

# Senza Sordino

Official Publication of the International Conference of Symphony & Opera Musicians

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## International Exchange Program



Boston's two Japanese exchange players, Soichi Katsuta, cellist and Konosuke Ono, violist, from the Tokyo Philharmonic, are shown with ICSOM Chairman George Zazofsky.

### SUCCESSFUL EXCHANGE BY BOSTON AND TOKYO PLAYERS

Two musicians from the Boston Symphony Orchestra and the Japan Philharmonic traded their chairs for the last season. Behind this simple statement lies an interesting story and an important vehicle for cultural contact between nations.

The Boston Symphony members, violist Robert Karol and cellist Richard Kapuscinski, rehearsed, performed, taught and relaxed with members of the Japan Philharmonic, while the two Japanese musicians, Soichi Katsuda, cellist, and Konosuke Ono, violist, were doing the same things in Boston. The Americans took their families with them to the Orient, but the Japanese musicians were temporarily separated from their families.

### Sabbatical Idea by ICSOM Chairman

The idea for this exchange was put forth by Boston's second-assistant concertmaster and ICSOM Chairman, George Zazofsky. After he obtained clearance from the players and management of the Boston Orchestra Zazofsky went to the State Department where he received a cordial reception. However they were unable to discover a proper category which could include such a plan. So the next attempt was made to solicit help from a private foundation, which might not be so restricted. The idea was discussed with the Rockefeller foundation people in what was called a "promising" atmosphere.

Because of possible stylistic differences, the exchange was limited (Continued on page 2)

February 5, 1967

*... After 5 months stay in Japan as one of the members of this program it has far exceeded any kind of expectations I had.*

*Off hand I cannot think of any profession where it would be possible to step into somebody else's place without knowing the language and function 100%. Most foreigners are here on business — temporary or for a longer time — and usually also in some kind of top position, which can intimidate and hamper good interpersonnel relations. Foreign musicians usually come as soloists and this also puts them in a "superior" position. But in this exchange program, we are here as equals and can have the luxury of being treated as such.*

*We know Westerners who have lived here for many years who have never been invited to a Japanese home for example, but we have had this delightful opportunity many times. Our colleagues in the orchestra also feel very much at home with us, and often bring their wives and children to our home.*

*I am included in their golf and bowling tournaments as well, and have enjoyed my colleagues good spirit and sense of fun. They are also very eager to learn and improve their playing in the orchestra, and there is a great need for good western teachers.*

*One of the lasting impressions will be the wonderful person to person relationship that takes place every day, and a program like this should definitely be encouraged between other orchestras and other countries as part of the great need and necessity to create a better understanding between peoples in the world.*

*Fraternally yours,  
BOB KAROL*

## International Player Swap

(Continued from page 1)

to tutti string players on the theory that the larger sections would not be disturbed as easily as small ones. In Boston this meant that some thirty men would be in the approved category, and in fact twenty-five were interested in going to Japan. Those who were not had strong reasons for remaining. In Japan, however, everyone would have volunteered so a deliberate choice was necessary from the directors. On both sides there was a strong response from the musicians.

Foundations declined to offer support for the project. Most of their funds had been already committed and they were not anxious to support something which no one else was already doing — the foundation role being that of helping those who are helping themselves, the decision may well have been in keeping with their stated objectives. The State Department which liked the idea had no way to offer all the aid needed. The Boston management, too, was busy trying to match a \$2,000,000 Ford grant with \$4,000,000 of their own, no small task.

When the news of the available support was known only three of the Americans still felt that the idea was large enough to consider. Two finally made the decision to go, hoping that perhaps one of the many follow-ups would finally come to their aid. The State Department offer amounted to one round trip ticket for each musician and 140 pounds of air freight.

From all reports the actual contacts between the musicians have been most profitable and most cordial. The daily contact which can foster some real understanding is much different from the big splash of a visiting orchestra or soloist arriving one day and leaving the next. The presence of Americans in another country as working members of the community leaves large intangible results behind as well.

## Financial Woes Cited

Unfortunately, the financial side of the picture is most troubling. The Japanese were able to subsist on their Japanese salary, a ten dollar per diem payment paid by the Philharmonic, and the State Department travel allowance, but it meant a separation from their families, and possible further financial burdens. The Americans took their families and found themselves heavily in debt by the time the season was over.

No doubt it might be possible to find others willing to undertake such an experience even though the financial facts are now known; but the question comes, "How much should the individual musician be required to sacrifice on the altar of cultural relations?"

