

Senza Sordino

Official Publication of the International Conference of Symphony & Opera Musicians

VOLUME V

5

DECEMBER, 1966 — No. 2

Los Angeles Dispute Settled . . .



L.A. Musicians and Union Officials bring their story to the public with informational picket line at entrance to \$33-million Music Center

3 WEEK LOCK-OUT STIRS LOCAL SUPPORT

In a ratification meeting November 20, which was called for midnight and lasted until 3 a.m., the members of the Los Angeles Philharmonic ratified by a vote of 69 to 20 a three year contract which contains an unusual recording provision.

The history of the negotiations includes statements by both the Union Local 47 and the management that "neither of the two major parties involved was in a position of anger or impracticability." The Association admits that the musicians were entitled to conditions parallel to those of other cities, and the musicians expressed an honest appreciation of the problems in fund raising. After the dispute was settled the Association made an appeal, which was supported by the Union and the orchestra, to the people of Los Angeles to support a special emergency fund for the Symphony.

After the first few bargaining sessions (which had to be postponed for some time while the professional management negotiators were unavailable) the reported management position was for a 5-year contract at \$180-\$180-180-185-190 for something like 38-40-40-41-42 weeks. However an agreement had been reached early which provided for 1) 2 weeks of children's concerts to be worked on a retroactive basis, and 2) no publicity releases from either side prior to an impasse, to be declared by either side. These 2 weeks of children's concerts were a period of intense negotiations (the orchestra committee was excused from service in order to participate fully in the sessions) and led to management's first concrete offer.

"Final" Offer Rejected 83-6

The first "final" offer was for a three year contract of \$190-195-200, 38-39-40 (?) weeks and no other changes from the previous contract. This was rejected by a vote of 83 to 6. At this point members were told not to report for work and the 3-week lock-out started. During this meeting the union lawyer, Mr. Robert R. Rissman, was asked about other events scheduled for the Music Center, but he declined to answer until after the vote. He then stated that no AFM member would be available to the Association there. A scheduled casual concert with a Russian singer was allowed for the next night as it had been previously rehearsed and performed.

Both the T.V. and excellent press coverage stressed the unusual labor situation in that management agreed that the musician's demands were reasonable, but difficult to meet. Music critic Patterson Greene was especially sympathetic to the musician's problems and most emphatic in calling for public support.

It was decided that the Music Center Operating Co., which took over the sponsorship of events from the Association at the Music Center, was a third party and that the pickets would be informational only. They were to picket 50 feet from the musicians entrance for 2 hours in the morning (11-1) and 2 hours in the afternoon (3-5), and the pickets could only "appeal to the conscience" of local casual musicians who might be called to play there.

Casual Players Cancel Rehearsal

A case in point was a Joan Sutherland casual concert, for which the casual musicians, upon reporting for a rehearsal, were confronted by a picket line, decided not to cross, were threatened by management that they faced individual suits, went to the union en masse, and were told that the union could not participate because of the threat of a massive secondary boycott suit.

Almost immediately after this incident a "final, final" offer came from the Association management. The provisions were orally presented to the musicians (copies for the committee only) and included the new "recording weeks" clause. This clause was ratified with the other provisions, and provides for the right of management to designate weeks over and above 37 season weeks as "recording weeks." The recordings may include motion pictures, phonograph records and television. Every contracted musician will receive his salary for those weeks which may be only used for recordings whether or not he is used in the recordings. Any musician working more hours of recording than his salary will be paid the excess hours at the appropriate Federation rate. This and the other provisions of the new contract were recommended by the orchestra committee and the Union negotiators, who included John Tranchitella, a (relatively new) member of the International Executive Board, AFM.

YEAR	BASIC WAGE	NUMBER OF WEEKS	VACATION (at salary)	PENSION% (matched by Assn)	PENSION AMT.
1966-67	\$200	38*	one week	2½%	\$110/month
1967-68	\$210	44	two weeks	2½%	\$110/month
1968-69	\$225	46	three weeks	3 %	\$175/month

*4-week State Department tour being negotiated above 38 guaranteed weeks.

Health Insurance, 50% of individuals, but not more than \$6 per month.

Life Insurance, \$5,000 each, up from \$1000.

