunderous applause. The ballet stars were given the longest time on stage of the entire assemblage of celebrities.

Yehudi Menuhin gave a brilliant concert the pre-inaugural evening.

At the ceremonies on January 20th, Dorothy Maynor sang the national anthem, Eugene Conley closing the event with the singing of "America the Beautiful."

Allan Jones, Jarmila Novotna, Jan Peerce, Lauritz Melchior, Gladys Swarthout, Lily Pons, Fred Waring, Jeanette MacDonald and Eleanor Steber all participated in making the inaugural evening concert a truly gala one.

City Center Claim Settled

It's not considered polite to point, but AGMA is justified in pointing with pride to the fact that its claim made under the provisions of Paragraph 34 of the Basic Agreement between AGMA and the City Center has just been settled and a number of members are the richer for this decision. The clause in AGMA's Basic Agreement with the City Center provided for a percentage wage increase if the admission top of \$3.00 was increased during the company's appearances in Detroit in the fall of 1951 and 1952.

A total of \$665.75 was collected by AGMA for the 1951 season, and \$621.50 for the 1952 season, and members effected have just been the happy recipients of their proportion of the claim.

Another of the graphic instances of AGMA action!

Ten Years Ago — and Today

IMPROVEMENTS FOR CONCERT ARTISTS

This is the third in a series of four articles which analyze contracts of the past and present, and point up the gains made for AGMA members in the years between. This issue is concerned with the benefits which have been won through the years for Concert Artists, as reflected by a study of contracts in effect in 1939 and at present.

Warranty Now Needed

In 1939, Managers were not required to give a warranty that they were equipped to handle the Artist and would continue to be so equipped. This is now a standard clause in present-day contracts.

90% Union Shop

In 1939, the union shop percentage was 50; it now stands at 90 . . . a significant gain indeed.

In 1939, Managers were required to file their list of Artists by June 30th; this date has since been advanced to January 30th.

Term Limits

Contracts with Managers 10 years ago did not contain the present protective clause which limits the term of the individual contract (including options) to three years. Nor did the contracts of 1939 provide that the Manager could not book an Artist for dates beyond the expiration date of the contract. This, too, is a standard part of current contracts.

Option Renewals

Current contracts require the Manager to notify the Artist of his intention to renew options not later than December 1st. This was not a part of earlier agreements.

Accounting Clause

It seems hard to believe that in 1939, our year of reference, Managers were

required to render a statement of account every six months! Today's contract makes provision for an accounting every thirty days.

Quarterly itemized statements of expenses were not demanded of Managers in the good old days . . . Proof of the fact that those days weren't so good after all is the current clause which gives the Artist this protection.

Advertising Restricted

Contracts way back then apparently put no restraint upon the amount of advertising which the Manager could undertake at the Artist's expense and without the Artist's knowledge or consent. Contracts since then have covered this point very specifically and current agreements set \$500 as the maximum amount which the Manager may authorize for advertising without the consent of the Artist. Of this sum, \$250 may be payable in advance but only for the printing of brochures.

Change in Terminal Clauses

Added to the conditions under which the Artist can arbitrate termination of his contract is the event in which the Manager has refused a bona fide offer.

Missing from earlier contracts was the clause, won in the intervening years, which provides that the Artist or Manager can terminate the agreement if, during the first year of management, the money earned by the Artist is less than six times his regular fee. This is now a part of current contracts. Further, in 1939, contracts provided that either party could terminate the agreement if during subsequent years, the money earned was less than 10 times the Artist's regular fee or 65 per cent of his gross concert fees of the previous year (whichever figure is greater). Current agreements have raised this figure to 12 times the regular fee.

Commission Arrangements

The ceiling on commission rates in 1939 was 15 per cent for guest appearances on radio; currently the ceiling is 10 per cent.

Here's an interesting clause, familiar in present-day agreements but missing in older ones: the agent receives commission only if the Artist is paid!

Present agreements require that the Manager must perform his duties so long as he receives his commission; this was not down in black and white in 1939 agreements.

The Manager, according to agreements in force in recent years, receives commissions beyond the expiration date or termination of the contract only on continuous radio engagements, and on phonograph records for a period of five years. This was not provided for in 1939 contracts.

Back in '39, there was no mention of these two points on commissions, which are now standard: commissions cannot reduce the Artist's fee below AGMA minimums, and in case of opera engagements commissions cannot be collected on transportation.

Contracts Due 30 Days Ahead

Nowadays, the Artist must get performance contracts 30 days prior to the engagement; no word about this in older contracts.

Present agreements state that the Manager can change the Artist's engagement only if the Artist benefits and only if the Artist is so notified. This protection was not provided in 1939 agreements.