The actual cost of such exchanges is much, much less than the expensive, grandiose tours of American orchestras, ballets etc., and possibly the investment would bring much greater value to the USA in terms of human relations.

The project is too useful to drop and should be continued. This sort of activity between the American orchestras and those of the rest of the world, but with financial arrangements which should not cause a hardship on either side of the water, is a "people to people" exchange with real meaning.

## ST. LOUIS STARTS NEWSLETTER

Volume 1, number 1 of a newsletter by members of the St. Louis Orchestra was issued in April, 1967 by their orchestra committee. Reflecting a wide variety of opinions on many issues important to their orchestra, the 3 page mimeographed sheet makes interesting reading. Concern was shown over the orchestra work week, per diem, pensions, the coming contract, tour transportation, the quality of school concerts and an orchestra size analysis. It is expected to be issued on a non-regular basis.



## CHICAGO SIDEMAN'S BULLETIN ON SYMPHONY CONDUCTORS

A few weeks ago *Life* had an article on a man who made a successful career based on a technique that discovered and evaluated executive material for the business world. He also found himself unearthing what he called 'counterfeits'. These were those who had somehow got themselves hired into executive positions without having the abilities required. It was estimated that the American business world had and has about 10% 'counterfeit' executives.

This figure would be much higher in the field of symphony conductors as it is an ideal world for 'counterfeiters' as Stravinsky and Piatagorsky have explained.

The *Life* article details how these 'counterfeits' work. They 'act' the part, fabricate a 'halo' of success, and work to surround themselves with 'counterfeit' personnel. The result is much friction, low morale and finally profit losses . . . though they are not always exposed in a short time.

The sober evaluation procedure of the ICSOM questionnaire will do a service in exposing the 'counterfeit' symphony conductor.

—Reprinted from *Sideman's Bulletin*, May, 1967  
J. Bergman, 1817 G W. Hood, Chicago, Ill. 60626

ICSOM has adopted as official policy the conductor evaluation questionnaires and your orchestra will receive copies (mailed Sept. 25, 1967) and official tabulation sheets. Your cooperation is requested in getting full participation. *Senza* will devote a portion of the next issue to this important topic. As always, letters to the editor are most welcome.

## ICSOM CHAIRMAN TESTIFIES AT SENATE COPYRIGHT HEARINGS

The voice of the symphony musician was heard along with entertainment industry notables like Stan Kenton, Mitch Miller and Julie London when George Zazofsky appeared May 11, 1967 at the Senate hearings on proposed changes in the Copyright Law.

Asked to appear by Eric Leinsdorf, who was unable to attend, Mr. Zazofsky read testimony in his behalf. AFM President Kenin also gave testimony. Readers of *Senza* will be asked to send letters in support of the revisions at the appropriate time.

## ICSOM CHART IDEAS SOUGHT

Your suggestions for categories to be added to the 1967-68 ICSOM chart are wanted. Please write either the Secretary or *Senza* Editor.

## METROPOLITAN GUIDE

*Senza Sordino* has available copies of the Oakland (California) Symphony Orchestra contract. Orchestras of metropolitan size could use this agreement as a basis for writing their own contract. It covers a minimum of 85 musicians for 8 sets of services (8 services per set—over a 2 week period) at a scale of \$165. If you have a metropolitan orchestra in your area encourage their committee or the local union to write for a copy of this 12-page agreement.

## EVERYTHING'S UP!

A recent study (October 1966) made by the Federal government for presentation to President Johnson says the cost of living has increased 9.5 per cent since 1960, with about a third taking place in the past year. Wages have climbed 20 per cent and corporate profits have skyrocketed 81 per cent!

## SOME AFM CONVENTION HIGHLIGHTS

(Taken from Official Press Releases)

Representative Frank Thompson of New Jersey, who was characterized by AFM President Kenin as "the foremost exponent in Congress of cultural legislation and a stalwart friend of labor," said "it took you 20 years to get the job-destroying cabaret tax off the Federal statutes; just keep perservering with your copyright reforms and someday you'll win them."

Important to the delegates — and to the economy of the convention host city — was the distribution of per diem payments and hotel allowances to delegates in total amount of nearly \$250,000. After reporting a sound fiscal picture for the international union, the convention's Finance Committee brought in recommendations for increases in delegate per diem to \$35 and a hotel allowance of \$15.00. (Many delegates also receive per diem from their respective home locals—Ed.) President Kenin will receive \$45,000 and Secretary-Treasurer Ballard, \$35,000. International Executive Board members will receive \$8,000. All the above resolutions were passed unanimously. Almost 1,000 delegates attended.