Overtime, Service 1/6 basic wage, Rehearsal 1/12 basic wage.

Road Weeks: 5 concerts, 1 rehearsal. Home weeks: 4 concerts, 4 rehearsals.

Philadelphia Story, Continued . . .

TWO MONTH STRIKE ENDED PHILADELPHIA MAKES GAINS

Making excellent gains in both working conditions and wages, the members of the Philadelphia Orchestra ratified a contract by a vote of 65 to 33 and went back to work on November 16 after a difficult strike that lasted since September 19. Thirty-five concerts had to be canceled because of the strike, but the orchestra did play a well-attended benefit concert (for their strike fund) and plans had been announced for the Cleveland Orchestra to also play a benefit for the Philadelphia musicians. Many orchestras have indicated great praise for Leopold Stowkowski who graciously consented to conduct the concert.

SENZA SORDINO SALUTES CLEVELAND

Hats off to the members of the Cleveland Symphony Orchestra who collected more than \$900.00 to send to the striking Philadelphians! The money was sent to help with lawyer's fees. It's this kind of cooperation that makes us proud of our colleagues! Bravissimi!

Much of the dispute centered around estimates of the work-load with a citizens' group numbering over 100, the Friends of the Philadelphia Orchestra, telling a fact finding board (which soon became mediators) appointed by the mayor that the figures on work load submitted by the Association were "patently false."

Many players felt that one of the best things to come out of the long and difficult negotiations was an approach to having management and orchestra begin to listen to each other. Hope is that in the finalized contract a kind of "Kaiser-plan" will be set up on a permanent basis. The Kaiser plan calls in *non-involved* community leaders, respected by both parties, to witness the face-to-face confrontations that occur during the negotiations and is thought to act to make both sides consider more fully their positions and the position of the other side.

The reduction in work-load and the increase in better working conditions are reflected most in the second and third years of the 3 year contract. Touring is reduced from 8 weeks in the first year to 6 in the last two. Vacations are up from the 4 weeks of previous years to a first year of 4 weeks plus one week with only one recording in that week, 5 weeks (the 5th week to be on a rotating basis) in the second year, and 6 weeks (2 weeks of rotating) in the final

year of the contract. This means that the orchestra *as a whole* will function for 48 weeks, but that the individual musicians will not work so many weeks. (*A good plan for other orchestras, too!—Ed.*)

\$25 Increase For First Year

The basic weekly scale will go from \$200 paid in previous years to \$225 this year, \$230 in the second year to \$237.50 in the third year. This scale raise is across the board unless the musician has already negotiated a raise in excess of the \$25 increase in scale.

An increase in complete hospitalization coverage pays for the player's total costs, up 50% from before, but there is no coverage for dependants. Pension was increased by 75c per month/per service year, and minimum payments into the pension fund from the sale of broadcast tapes are set at \$5,000 the first year and \$20,000 for the second and \$30,000 for the third. Per diem is up to \$19.50, meeting the Local 77 book price.

Another important gain is the removal of the exclusivity clause that management had put in the previous contract. The musicians can now (if they find the time and energy) play in outside engagements of any size.

George Zazofsky, ICSOM Chairman and Ralph Mendelson of N.Y. Philharmonic participated in one of the sessions, and the provisions for the rotated vacation came out of this meeting. The difficult and arduous negotiations and the unwanted lengthy strike point out, more than in any other way, the urgent need for good communications from the musicians to management regarding all the problems the musicians have. There is a real need for not only good wages, but for good working conditions—including a realistic work-load—to maintain and improve all orchestra's artistic standards.

NOTICE

Proposed Amendments to the ICSOM By-Laws must be submitted by a member orchestra to the Secretary on or before January 1, 1967 for consideration at the September, 1967 meeting.

BALLET MUSICIANS SETTLE

On November 17 by a vote of 30-13 the members of the N.Y. City Ballet orchestra ratified a 3 year contract which still held out hope for the desired increase in orchestra size that caused a 3 day strike. Contract negotiations, which had been going on since July, raised salaries by \$24 to \$224 for this season. The management had agreed to employ 55 musicians for an 18 week season, but wanted to reduce the orchestra to 46 for it's Joffrey Ballet season. The impasse was resolved after both parties, according to Max Arons, "agreed to talk about size of the orchestra after the first year of the contract."