Finally, the Manager is restrained from booking foreign engagements without the consent of the Artist, and commission rates remain the same on such engagements. This was not covered in contracts drawn up in 1939.

Comparing these contracts—those of 10 or more years ago—and today will recall to older members of AGMA the practices of many years ago. It must be pointed out that the artist of today enjoys the protection of AGMA's Basic Agreement, and benefits from the many gains it represents, only through the efforts and experiences of AGMA's more senior members, many of whom worked on committees to bring about the fine advantages enjoyed today.

Fun With 'La Forza'

"La Forza del Destino," which opened the Metropolitan Opera Company's season in November, had its first performance in 1862. Ever since then, critics and audience . . . and even some members of the cast! . . . have never been clear on just what "La Forza" is

*There was a young lady of Spain,
Whose dad didn't care for her swain,
Her name, Leonora—
The old man, a roarer,
Decreed, "Never see him again."*

*Life with father no longer was fun,
So the lovers decided to run,
The maid (name of Curry)
Cried, "You'd better hurry,
And don't play around with that gun!"*

*Alvaro, the lover, was dandy,
Because, though with weapons quite
handy,
He threw down his gun
Which spoiled all the fun
By exploding and killing the grandee.*

*Leonora, her tears ever moister,
Pathetically fled to a cloister,
Where a monk named Guardiano
Received the soprano
And hid her as mute as an oyster.*

*In Italy, meanwhile, her brother,
A villian of vengeance, no other,
Makes friends with her lover
Who's trying to cover
His sorrow in battle's grim smother.*

all about! John Gutman, the Met's assistant general manager, is not to be counted with them, however; his amusing, rhymed narrative, which we reprint here with his permission and that of The New York Times, where it appeared first, clears up the plot's obscurities.

*But quickly Alvaro's disguise
Is revealed to his enemy's eyes,
Who, swift as a flash
Resolves to make hash
Of tenor—a base enterprise.*

*But filled with remorse and regret,
Alvaro won't fight him—not yet.
He runs back again
To an abbey in Spain
And dons a monk's hood to forget.*

*In the cloister he shaves off his hair
And ladles out poor people's fare.
He thinks he is blameless,
But Carlo—how shameless!—
Pursues him to slay him right there.*

*Alvaro by demons is ridden,
And although he knows it's forbidden,
He can do no other
But butcher the brother—
Quite close to where 'Nora is hidden.*

*Guardiano comes running—too late!
Alvaro has done in his mate.
Leonora is dying—
The others are crying—
For such is the Power of Fate!*

Return Of Forms Urged

Members who have not as yet returned the questionnaire recently sent to them on the subject of death benefit insurance are urged to fill out and return the forms as soon as possible. A good response has already been received but AGMA needs to hear from you so that your Committee will have a truly representative opinion of the membership on this proposal.

The questions asked in the form will provide information required by insurance companies. The AGMA Committee which is now investigating the possibility of making some form of death benefit insurance available to members would appreciate your filling out this form and returning it so that they have some basis for investigating the matter further.

New L. A. Rep

Lee Harris has been appointed by the Board of Governors as AGMA's representative in Los Angeles, replacing Edward Rosenberg who resigned. The appointment of Mr. Harris, who was formerly western representative for ASCAP, was confirmed in the latter part of December.

A member of Sigma Alpha Epsilon, Mr. Harris is an amateur pianist and a musicologist. He has studied voice, piano, violin, trumpet and pipe organ. He is a native of Wilkes-Barre, Pennsylvania but (naturally!) a great booster for the West Coast where he moved in 1936.

Suspensions

Suspended for non-payment of dues on 1/5/53 as of dues quarter ending 2/1/53.

Borzi, Agata	Holland, Robert
Brink, Robert	Kuchta, Gladys
Buttignol, Val	Leroux, Willard
Cortay, John	Miller, Joan
Cosenza, Arthur	Montenegro, John
Dahle, Grete	Owens, Robert H.
D'Auria, Christina	Paschetto, Mario
Dickenson, Jean	Richards, Donald
Eckhart, Frank	Ryan, Myron
Eisner, Louis	Salvesen, Thelma
Gammon, Albert N.	Strong, George
Gandiglio, Tina	Witcraft, Orlin
Gimpel, Bronislaw	Yeager, Jack H.

Results of Convention Referendum

As a result of the majority vote in favor of postponing the AGMA Convention, the Constitution has been amended and the first Convention under the new amendment will take place in June of 1954.

Out of a total of 331 ballots of members whose voting status was checked, 320 were in favor of postponing the Convention; 11 were against postponement.

