

Senza Sordino

Official Publication of the International Conference of Symphony & Opera Musicians

VOLUME V

OCTOBER, 1966 — No. 1

The Philadelphia Story . . .

THIS LETTER PASSED OUT BY PICKETS AND ADDRESSED To The Public...

We did not choose to be out. Management of the Philadelphia Orchestra has forced us out. We wanted to work while we bargained for a new contract. Management refused to agree that if we reached a contract it would cover the time we worked without a contract. Here are some of the issues:

(1) Management has not offered what you read in the papers. They have offered a wage of \$210.00 a week — a \$10.00 increase — our wages have not been increased for three years. The Chicago Symphony has a higher weekly wage. The Met Opera Orchestra is headed toward almost double our weekly wage.

(2) Our work load is tremendous. It is not "18 hours" a week. We travel to Baltimore — New York — Allentown, etc. almost weekly. It often becomes an 18 hour service in a *day*. We must practice at home for endless hours for each hour of "service." We travel to Los Angeles, San Diego, Salt Lake City, Portland, Alaska, etc.; last year South America and this year Japan. Twenty-four hours a day, seven days a week away from our homes and families. If this could be averaged over a year, indeed an 80 hour week would be more like the true measurement of our "service."

(3) In an age of full health and welfare coverage we have never had family protection. We still do not.

(4) Management just plain refuses to negotiate. The Orchestra Board of Directors despite our requests will not attend the bargaining sessions.

The blame for the interruption of the Philadelphia Orchestra concerts must be laid solely at door step of Management. We urge that you join with us in writing and calling both C. Wanton Balis, the President of the Board of Directors at Home — Righters' Mill Road, Gladwyne, Pa. Phone MI 2-0886 and the Philadelphia Orchestra Office at 230 S. 15th Street, KI 5-3830.

THE PHILADELPHIA ORCHESTRA MEMBERS
AND LOCAL 77, AMERICAN FEDERATION
OF MUSICIANS, AFL-CIO



Striking musicians picket the Philadelphia Orchestra Association

UNANIMOUS STRIKE VOTE

The Philadelphia Orchestra musicians voted *unanimously* to strike as their contract expired on Monday, September 19. For the first time in the 66-year history of the group, the members picketed the Association. In a companion move, Local 8 of the International Alliance of Theater and Stage Employees also voted to strike in sympathy with the Orchestra player. Local 8 members are stagehands at the Academy of Music, the Orchestra's home.

The consensus of the 105 Orchestra members was that the offer from the Association was too little and came too late. The players had agreed to play without a contract if any pay raise would be retroactive to September 15, a guarantee they felt necessary to avoid duplicating the two-year limbo just ended by the Metropolitan Opera Orchestra.

The striking members of the Philadelphia Orchestra are planning to play a series of concerts—not for the Philadelphia Orchestra Association—but to benefit their strike fund.

Fred Batchelder, chairman of the Orchestra Members Committee, and Lee Herman, president of Local 77, American Federation of Musicians, issued a joint statement announcing a meeting with civic leaders representing a broad spectrum of the community to sponsor such a benefit series.

(Continued on Page 2)

UNANIMOUS STRIKE VOTE

(Continued from Page 1)

Might Play in New York

It is understood that some of these concerts would be played in New York City.

The two spokesmen for the musicians said they anticipate a lengthy strike.

"It is obvious," they said in the statement, "that the Orchestra Association president, C. Wanton Balis, is neither interested in the public nor in members of the orchestra. Consequently, we are making plans for a long seige."

Part of those plans, they indicated, include the benefit performances.

Leopold Stokowski, who conducted the orchestra from 1912 to 1941 led the Orchestra at a special (*fantastic*) concert on October 14, for 9,000 at Convention Hall. The proceeds go into the strike fund.

Mrs. Doris Cooke, board member of the Robin Hood Hell Association, wrote to C. Wanton Balis Jr., president of Philadelphia Association denouncing the "cold blooded, hostile manner" with which the striking musicians have been dealt. She requested a meeting of the two associations to "lay the facts before them."