City Ballet will have a 22 week season next year and 20 weeks in 1968-69. Scale will be \$230 during the first half of the second season, \$235 for the second half, and \$234 plus 3% pension in the third year—a total payment of \$241. Last year the musicians turned down a \$220 offer to get a guarantee for 55 musicians rather than 46 in the orchestra. The Joffrey will play 3 weeks this season and 8 weeks for the next two seasons.

MET ORCHESTRA THREATENS STRIKE GETS FINALIZED CONTRACT

Reacting strongly to stalling tactics on the part of management, the members of the Metropolitan orchestra, using their attorney, Herman Gray, as spokesman announced that unless they were able to turn the tentative agreement into final form soon, the orchestra would be forced to "get out on the street."

Management reaction came swiftly and after a few short meetings and then a 14½ hour session that ended at midnight (committee participation was made possible by being excused from all conflicting services) an announcement was made that complete agreement had been reached on December 6. With excellent backing from the union the orchestra was able to finalize the contract without resorting to the walk-out.



EDITOR'S REPORT "In Union

There Is Strength"



Dave Smiley

One of the strengths in the musician's favor is that a gain in one area usually will help other areas. It was particularly heartening to see the marvelous action taken by *casual* musicians in Los Angeles to try to support their colleagues in the Philharmonic — remember, the casual musician doesn't have the protection of tenure — yet they were willing to "lay it on the line" for their colleagues! That's *real unionism*. I'm sure musicians

everywhere are proud of them.

I received a call from the labor editor of the Los Angeles Times who was doing a feature story on musicians . . . in going over the history of ICSOM for him, I realized just how far we've been able to come (and how very far we have yet to go). There is no denying that the musicians in ICSOM have gained not only strength from each other, but a more militant and realistic attitude towards the future direction of symphonies. With so many people interested in our problems than before, many solutions that would have not occurred to a limited group are coming out of the whole. Some symphony associations are actually tapping their orchestra players for promotional ideas, for booking ideas and for other progressive help from their musicians. This is a direction which can only lead to a cooperative and forward-looking attitude on the part of both musicians and management.

After seeing the troubles that erupt in orchestras that ratify portions of a contract, or a set of demands not yet in legal language, the system that the members of the San Francisco Orchestra follow makes more and more sense. As part of their bargaining procedure they make it clearly understood that the orchestra will only ratify a whole contract, completely drawn in legal language—"ready to go"—*which must be in the hands of the musicians 24 hours before any ratification meeting*. Changes which may be necessary are then included in "letters of memorandum" which also are drawn by

the lawyers. Of course this can mean a lot of late at night typing and mimeographing for some (unionized, we hope) secretary, but the value of such a move should be amply demonstrated in many cases. (*See the Met. article*)

Several items we had hoped to have in this issue will have to be postponed. One was a complete report on the Metropolitan Opera Contract. We had hoped to print a comparison chart with the S.F. Opera, the N.Y. City Opera and the Metropolitan Opera orchestras, but with the unsettled conditions at the Met (and lack of a response from the N.Y. City Opera) this will have to be put off. Another hope we had was to make a resumé of the minutes of the ICSOM meeting in Los Angeles in September 1966, but the minutes are not yet available.

I received a nice suprise when I sent a copy of *Senza* to a local music critic—a full article on ICSOM which was quite fair. Copies of this article will go out to each orchestra with the suggestion that they get in touch with their city's critics—it's always nice to have the press on your side, or at least well informed.

**SENZA SORDINO
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Rate per insertion (10 word minimum)30c per word
3 or more continuous insertions25c per word
Send printed or typewritten copy with check or money order to:
Editor, 512 Browning Ct., Mill Valley, Calif. Advertising Rates: Apply
to Editor.

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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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512 Browning Ct. Mill Valley, Calif. 94941
Subscriptions: Member, A.F.M. \$2.00 per year
Non-Member, A.F.M. \$5.00 per year

Printed by Graphic Arts of Marin, Inc. Sausalito, Calif. 5



Gino Raffaelli

TREASURER'S REPORT

The only orchestra, I am proud to say, which has paid 1966 dues and contributed to the Emergency Relief fund as of November 20, 1966 is the Cleveland. They have paid \$525 dues and \$315 to the ERF. Balance of the General Fund \$989.09. The balance of the Emergency Relief Fund is \$2991.72, but there are funds (*see notice below*) which will be transferred to it from the Washington strike fund collection of last year.