A total of 354 envelopes was received; 16 of these were unopened since they

came from members not in good standing; 5 arrived with no names; 2 ballots arrived blank.

AGMA takes this opportunity to caution all members that in all voting, only the votes of members in good standing are counted. Further, in voting in future elections and referendums, be sure to put your name on the envelope and be sure to mark the ballot. Only in this way will your vote count. And only if the greatest possible number of members vote will we maintain our truly democratic union.

Los Angeles News

AGMA activities and projects are beginning to hum in this city of sunshine. At a membership meeting in February, which was addressed by Hy Faine, National Executive Secretary, a new Los Angeles Executive Committee was elected consisting of:

<i>Singers</i>	Frances Barnes Phyllis R. Alhof Marni Nixon Barbara Patton
<i>Choristers</i>	Violet Kaufman Lee Madsen John E. Radic
<i>Dancer</i>	Serge Oukransky
<i>Stage Director</i>	Henry Reese
<i>Instrumentalist</i>	Jascha Heifetz

At the first meeting of the Executive Committee, Francis Barnes was re-elected Chairman and Henry Reese was elected Vice-Chairman.

* * *

Ed Rosenberg, who represented AGMA so ably in this area for the past two years, has left us to join the William Morris Agency in Los Angeles. We wish him the best of luck in his new position and thank him on behalf of AGMA's membership for his conscientious devotion and hard work in the interests of the musical artists. AGMA is most fortunate to have found as well qualified a man as Lee Harris, to succeed Ed, in this important city. (See separate story in this issue).

* * *

During the past year, several requests from members were received by the AGMA office in Los Angeles for help from the AGMA Welfare Fund. These were forwarded by the AGMA Los Angeles representative to the National Office for approval and allocations from the fund were sent directly to the members. The Welfare Fund is maintained by the money AGMA receives as its share of the funds collected by Theatre Authority when 4A members appear in benefit performances.

Following a suggestion from Hy Faine, a membership committee was

established in Los Angeles to initially pass upon applications for help. Such requests are kept confidential and are usually limited to dire need, involving health, sickness, death or an emergency situation.

If the application is approved by the Los Angeles Committee, it will be forwarded to the National Office with a recommendation that it be granted and the money sent on from New York. Consideration is now being given to establish in Los Angeles an emergency fund to take care of sudden requests. The members of the Los Angeles Welfare Committee are:

Gene Curtsinger
Violet Kaufman
Barbara Patton

Members who need help should address their inquiries to Lee Harris, our new AGMA representative in Los Angeles.

* * *

The great problem in Los Angeles, as in most other places, is the lack of opportunities for employment for AGMA members in their chosen profession. This serious question was discussed by the Executive Committee and the membership with Hy Faine, when he was there last month.

* * *

The National Secretary made a number of suggestions regarding possible new avenues of support for music projects. Lee Harris now reports that as a direct follow-up of these talks, "we have appointed, what for want of a better name we are calling, 'the Lyric Theatre Committee,' to investigate ways and means of providing more work for our members. This committee is made up of all the members of the Executive Committee together with the following from the general membership:

John Arnold Ford, *Chairman*
Lincoln Clark
Fred Guthrie
Donna Phillips
Louis Statham

May success crown the efforts of this Committee!"

Aid Needed To Fight Cancer

Each year new scientific discoveries lengthen our span of life. A few weeks ago the NEW YORK TIMES carried a story in which a doctor prophesied an age of 100 years as "normal" in the not too distant future. But there is one great chink in this armor of old age—CANCER.

Cancer still strikes one in every five of us. Of every seven deaths, one is from cancer. But cancer can be cured. Of this the American Cancer Society brings us abundant evidence in its April Cancer Crusade. They show how 70,000 cancer victims were cured last year through early diagnosis and treatment. But they also show that 70,000 others of the 220,000 Americans who died, could have been saved if they'd known and heeded the facts of cancer. It is to spread this life-saving knowledge, while at the same time supporting the scientific discoveries aimed at disclosing the cause and cure of cancer that the Society is this year asking us to donate \$18,000,000. No donation could be made to greater purpose.

"One of the big problems in cancer control," according to Robert B. Thorpe, ACS public education director, "is education. Every person must be made aware of cancer's danger signals and the advantages of a periodic physical examination. Early diagnosis and prompt, proper treatment can save 50 per cent or more of cancer patients."

More and more business and labor groups are joining the fight against cancer—aware that in one year cancer deaths can cause the loss of about 1,109,000 potential working years. This means far more than man-hours lost, according to the ACS. "It means productive and trained manpower destroyed . . . wiped out entirely. It means enormously costly turnover. It can mean the added cost of lowered efficiency when cancer strikes in an executive's or worker's family."