She wrote, "you are acting as agents for several thousand music lovers and for generations of devoted and generous citizens whose work and money for over 65 years has made possible the growth and stature of this great orchestra."

STATEMENT FROM PHILADELPHIA PLAYERS

The strike exists because management intended that it exist, their having indicated this by their refusal to commit themselves to retroactivity, and for some reason completely unknown to us, their refusal to come to the real bargaining table with a serious offer. I mean this in a real sense, it's not merely our characterization of their position.

What management offered is a 5 year contract, the first year of which involved a 5% increase in salary and a 12½% increase in the work load. They disguise the latter by translating it into terms of hours per week playing time, averaged throughout 52 weeks of which 4 are vacation, and call it an 18 hour week. To that segment of the public that only reads headlines, this 18 hour thing goes over big.

We are not about to go back to a 9 service week. We are not about to concede that the continuation of the provisions contained in previous trade agreements necessarily constitute improvements. We are not about to allow the great Philadelphia Orchestra to be hacked up into little groups. And we are not about to allow this management to destroy the artistic stature of our organization by accepting their wage offer of, at most, \$232.50 minimum weekly salary during the 5th year of this contract that they propose. It is the responsibility of the bargaining agents during this dispute to protect the position that this orchestra has always enjoyed, that of offering a salary-workload-musical quality package sufficient to attract the best artists from the best orchestras in the world. This the membership, with magnificent leadership and cooperation from Local 77, intends to protect.

We are prepared to stay out indefinitely. Or longer. At the very beginning of the just-expired 3-year agreement, its flaws became grimly apparent. And the individual family strike funds began. The management refers to the orchestras as a family in their brochures. Mr. Ormandy calls this orchestra a family when he addresses our audiences. When we're on that stage we truly are a family (ask the man who guest conducted here). I suspect quite strongly that this management, as well as those organizations to which it belongs, is about to discover another area in which we are "a family."

LOS ANGELES PHILHARMONIC

The Los Angeles Philharmonic Orchestra, host for the 1966 ICSOM conference, started its negotiations for the 1966-67 season during their Hollywood Bowl season, which starts in July. They presented management with a complete contract which included a wage of \$250 and many thoughtful inclusions, such as provisions that overtime must be paid for rehearsals unless some member of the orchestra returns from intermission late, in which case a five-minute leeway will be given, etc. They asked for year-round employment with a 5 week paid vacation, medical coverage and other fringe benefits, and an 8 service week.

They agreed to start the schedule on Oct. 16 with any wage increase to be retroactive, thereby eliminating the possibility of cancellation of the first few weeks of service which are used for children's concerts and out-of-town work. Agreement on the contract is expected by November 1, with the first regular season concert on November 3 at the Music Center. Along with the completely new contract which the orchestra submitted went a "committee report" which quoted from various sources and pointed to the need for year-round pay at a reasonable salary level.

A full report on the negotiations is expected for the December issue of Senza.

LETTERS TO THE EDITOR

September 20, 1966

Dear Colleagues:

It is with much satisfaction and appreciation that the Metropolitan Opera Orchestra extends its thanks to you for your moral support given us in our recent negotiations. Your letters of support to President Max Arons of Local 802 and President Kenin was appreciated.

Our enormous victory was due in no small fact to the close working relationship between our orchestra committee and President Max Arons and the entire Executive Board of Local 802. The all-out support of our union officers representing the collective strength of many thousands of musicians was decisive in clinching our victory. We feel our contract will serve as a beacon for professional musicians everywhere for years to come.

We are fully convinced that this new contract with the Met is going to have practical values for symphonic groups everywhere. Inasmuch as Max L. Arons, through the Met contract has taken the lead in this direction I do believe it would be a nice gesture if you would write—or preferably wire him—in behalf of your own orchestra and give him its thanks and encouragement.

As soon as the contract itself is made available to us it will be sent to the Baltimore Rapid Communications Center for distribution to ICSOM members.