The 1966 dues, which are payable now, fall delinquent on December 31. PLEASE COLLECT AND SEND YOUR 1966 DUES NOW.

NOTICE

By concensus of the delegates at the ICSOM meeting in Los Angeles, California, September 1-4, 1966, the unused funds contributed by the various member orchestras to support the strike efforts of the National Symphony and St. Louis Symphony have been turned over to the ICSOM Emergency Relief Fund. It was the determination of the member orchestra delegates that this use of these funds would most closely approximate the original intentions of the donors.

If any member of a member orchestra would prefer that his individual donation be returned, written notification of such intention should be sent to the undersigned within 30 days from the date of this notice.

December 10, 1966

GINO RAFFAELLI,
Treasurer, ICSOM

ROY COX TELLS ICSOM HISTORY, GOALS

Roy Cox, former Secretary of ICSOM, addressed the ASOL convention held June, 1966. He spoke on the objectives and functions of ICSOM. He began by telling the audience that ICSOM and orchestra managers do not form a mutual admiration society, and that he had come to make known the objectives of ICSOM to the managers.

Roy told of the formation of ICSOM and of its growth from nine to the present 31 orchestras. He explained that the organization was formed because symphonic musicians throughout the country discovered they have common interests and goals which can be better attained by cooperative effort.

ICSOM disseminates contract information to its member orchestras, publishes *Senza Sordino*, assists in arts legislation, works with non-member orchestras to help them, and is generally active in promoting the interests of orchestral musicians.

ICSOM looks to a future of improving its services to the orchestral musician, of coping with problems brought about by the changing situation of the symphony musician. He pointed out new problems that come with 52-week contracts, and also told of exchanging information and ideas with orchestras in England and Australia.

Roy went on to point out the ICSOM helps the symphony musician to become more aware of his role in society and culture, and that the musician's purpose is not only to enrich the culture of today, but the culture of the future as well.

ICSOM Helps Player's Needs

ICSOM also helps management understand the needs of the musician; he cannot play a 30 week season, be off for 22 weeks and come back and do a decent job on a Mozart symphony. Roy put the emphasis not so much on the physical needs of the player, but on finding better ways to serve the community. A small community should expect the same degree of quality New York receives. He noted that small communities expect first-class hospitals and schools; they should also have first-class musical services, which can only be supplied by a full-time orchestra.

To the communities that provide non-musical employment for the musician Roy pointed out that the musician must specialize, and the extra-musical work is damaging to his specialty and consequently damaging to the community.

Roy concluded by reiterating that the overall purpose of ICSOM is to help the musician and improve the quality of symphony orchestras.

INDIANAPOLIS RAIDED DURING STRIKE

During the strike of the Indianapolis State Symphony, several other orchestras, including Minneapolis and Denver, were able to recruit players from the strike-torn orchestra. The symphony manager indicated that at least 23 local players notified him that they would not return. Of these 23, at least 12 were influenced by "the lack of a contract and the unsettled conditions."

TELEGRAM OF THANKS TO STOKOWSKI . . . AND HIS REPLY

<p>CLASS OF SERVICE This is a fast message unless its deferred character is indicated by the proper symbol.</p>	<p>WESTERN UNION W. P. MARSHALL, CHAIRMAN OF THE BOARD TELEGRAM R. W. MCFALL, PRESIDENT</p>	<p>SYMBOLS DL = Day Letter NL = Night Letter LT = International Letter Telegram</p>
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SY054 SYB225
B WBA001 PD 1EX =WABAN MASS 30 148P EST.=
LEOPOLD STOKOWSKI=
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MAY I EXTEND DEEPEST GRATITUDE ON BEHALF OF INTERNATIONAL CONFERENCE SYMPHONY OPERA MUSICIANS FOR YOUR GENEROUS ARTISTIC CONTRIBUTION TO THE PHILADELPHIA ORCHESTRA BENEFIT CONCERT OF OCTOBER 14
GEORGE ZAZOFSKY CHAIRMAN I C S O M.