Wider use of ACS educational facilities, the ACS believes, would do much to bring about this reduction. Each Division of the ACS has available for education use by labor groups, pamphlets for distribution, films for showing, posters for display, speakers for meetings, material for labor publications. Last year the cancer control message was carried to millions because of the cooperation of business and labor.

NOTICE!

Members are reminded that they must notify the AGMA office of any change of address. Notices of meetings, AGMAzine, special announcements and

other communications go to members at the addresses on file at AGMA's office. Mail which is returned to the AGMA office because of failure of members to record their new addresses with AGMA is a waste of time and money!

Managements Under AGMA Agreements

The following companies have negotiated Basic Agreements with AGMA for the 1952-1953 season.

AGMA artists may perform only with Producers or Associations listed in this column. Any violations of this ruling will result in disciplinary action by the Board of Governors.

Each AGMA member is advised to check with the AGMA office before signing a contract with any producer.

OPERA

American Chamber Opera
 Atlanta Opera Co.
 Baltimore Civic Opera
 Cafarelli Opera Group
 Canada Opera Productions
 Central City Opera Assn.
 Chattanooga Civic Opera Assn.
 Chautauqua Institution
 Cincinnati Summer Opera Assn.
 City Center of Music and Drama
 Connecticut Opera Assn.
 Educational Opera Assn., Inc.
 Fort Worth Opera Assn.
 Guild Opera Co.
 Hoboken Grand Opera Co.
 Hollywood Bowl Opera Co.
 Los Angeles Conservatory of Music and Arts
 Metropolitan Opera Assn.
 J. H. Meyer
 Mobile Opera Guild
 Music for 1953
 National Grand Opera Co.
 New England Opera House
 New England Opera Theatre
 New Orleans Opera House Assn.
 Northwest Grand Opera Assn.
 Old Sturbridge Village Inc.
 Old Timers Symphony
 Opera Guild of Miami
 Pacific Opera Co.
 Philadelphia Civic Grand Opera Co.
 Philadelphia La Scala Opera Co.
 Pittsburgh Opera Co.
 Rhode Island Opera Guild
 Rosinger Opera and Operatic Guild
 San Francisco Opera Assn.
 Scarsons Opera Co.
 Schiavone Grand Opera Co.
 Shreveport Opera Co.
 St. Paul Civic Opera
 University of Southern California
 University of Utah Theatre
 Chas. L. Wagner Management

BALLET

Ana Maria Spanish Ballet
 Ballet Russe de Monte Carlo Concert Co.
 Ballet Theatre Foundation
 City Center of Music and Drama
 Encore Productions
 Jose Greco and his Spanish Ballet
 Hollywood Negro Ballet
 Jacob's Pillow Dance Festival
 Mata and Hari
 Georges Milenoff Ballet
 New Dance Group Presentations
 Slavenska-Franklin Ballet
 Marina Svetlova Ballet

CHORUS

Bach Aria Group
 Choral Art Society
 The Concert Choir
 Concert Theatre — Shaw Chorale
 DePaur Infantry Chorus
 Jacer Productions
 Jaroff Male Chorus
 Lauritz Melchior Show
 Schola Cantorum
 Fred Waring's Festival of Song

SYMPHONY ASSOCIATIONS

Kansas City Philharmonic
 Little Orchestra Society
 Robin Hood Dell Co.
 Stadium Concerts
 Symphony Society of San Antonio

CONCERT MANAGEMENT

Jack Adams & Co.
 11 West 42nd St., N.Y.C.
 Laura Arnold
 545 Fifth Avenue, N.Y.C.
 Dick Campbell Concerts, Inc.
 81 East 125th St., N.Y.C.
 Deborah Coleman
 1740 Broadway, N.Y.C.
 Columbia Artists Management, Inc.
 Community Concert Service
 113 West 57th St., N.Y.C.
 Horace Parmelee for CAMI
 Ward French for Community
 Consolidated Concerts Corp.
 30 Rockefeller Plaza, N.Y.C.
 Charles E. Green
 Giorgio D'Andria
 1005 Carnegie Hall
 57th St. and 7th Ave., N.Y.C.

James A. Davidson Management, Inc.
 113 West 57th St., N.Y.C.

Wilfrid L. Davis
 62 West 91st Street, N.Y.C.

De Pace Associates
 1270 Sixth Avenue, N.Y.C.

Fortune Gallo
 1697 Broadway, N.Y.C.

General Artists Concert Bureau, Inc.
 1270 Sixth Avenue, N.Y.C.