Yours sincerely,

JACQUES RUBINSTEIN, *Secretary*

Metropolitan Opera Orchestra Comm.

(Report on Metropolitan Opera Contract and San Francisco Opera Contract (both signed in recent weeks) scheduled for Dec. 1 issue of Senza — Ed.)

A CULTURAL FIRST?

At the first World Series game in Baltimore they had a mighty big band—the entire Baltimore Symphony Orchestra. Speculation is that the magnificent showing of the Baltimore Orioles is going to reflect on the entire city, with advances for the symphony as an indirect result. A recent announcement states that the city of Baltimore has agreed to purchase the Lyric Theater, and that the Mayor indicated that in this way the necessary renovations can now be made to the theater, something which the non-profit corporation that owned it could not afford to do.

Building in the neighborhood of the Lyric have been sold recently to the University of Baltimore and the Maryland Art Institute, and there appears to be a general movement to make this area of the city a cultural center. Purchase of the Lyric Theater by the city was a hope of the orchestra's members for years.

EDITOR'S REPORT

I hope that you will find the new format of Senza Sordino to your liking. If you have any comments or suggestions, please write them in. One thing that will help to make our newsletter interesting reading would be lively discussions on various topics through the "letters to the editor" column.

The new dues structure voted on in Los Angeles provides for \$2.00 per orchestra member regular dues and \$3.00 emergency dues, making a total of \$5.00 per orchestra member. To accommodate the orchestras and some individual musicians who are not members of ICSOM, we have set a subscription price of \$2.00 per member per year. If we get enough of these subscriptions, a portion of the cost of Senza will be underwritten. Also, for non-AFM members who want to keep informed of ICSOM's activities, there is a \$5.00 subscription price. It is expected that the dues structure will be overhauled to provide a sliding scale of dues which will not strain the budgets of short-season, low scale orchestras, probably to start at \$2.00 and go to \$5.00 or \$6.00. This would include the price of Senza, of course. Orchestras which have not yet joined should be encouraged to do so.

The minutes for the meeting at Los Angeles came to 250 pages and are now being edited and processed for distribution to member orchestras. In the next issue we will try and summarize the Los Angeles conference. Until then, here's a partial list of the subjects covered:

Ford Foundation
 American Symphony Orchestra League
 (management organization)
 Government subsidy
 Air travel and touring
 Against compulsory retirement of symphony player (did you know the AFM policy is against forced retirement?)
 Rockefeller report
 About splitting orchestras into smaller groups and creating problems

Rotation of extra work
 Personnel Managers
 Union Stewards
 More about ICSOM chart
 On non-renewal, including the right of lawyer of player's own choosing, and cross examination
 On lawyers and how to use them
 On relations with local unions
 And much, much more . . .



Dave Smiley

Each of the following orchestras sent an observer to the Los Angeles Conference:

| | | |
|---|---|---|
| DALLAS David Battey 1035 Tranquilla Dr. Dallas, Texas | HONOLULU Larry Pride 1054 Kainui Dr. Kailua, Hawaii | NASHVILLE Barry Green 1479 Clairmont Nashville, Tenn. |
|---|---|---|

Several orchestras which were not able to attend:

| | | |
|--|---|---|
| DENVER P. S. Schaffer 1185 Holly St. Denver, Colo. | N.Y. CITY BALLET Robert Biddlecome 56 Curtis Place Bethpage, N.Y. | PORTLAND Ted Moore 524 N.W. Albemarle Ter. Portland, Oregon |
| NEW ORLEANS Russel Flagg c/o New Orleans Sym. New Orleans, Louisiana | SAN ANTONIO C. W. Bading 334 Artemis San Antonio, Texas | SALT LAKE No Address |
| WINNIPEG Henry Crosby 951 Lorette Ave. Winnipeg, 9, Man., Canada | ATLANTA John L. Adams 233 Westchester Dr. Decatur, Georgia | CINCINNATI |
| OKLAHOMA Earl Thomas 1017 N.W. 20th St. Oklahoma City, Okla. 73104 | VANCOUVER Robert Creech c/o Vancouver Orch. | ROCHESTER |

We expect that the above named people will act as liaison for their orchestras and Senza Sordino.