<p>LEOPOLD STOKOWSKI</p> <p>International Conference Symphony Opera Musicians Newton, Massachusetts Attention: Mr. George Zazofsky, Chairman</p> <p>Dear Mr. Zazofsky</p> <p>Thank you for your most kind telegram, and thank you for supporting the International Conference Symphony Opera Musicians. We all need this support, and I hope soon we will have financial assistance from Washington.</p> <p style="text-align: right;">Sincerely</p> <p>1067 Fifth Avenue New York, New York 10028 ATwater 9-3689</p> <p style="text-align: right;"><i>(Signature)</i></p>	<p>31 Oct 66</p>
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FORD FOUNDATION MAKES MASSIVE GRANTS TO SYMPHONIES

The Ford Foundation grants totaling 80.2 million dollars to symphony organizations in the U.S. is probably the biggest (and best) news to symphonic musicians since the forming of the ICSOM. While we hope for much good to come from the monies which will be made available, *there seems to be no restriction on how the Associations can spend the monies available to them.* The Foundation has made two kinds of grant. One of them, totaling \$58¾ million is set up as an endowment fund, with matching of \$1.00 or \$1.50, or \$2.00 required from the associations.

During the ten years' existence of the program only the *income* from the endowment grant and the *income* from the matching funds can be used by the orchestra. The other fund, totaling \$21,450,000 is for developmental and expendable use. It is conceivable that the spendable monies could be used primarily to increase the "prestige" of an orchestra in hiring the finest soloists and paying the healthiest prices possible to conductors. One of the requirements placed on the Associations is that they continue to maintain their annual maintenance campaigns while engaged in the drive to meet the matching requirements.

Vigorous Bargaining Needed

In order for the orchestral musician to gain the most advantage from these grants it is still necessary as before to show a unified front to the management and to ask for the reasonable economic position which everyone (and now the FF, too) is willing to agree the musicians deserve. In a note of warning, Mr. E. F. D'Arms, the Associate Director of the program in the Humanities and the Arts for the FF, who was involved in the program from the beginning, and who did a large part of the staff-work involved, points out that "if all the income from the endowment funds were applied exclusively to the annual salaries of the players in the major orchestras, the average increase would amount to approximately \$1,050, thus bring their total salary to approximately \$7,600, which is hardly an inflated salary for one of the most gifted groups in our society." (*Italics ours—Ed.*) Pointing out that an endowment to bring the orchestral musician in major orchestras to an increase to an average of \$15,000 per year would require a capital sum of approximately \$463 million (six times greater than

the current grant), he noted that provisions must be made for operating expenses of the orchestra such as travel, programs, music, halls, and administration, to say nothing of conductors and soloists.

Grant Factors Cited

Citing factors in the issuing of the grants, Mr. D'Arms told of consideration of the excellence, wide use (including in operas, with chorus and ballet groups) the fine relationship with the younger people, and the "sad economic state of the symphony musician."

"In 1964-65 the 5 top orchestras paid their players an average of \$9,200. The remaining 20 major orchestras paid an average of \$4,300. 27 of the largest metropolitan orchestras paid an average of less than \$1,200. Even disregarding the hardships which these salaries made inevitable for the present generation of symphony players, economic rewards such as these would not succeed in attracting a younger generation to take their places."

Foundation Predicts Effects

For the orchestras with the largest budgets, the Foundation believes its program will provide a fair test of the principle of full employment. It is important that these orchestras be able to demonstrate successfully the possibility of full annual employment, not only for their own sakes, but for the effect it will have on other orchestras.

For an intermediate group among the majors, the Foundation program can provide the practical means to enable them to raise their salaries within sight of competing with the top orchestras. They may hold top players who might otherwise be attracted to the Big Five. Furthermore, musicians from the Big Five who may not wish to play for forty-eight or fifty-two weeks may prefer to play with other orchestras; such a trend could bring these orchestras to new heights of artistry.

For the few major orchestras that have been engaged in a battle for survival a respite provided by the program should enable them to solidify their present financial structure and to work toward artistic improvement.