Sylvia Hahlo Theatrical Agency
 113 West 57th St., N.Y.C.

Dolores Hayward Concert Mgt.
 113 West 57th St., N.Y.C.

Hans J. Hofman
 55 West 42nd Street, N.Y.C.

Hurok Attractions, Inc.
 711 Fifth Avenue, N.Y.C.

International Artists Corp.
 420 Madison Ave., N.Y.C.

Berenece Kazounoff, Inc.
 119 West 57th Street

Wladimir Lubarsky
 119 West 57th Street, N.Y.C.

Ludwig Lustig
 11 West 42nd St., N.Y.C.

J. H. Meyer
 119 West 57th Street, N.Y.C.

Wm. Morris Agency, Inc.
 1740 Broadway, N.Y.C.

National Concert & Artists Corp.
 Civic Concert Service
 711 Fifth Avenue, N.Y.C.
 Marks Levine for NCAC.
 O. Bottorff for Civic

Emmy Niclas
 Hotel Wellington, N.Y.C.

David W. Rubin Artists Mgt.
 113 West 57th St., N.Y.C.

William L. Stein, Inc.
 113 West 57th St., N.Y.C.

J. J. Vincent
 119 West 57th Street, N.Y.C.

Charles L. Wagner Management, Inc.
 511 Fifth Avenue, N.Y.C.

Martin Wagner
 Bank of America Building
 Sunset & Clark Avenues
 Hollywood, California

WCB Artists & Concert Mgt.
 236 West 55th Street, N.Y.C.
 J. A. Bollew, Director

Carl Yost
 789 Madison Avenue, N.Y.C.

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 or perform with any of these companies until further notice. Violation of this ruling will lead to disciplinary action.

Adams-Williams Corporation
430 Sixth Avenue, N.Y.C.
Wilson A. Williams

Alkahest Celebrity Bureau
1221 Mortgage Guarantee Bldg.
Atlanta, Georgia
S. Russell Bridges

Belmont Opera Guild
(Belmont Community Society)
183rd Street and Arthur Avenue
Bronx, New York

Cosmopolitan Opera Company
1332 Walnut Street
Philadelphia 7, Pa.
Theodore Feinman

Boston Grand Opera Company
160 West 73rd Street
New York, N. Y.
Stanford Erwin

London Opera Co., (Celebrity Attractions, Inc.)
150 West 46th Street, N.Y.C.
Vera Crenny
William Tello
William Reuterman
Lawrence Lambert

Manhattan Opera Co.
119 West 57th Street, N.Y.C.
Stanford Erwin

Manhattan Opera Guild
1545 Broadway, N.Y.C.
Benjamin F. Kutcher

Mascagni Opera Guild
250 West 91st Street, N.Y.C.
Josephine La Puma

National Negro Opera Co.
5259 So. Wabash Avenue
Chicago 15, Ill.
Mrs. Mary C. Dawson

New Brooklyn Opera Co.
119 West 57th Street, N.Y.C.
E. E. Stanford

New York Civic Opera Company
150 West 46th Street, N.Y.C.
William Reutemann

New York Operatic Society
Empire Hotel
63rd & Broadway, N.Y.C.
Theodore Feinmann

Rochester Grand Opera Co.
745 Penfield Road
Rochester, N.Y.
Josephine di Crasto

Star Opera Company
317 West 42nd Street, N.Y.C.
Francis C. Torre

Harold Todd
Oklahoma City

Verdi Grand Opera Co.
110-42 65th Avenue
Forest Hills, N.Y.
Sylvestre Zaccaria

Washington Grand Opera Assn.
1710 19th Street, N.W.
Washington, D. C.
William Webster

HONORABLE WITHDRAWAL

Members who become inactive in AGMA's field may apply for an Honorable Withdrawal. An Honorable Withdrawal suspends the payment of dues during a period of inactivity, provided the member remains inactive for a year or more. If the member resumes work in AGMA's jurisdiction before the expiration of one year, the dues are payable as though withdrawal had not been granted. If the member returns to work after the expiration of the year, it is only necessary to pay the current dues at that time. Honorable Withdrawals are granted only to members in good standing.

An Honorable Withdrawal status does not mean that you are no longer an AGMA member. You are merely placed in the inactive file, but your obligations as a union member are not altered.

AGMA rules that members entering the Armed Forces will be automatically given an Honorable Withdrawal, which will remain in effect until the member returns from such service and re-enters the field of AGMA's jurisdiction.

GOT ANY NEWS?

Members who have any news items of interest for the next AGMA-ZINE please send to the office, care of the AGMAZINE Editor.

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