President Kenin, of AFM, has set up a meeting with George Zazofsky, Carlton Herrett and Gino Raffaelli to discuss issues which arose in regard to the revision of Article 22, AFM by-laws and other matters. We will have a report on that meeting in the next issue. Also new with this issue is the Classified Advertising section and provision for advertising in following issues. Copies of this issue will be sent to some 20 potential advertisers: if you think of any possible advertisers, please show them this issue and ask them to contact us for rates.

NOTE . . . Orchestras are requested to elect or appoint a Senza Sordino correspondent who will be responsible for sending reports, newspaper clippings, glossy photographs, cartoons and other material for Senza. They will also receive the bulk mailings of Senza for distribution. Please send name and address (including ZIP code) for inclusion in next issue.

Member Orchestras, INTERNATIONAL CONFERENCE OF SYMPHONY & OPERA MUSICIANS with list of Senza Sordino Correspondents

| | | | | | |
|--|---|---|--|---|---|
| BALTIMORE Julian Olson 2018 Park Ave. Baltimore, Md. | CINCINNATI Henry Shaw 1577 Elizabeth Place Cincinnati 37, Ohio | INDIANAPOLIS Larry Philpott 546 E. 60th St. Indianapolis, Ind. | METROPOLITAN OPERA Jack Rubenstein 21 N. Summit Tenafly, N.J. | PHILADELPHIA James Fawcett 519 Anthony Rd. Merion, Pa. 19066 | ST. LOUIS Robert Maisel 3317 W. Main Belleville, Ill. 62221 |
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| BUFFALO Donald Miller Box 98, Bidwell Sta. Buffalo, N.Y. 14222 | DETROIT David Ireland 1515 Goyeau Windsor, Ont., Canada | LOS ANGELES Walter Ritchie 5131 Finehill La Crescenta, Calif. | NATIONAL Joseph Leavitt 3602 Jeffrey St. Silver Spring, Md. | ROCHESTER Ralph Rozzi 4 Celia Dr. Rochester, N.Y. 14623 | SEATTLE Howard Gilbert 2352 Franklin E. Seattle, Wash. |
| CHICAGO R. Niwa 7543 N. Overhill Ave. Chicago, Ill. | HOUSTON William Black 3811 Prudence Dr. Houston, Texas | | NEW YORK Ralph Mendelson 303 W. 66th St. New York, N.Y. | | TORONTO Joseph Umbrico 38 Burnside Dr. Toronto 4, Ont., Canada |

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| | | | | | |
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SENZA SORDINO is the official publication of the International Conference of Symphony and Opera Musicians and is published four times a year on a bi-monthly basis in October, December, February and April. ICSOM is affiliated as an official conference of the American Federation of Musicians of the United States and Canada, AFL-CIO.

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Subscriptions: Member, A.F.M. \$2.00 per year
 Non-Member, A.F.M. \$5.00 per year

TREASURER'S REPORT

Dues for 1966 are now expected from all 22 member orchestras. 1965 is very close to being completely paid up. The current General Fund balance is \$1,278.84 with about \$400 outstanding to Chairman George Zazofsky, and the cost for printing and distributing this year's issues of Senza Sordino.

Lawyer Bernard Berkman of Cleveland has been retained to study the ICSOM By-Laws and all correspondence concerning transfer of strike funds from the National Orchestra to the ICSOM Emergency Relief Fund. Emergency Relief Fund has a current balance of \$2417.00.

As agreed to at the meeting in Los Angeles, the financial obligation for 1966 for each member orchestra is an amount equal to \$8.00 per each member of the orchestra. This consists of an obligatory \$5.00 dues assessment and a \$3.00 voluntary—but very necessary—contribution to the ERF.

Also, in accordance with a resolution of the Los Angeles meeting, I am in the process of obtaining bonding (probably in the amount of \$20,000) for myself and Chairman Zazofsky.