As for the other grant recipients, the majority can look forward only to a modest increase of salaries, but the attention focused upon the orchestras through the local campaigns to raise matching funds and through their selection to participate in the Foundation

(Continued on Page 6)

FORD GRANTS AT GLANCE

ORCHESTRA		ENDOWMENT	SUPPLEMENTARY	ESTIMATED INTEREST					ESTIMATED TOTAL SPENDABLE PER YEAR					
		From Ford grant	matching amount to be raised	(Outright Gift: Payable 1/5 per year)	from Ford Endowment	from match- ing funds					66	67	68	69
						(in thousands of \$)					(in thousands of \$)			
						66	67	68	69	70	66	67	68	69
Atlanta	New Orleans													
Baltimore	Rochester													
Buffalo	San Antonio													
Denver	Seattle													
Kansas City		\$1,000,000	\$1,000,000	\$750,000	\$40,000 per year estimated	\$0	10	20	30	40	\$190	200	210	220
Boston	Minneapolis	\$2,000,000	\$4,000,000	\$500,000	\$80,000 per year estimated	\$0	40	80	120	160	\$180	220	260	300
Chicago	Los Angeles													
Cleveland	Philadelphia													
Cincinnati	Pittsburgh	\$2,000,000	\$3,000,000	\$500,000	\$80,000 per year estimated	\$0	30	60	90	120	\$180	210	240	270
National (Wash. DC)	San Francisco													
Dallas	Indianapolis	\$2,000,000	\$2,000,000	\$500,000	\$80,000 per year estimated	\$0	20	40	60	80	\$180	200	220	240
Houston	St. Louis													
Detroit	These supplement	\$1,000,000	\$2,000,000	\$500,000	\$40,000 per year estimated	\$0	20	40	60	80	\$140	160	180	200
New York (Philharmonic)	a previous Ford grant.													

Note: The estimates in the table are arrived at by computing a 4% return on the funds in the endowment trust. The matching portion is estimated over a 5-year period with no earnings in the first year and 1/5 earnings in each subsequent year. Variations would be caused by the trust earning more or less than the estimated 4% return, and by the matching monies being raised more slowly or quickly than 1/5 per year. Despite these variable, we feel that the above table will give a probable picture of the scope of the Ford Foundation's impact on symphony orchestra finances.

CHAIRMAN'S COMMENTS

by George Zazofsky

The recent strike, lock-out crises in Kansas City, Indianapolis, Los Angeles and Philadelphia dramatically demonstrates an increasing threat to the proper development of many symphony orchestras, as well as to the economic, physical and emotional well-being of the musicians who comprise the personnel of the orchestras themselves.

Without going into the demands of the Philadelphia Orchestra musicians and the counter-offers from the Philadelphia Orchestra Association, I shall address myself to the overall relationship between the two parties.

According to an article written by James Felton of the Philadelphia Bulletin Staff, the Union put forward its demands on behalf of the musicians on February 5, to be effective September 15. On April 20, the Union requested management to make a counter-proposal. At a second meeting as late as June 17, management had not yet made a counter-offer. At long last, on September 8, management put forth a counter-proposal. This resulted in a counter-proposal sent by the Union to the Association on September 12. On September 16, Union counsel, Bernard N. Katz, proposed retroactivity, so that the orchestra could begin the season under the old contract. By relinquishing labor's traditionally most potent bargaining weapon, namely, no contract no work, the musicians of the Philadelphia Orchestra demonstrated their goodwill to the community, as well as to the Philadelphia Orchestra Association. The giant concession on behalf of the Philadelphia Orchestra was met with management rejecting retroactivity, calling it "a blank check."

Further Effects Predicted

(Continued from Page 5)

program might help to improve their local prestige and stability.

On the basis of intimate explorations of the orchestras over the last several months, the Foundation anticipates the following other likely effects:

- Increases in the salaries of orchestra members, though probably below expectations raised by announcement of the program. Increased income will reflect in part lengthened seasons among almost all orchestras.
- Addition of players by many orchestras, particularly through use of the developmental funds.
- Increases in the budgets of orchestras. In the last three years respectively, the total budgets of the orchestras increased 7, 15, and 9.4 per cent. The projected increase in 1966-67 is 16.8 per cent.
- Dramatic increases in the volume of orchestral activity, particularly among smaller orchestras. Many of the metropolitan orchestras expect, over the next ten years, to join the ranks of the majors. All the non-major orchestras plan at least to double present levels of activities.