Please collect and send your 1966 dues now.



Gino Raffaelli

SECRETARY'S REPORT

I was appointed by the St. Louis Orchestra committee as delegate to the ASOL 1966 conference, and Kaid Friedel attended as the ICSOM delegate. We managed to cover the most pertinent meetings of this conference.

This conference was attended by board members of orchestras, conductors, managers and members of administrative staffs, orchestra players, wives of conductors and managers, women's association representatives, ballet, chorus, and opera representatives, composers, representatives of arts councils, government agencies, and the press. Nine hundred or so people were there. Most of them were connected with civic orchestras, and most of the major orchestras were represented. I would estimate that fewer than ten professional symphony musicians attended.

Kaid and I put up an ICSOM display at the conference. We had stacks of old issues of Senza Sordino and orchestra comparison charts for visitors to take. Everything was taken within two hours after the display went up, even the Senzas I had pasted on a display panel.

Roy Cox, the ICSOM Secretary at that time, gave a talk on ICSOM. (Ed: *resumé in Dec. Senza*)

Roy Cox's talk on ISCOM was very well done; the audience was very attentive. These people seem to be quite aware of the growing influence of ISCOM in the orchestra world. I understand that Roy had to reassure the League that he wouldn't drop a bomb at the conference. He didn't, of course, but in his quiet way he made it clear to those present that the orchestra musician is insisting on a better deal.

I think that many more working musicians should have attended because these people—managers, symphony board members, conductors, etc., are very curious about the breed. There have been more musicians at past conferences because of seminars and workshops which were not scheduled this year. Maybe a hint from ICSOM to the League to resume these seminars would help. They peered at us, probably wondered if we were human, were quite respectful, solicited advice, and may have been a little afraid of us. The managers I talked to wanted to know about ICSOM and evinced a great desire to work more closely with their orchestra committees. (?)



Bob Maisel

Even though the meeting on labor-management relations was an open meeting, we understood later that some managers wanted to know why we were allowed there. Incidentally, Mr. Biehl, the principal speaker, made orchestra committees and unions sound like better negotiators than I wonder if, in fact, we are. Conversely, Mr. Biehl made management negotiation teams sound more ineffectual than, in my experience, they have demonstrated themselves to be. I suspect that Mr. Biehl drew his observations more from industry than from the orchestra field. I really felt quite formidable while listening to him, but I realize that our committee and union, at least, haven't used all the tactics attributed to us—yet.

In summary, both Kaid Friedel and I felt that, even though the conference was composed almost exclusively of executive and administrative types, the meetings and discussions were permeated with concern over the individual performer. *It might be that they are realizing that they need us.*

MUSICIANS' UNION TELLS LOCAL TO ALLOW CRITICISM IN RANKS

The American Federation of Musicians has told New Haven Local 234-486 that it cannot restrain members who are critical of the local's leadership.

Seventeen men and women of the 700-member local appealed a resolution passed in March to the International Executive Board of the AFM. The resolution, they said, had the effect of impairing the operation of a publication which generally expresses dissatisfaction with the Local's leadership.

The publication is Musicians' Voice of New Haven. Its editor, William Winnick, admits that he underwrites part of the cost of printing the newsletter.

The federation's international executive board has ordered the local to rescind the resolution.

Winnick, who has been active in civil rights activity in this area, called the federation's action "a great victory for all rank-and-file musicians in their attempts to criticize inefficient or corrupt officials."

"It is especially important for Local 234-486, where contractor-employers dominate the affairs of the local and maintain an atmosphere of fear of reprisal." Some contractor-employers are also officers of the union. A majority of the more prominent orchestra leaders in this area have come in for scathing criticism in Musicians' Voice.

Winnick claimed the "reprisal" would take the form of denying work to "the member who speaks up."

ROCKEFELLER URGES ARTS COUNCIL FOR BUSINESS

David Rockefeller, president of Chase Manhattan Bank, urged in September the establishment of a Council on Business and the Arts to "provide impetus and clearly defined direction" to corporate financial contributions to cultural activities. The council would be composed of businessmen knowledgeable in the arts, cultural leaders, and artists from various fields. He proposed conducting national research on voluntary support, expert counseling for firms initiating arts programs or expanding existing ones, and a program of national public information to keep corporations informed of the needs in the arts.

Mr. Rockefeller said, "Improving the condition of the performing and visual arts in the country calls, in my judgment, for a massive cooperative effort in which business corporations must assume a much larger role than they have in the past. The corporate community as a whole has a long way to go in accepting the arts as an appropriate area of its social responsibility."

He indicated that corporate support of the arts was in "roughly the same situation now that contributions to higher education were a dozen or so years ago. "At that time, the foundations became concerned about the problem and resolved to do something about it." He pointed out that over the past decade corporate contributions to higher education have increased by more than 150%.

ASOL's VIEW OF SYMPHONY NEGOTIATIONS

BOB MAISEL, THE NEW ICSOM Secretary, and Kaid Friedel, both members of the St. Louis Symphony Orchestra attended the National Conference of ASOL (American Symphony Orchestra League, the management organization) June 15-16, 1966 in St. Louis. Their combined reports are of vital importance to orchestras over the country, and copies of these reports have been mailed by the Rapid Communications Center (Baltimore) to all member orchestras for use of the committee and posting on bulletin boards. Of special interest was the speech of Mr. William J. Biehl, chairman of the board, Fry (Management) Consultants. He described himself as a dance band and symphony flute player who later became a negotiator for industrial management. Because of the importance of his remarks, we reprint portions of Friedel and Maisel's report:

Mr. Biehl noted the changes in the attitudes of symphony musicians. They were not only unwilling to give up being professional musicians, but were demanding new and better conditions. There is, he noted, a new militancy among musicians: militant orchestra committees have emerged; ICSOM, originally composed of militant hot-heads, is now trying to change its image.

This new attitude, Mr. Biehl said, has produced important gains embodied in new contracts; conductors no longer enjoy their traditional prerogatives; symphony boards cannot continue in the same pattern: they have to find new ways to raise money.

Throughout the country, local union boards are working more and more closely with their orchestra committees, who are, in turn, working within ICSOM. Thus negotiations are becoming more spirited, and orchestra managements are being faced with formidable negotiating teams.

All Agree, Musicians Need More Money

Unfortunately, symphony boards have not been trained in negotiation, do not know how to cope with this new militancy, and simply take refuge in resenting musicians' demands. However, board members will usually agree that musicians need more money. The union likes the idea of federal subsidy because, they reason, management is given money and hence has money to give to the musicians.

Mr. Biehl said that management must take lessons from industry by using the cost-plus idea and by having long-term goals that can be realized. Thinking must be revised because musicians are demanding more and more: fifty-two week seasons; more fringe benefits (Mr. Biehl was amazed that each section was not demanding at least two hundred bars rest during each concert).

Even though symphony boards are showing more sympathy toward the demands of the musicians, they realize that they cannot meet all of these demands and, in the face of the militancy shown by orchestra committees, unions, and ICSOM, must realize that they must have more skill in negotiation. Bargaining is still the best method of communication between management and the musicians, Mr. Biehl said, even though it is wishful thinking that conflicts can always be resolved; an inherent incompatibility between the two sides is always present.

Musicians have discovered that power bargaining is a most effective method to use in negotiation. This method is characterized by 1) **an early commitment to a position by the union**; 2) **an attempt to gain public support for the position**; and 3) **using the tactics of bluff and maneuver in negotiation sessions**.

Management can counter this type of bargaining by 1) **avoiding an early counter-commitment**; 2) **avoiding the seeking of public support**; and 3) **constantly emphasizing the common goals of both parties**.

Mr. Biehl reminded management that insecurity breeds grandstanding, hence creating a very troublesome negotiation climate. He also said that only an inexperienced bargainer will resort to threats and bluffing in negotiation.