Foundation Reports Conclusions

American symphony orchestras are an established landmark on the American scene and are often the artistic leaders in their community. At this particular time it is especially important that standards of artistic quality be recognized. The symphony orchestras can give support to choral groups, opera companies, and dance companies.

There is a dawning recognition that orchestras of artistic quality are not a monopoly of the Big Five or of the Eastern Seaboard. The New York reviews which orchestras from Cincinnati, Dallas, Detroit, Houston, Indianapolis, Minneapolis, and New Orleans have received show that these orchestras measure up to high criteria.

All this has been made possible largely through the devotion and self-sacrifice of players who have received less than a dignified wage for their talents. The present movement to upgrade the economic status of orchestra musicians is important not only for the well-being of the players concerned but for the health and quality of artistic activity throughout the United States.

On September 19, the musicians voted to strike, then ensued mediation, followed by a Committee of Public Accountability, etc., during which time the Philadelphia Orchestra ceased to function. Indeed, its very existence was in dire jeopardy.

During this long period of time, the Union did not once have the opportunity to discuss the various proposals with the President or the Chairman of the Board of Directors of the Philadelphia Orchestra Association, but instead had to meet with the attorneys for the Association. It wasn't until midway in October that the two ranking officers of the Board of Directors met with the Union negotiators for the first time, some six weeks after the orchestra was inactivated.

Thus, the single most important question remains unanswered, namely—"How can the Philadelphia Orchestra Association justify to the community its refusal to allow the members of the orchestra to begin the season under the old contract with provision for retroactivity?" By this one arbitrary and unreasonable action did the parties responsible truly represent the public interest, or were they indeed motivated by other than magnanimous considerations?

I should like, at this point, to quote briefly from the Rockefeller Panel Report, in a book entitled *The Performing Arts*, in a section dealing with the duties and obligations of boards of directors:

"Meticulous auditioning procedures are used for second violinists, members of the opera chorus, and bit players in the theater, but people about whom practically nothing is known often are chosen to be trustees. Board members should be as carefully screened as performers and procedures for rotating membership should be considered. The potential for serious and prolonged damage to the organization is as high in the board room as on the stage."

I suggest that all boards of directors read this entire book with intense reflection to the above area of responsibility in the hope that future negotiations and considerations will have a more favorable prognosis than those recently witnessed.

In addition to Mr. Stokowski's contributing his invaluable services to the Philadelphia Orchestra members, this maverick among maestros was showing one additional way for expansion of symphony orchestras in our country through his vigorous endorsement of the now successful Arts and Humanities Bill. This at a time when many younger conductors and musical luminaries were expressing all manner of doubts, anxieties, and apprehensions about such a program.

Leopold Stokowski, octogenarian plus, was expressing his characteristic optimism and confidence in the future that is all too rare. And for this, we thank him! GEORGE ZAZOFSKY, ICSOM Chairman

Washington International Arts Letter

Of special interest to the active musician concerned with grants, endowments and general aid to the arts, the *Washington International Arts Letter*, edited by Daniel Millsaps is the most informative source available. The letter covers all aspects of the arts and generally has a section of several pages devoted to the performing arts. Advanced notice of proposed Federal, private and state projects for support of the arts, information as to the status of pending legislation, comments on the quality of the administration, and other practical values recommend this publication highly. *Every orchestra committee should be getting at least one subscription.* Orchestra Associations which don't receive it are floundering in the dark in many ways, as it gives details of patronage, support and developments which should be taken advantage of. The *Letter* not only gives facts, but cites the sources, along (usually) with the necessary addresses for following up and obtaining more information.

The *Letter* has a militant view towards getting the most benefit for the arts (and artists) who are most directly concerned, and does not pull punches when there are lumps to be given. It is published 10 times a year and is available to ICSOM orchestra members for a special rate of \$12. per year, but be sure to mention *Senza*. (Regular rate for Symphony Associations is \$27.) *Washington International Arts Letter*, Daniel Millsaps, Editor and Publisher, 115 5th Street, S.E., Washington, D.C.