Unions Select Good Negotiating Teams

Mr. Biehl noted that for years unions have been careful in selecting good negotiating teams and, consequently, have "won" most of the time. These teams have come to negotiations better prepared and more skilled in bargaining than management.

Management, in turn, must be better prepared and must not let bargaining remain a one-way street; it too must take the offensive by demanding things from the union and the musicians. They must realize that while more is being required of management in order that symphony orchestras survive, they too must assume increased responsibility. The unions should engage in more promotion of live symphony music; perhaps they should make large contributions to symphony hall building programs; they should also demand more professional discipline from the musicians. Mr. Biehl was appalled at the lack of decorum—the talking, reading, bored expressions, etc.—he has observed in musicians during concerts.

One reason unions are usually better negotiators than management is that they negotiate every day while management only does so once a year, Mr. Biehl said. He does not believe that top executives make the best negotiators. Trained negotiators should be used—men who are prepared and have done their homework.

In addition to doing their homework, management teams should wait for the union to take the lead, should know the situation of the musicians, i.e., comparison charts, and should know labor law. Mr. Biehl said that *if you can't convince the other side at least you can confuse it*.

Although there are no set rules in negotiation, Mr. Biehl asked management to be careful about certain things:

- 1—Avoid negotiating against the clock. The union will usually try to outwait you in order to wear you down; therefore, start negotiations early, take your time in arriving at an agreement, break the tempo of the union by making phone calls, taking coffee breaks, etc.
- 2—Beware of horse-trading; look the gift horse in the mouth.
- 3—Beware of mutual clauses.
- 4—Don't think simply in terms of settling the immediate contract; have long-range goals.
- 5—Take the offensive: if the musicians want fifty-two weeks, what will they give you in return? How many hours can musicians play a week? Are there any studies on the question?
- 6—Don't treat each provision separately. Examine each one, but look at the total package; settle all issues simultaneously.
- 7—Don't negotiate a blind contract.
- 8—Don't permit the union the trick of introducing individual grievances; this is merely a method of distraction.
- 9—Don't be bothered by talk from the union about inequities and inequalities; just let them talk and wear themselves out.
- 10—Do not rely on oral agreements and understandings.
- 11—Bring a tape recorder into negotiations.

Mr. Biehl reminded management that the signing of a contract means that you are getting ready for the next one; 1) evaluate the clauses, 2) keep a detailed record of grievances, 3) evaluate how the contract has improved the orchestra; a contract must not simply be a give-away to the musicians, 4) evaluate the contract in terms of improvement of the financial and working conditions of the musician, and 5) evaluate the contract on its success in accomplishing the long-term objectives.

Mr. Biehl responded to questions:

Q: How many negotiators should be used?

A: Only one negotiator, but use a team of specialists in various areas to help the negotiator.

Q: Should the orchestra manager be the negotiator?

A: No, because he has live with the musicians the rest of the year.

Q: How does one get a skilled negotiator?

A: Budget for one. Get the best SOB in town.

Q: Wouldn't a labor negotiator have special problems with musicians?

A: No. He would consider them as he would any other labor group.

Q: Should organized labor be represented on the symphony board?

A: Maybe. Communication between management and labor is important.

BOOK AND PERIODICALS REVIEW

Books of Interest to Orchestral Musicians

One book that can be highly recommended to our readers is *The Culture Consumers* by Alvin Toffler, which explores the entire culture picture in America, with much emphasis on performing musicians. Of special value is the bibliography, with a selected list of books and articles, and the notes. Pages 130 through 134 should be read by every association's board of directors once a year until the conditions mentioned have been completely rectified. From that section, this quote: "In 1961 the AFM conducted a sweeping survey of the economic conditions of these (classical symphony and opera professionals) musicians. Among the classics of revolutionary literature, the resultant document fits somewhere between Jack London's *The People of the Abyss* and Maxim Gorky's *The Lower Depths*."

In the final chapter he makes an unusual and interesting series of propositions in regard to Taxes and Art. He suggests that we should not scorn the building of cultural buildings, underwritten by Federal subsidies, and urges that "Congress pass a Cultural Facilities Construction Act that would make money available on a matching basis for the building for new and better stages, concert halls and exhibition galleries."

Tax Break For Musicians?

He next suggests "turning the dials of the tax-machine," giving tax incentives to artists and patrons. For instance, let donors take the first 25% of their gift off the top of their tax bill—as tax credit rather than as deduction. This would mean that it would cost the average 50-per cent bracket company \$375 to give \$1000 instead of the usual \$500. His suggestion for the musicians is that they be extended a special deduction of 25% of any income earned from a non-profit institution. "The second violinist who earned \$4000 last year with a mid-western orchestra would, under this arrangement, simply have to report and pay taxes on \$3000."

The Culture Consumers is published by St. Martins Press of New York, copyright 1964, price \$5.00.

'Time' Notes Musicians' Fight

Time magazine, Oct. 7 issue, reports on the flight of symphonic musicians from "the cooped-up confines of the symphonies and roosting in the refuge of the university."

Noting that the lures of the campus are more security, fatter pensions, sabbatical leaves, tenure and salaries that often surpass those offered by major orchestras, *Time* also cites the problem of "loss of identity." Because they can offer an opportunity for more individual expression, points out Eric Leinsdorf, "the universities are our biggest competition."

Snaring topflight musicians is easy, says Indiana University's Dean Wilfred Bain because "people who push brooms are treated better than symphony players."

■ ■ ■

Also recommended: *Bargaining Prospects for Major Symphony Orchestras* by Leon Lunden, from *Monthly Labor Reviews*, Dept. of Labor, Washington, May 1966 issue.

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HOUSE OF CARDS...



by JORGE SICRE, *Cleveland Orchestra*

ON STRIKE THROUGH SUMMER, INDIANAPOLIS STAYS OUT 3 WEEKS

Making a good gain from the 1965 scale of \$111.50 to \$145.00 for the first year of a five-year contract, the Indianapolis Orchestra, with excellent cooperation from the officials of AFM Local 3, accepted a contract on October 13. Their season, which was supposed to start on September 25, was now set at 31 weeks, down 2 weeks from management's first offer of 33 weeks, but orchestra members agreed that the gains in other areas will help to offset the lost weeks.

The season will increase from 33 weeks in the second year to 34, 35 and then 36 in the final year of the contract, with a promise by the Mayor that every possible effort will be made to provide a summer season this year for the 85-member Orchestra. Scale will increase from a second year at \$150, through \$160, \$165 and \$175 for the 5th year. Provisions for sick pay are retained from the previous contract, but a pension plan, one week of paid vacation at Christmas time, and a cost-of-living clause are new provisions.

The orchestra had wanted to have a one-year, or at most, 2-year contract, and had asked for unemployment insurance, but even with the 3-week strike they were unable to gain these benefits. Gil Rogers, AFM Presidential Asst., who had either "settled" or "scuttled" the previous negotiations, according to one's point of view, was "sent back home" in January of 1966 and kept from further participation in the negotiations.

Orchestra members feel that a major gain in this negotiation was the close and vital participation of Local 3, and expect continued good relations in this area.

KANSAS CITY UP FROM \$115

Local members of the Kansas City Orchestra ratified a three-year contract by a vote of 28 to 12 on October 3. Included in the contract were 30 weeks of season scale \$140, \$150 and \$160, with one week paid vacation, Seniority Pay (\$5 for 5 years, \$10 for 10 year, \$15 for 15 or more), provisions for shop steward (your suggestions are wanted, please write to K.C.) committee now recognized in contract, 3-year tenure plus "year of grace" on musical cause, AFM-EPW Pension Plan, sick leave of 10 weeks, time and one-half for any services over 9 in one week, reopening clause for Federal monies or conditions, intermission time increase and other gains.

On the minus side the 90-member orchestra, which started the season on October 13, was unable to gain unemployment insurance and other fringe benefits. An extra plus was a promise by City-County officials that efforts would be made to provide a 6-week summer season.