A measure to provide that all Locals be required to have their books audited annually was rejected on the basis that such action would impinge on Local autonomy.

"International Musician," the AFM monthly magazine operated at a profit, with a surplus of \$100,000 to repay its long-standing debt to AFM international office, plus earnings of some \$84,000.

Finance Chairman reported that a budgetary resolution had been withdrawn on promise that the committee would provide such reports at stated intervals.

Convention voted to enable locals to levy work dues on traveling orchestras within their jurisdiction to bring fees into line with local work dues. They also voted to establish a standard "transfer fee" and also asked the IEB to formulate policies to police "lending" membership in case of traveling members, and to change contracts to give members advanced notice of performances in which they will appear with non-professional musicians.

## PICKETS CAUSE CONCERT CANCELLATION, ORCHESTRA REFUSES TO CROSS LINE

On May 1, 1967, Baltimore Symphony players unanimously voted to honor a teachers picket line when asked by the Cumberland Musician's union, knowing full well that a specific clause in their contract provided they be docked for the missed service.

Although no strike was in process at the school, the Federation of Allegany County Teachers had tried to strike the schools, only to be enjoined by a Circuit Court order.

After 800 to 900 persons had entered the auditorium, an announcement was made that the musicians had refused to cross the lines, the audience went home and the 2 busloads of musicians returned to Baltimore.

As our correspondent put it, "Probably many orchestra would have done the same, but still we DID it, and I am very proud of the way our members acted." *Senza Sordino salutes them all!*

## CHICAGO BULLETIN COMMENTS ON LYRIC OPERA LOCKOUT

As we write this, the 1967 Opera season seems to be a dead duck. Though we thought that Chicago would not allow the Opera to go, events have surprisingly taken such a turn.

The people of Chicago did not allow the Chicago Symphony to close down but it seems they have allowed the Opera to go.

The obvious answer is misled public opinion. When the Symphony prepared to shut down the men in the orchestra had already won over the sympathies of the public. They had got their stories into the newspapers, on their own, and the public was aware of both sides of the picture. Petrillo was fighting for his reputation and the newspapers were exploiting the situation.

In the case of the Lyric Opera the newspapers were unsympathetic and hardly printed anything coming from the union or the orchestra. Not having a reputation to lose our officials did not seem too seriously concerned about matching the big gains made by the N.Y. Metropolitan Opera (\$350 a week, 52 weeks a year with better working conditions.) They should have tried doubly hard to get their position before the public. A series of full page ads taken in the newspapers would have done the trick. As it was even that part of the public that consists of 13,000 members of Local 10-208 did not get the union side. If our own members were misled what can we expect of the public?

When the N.Y. Met gained a scale of \$350 a week it was generally accepted that there would be a big boost made over the \$220 weekly of the Lyric last year. Asking for twenty weeks was a bargain point which should have ended at least in a much higher scale and an end to the sub-human working conditions.

The final union offer of \$230 was self-humiliating and it is a sign of contempt that the Lyric refused this too. Small time bargaining deserves the contempt it receives.

We end up with no opera, 70 musicians have each lost 10 weeks of lucrative work, and the public is unjustly prejudiced against the musician.

What should be done now?

The 70 musicians have been locked out. The Lyric Opera management has been put on the unfair list . . .

But this can't be all.

In a lockout a good union gives help to its members out of work because of the unfair tactic of management. What is our Local going to do?

By giving financial and other help to the Lyric musicians our union will show it is really behind them when management is unfair, and secondly that it believes in its own bargaining position.

*Postlude:* The Lyric management in a letter to the orchestra proposes a quick resumption of negotiations for the 1968 season. It seems to us that before such negotiations begin, there should first be a new management that can show less senile inflexibility and big enough to grow with the times.

*EXTRA, EXTRA:* The Chicago Symphony members passed a preliminary resolution to donate their services to help the locked-out Lyric men, by giving a benefit concert or other such type of affair.

—Reprinted from *Sideman's Bulletin*, May 1967

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## CLEVELAND ORCHESTRA

## LOCAL UNION SIGNS CONTRACT, VIOLATES OWN BY-LAWS CLEVELAND PLAYERS TO SUE

Cleveland Musician's Union Local 4 Executive Board, meeting in secret session Sunday September 17, signed a contract with the Orchestra Association 2 hours after a ballot count disclosed less than enough votes to cancel the strike called by the players in early May. Under the Union's By-Laws, it takes 60% of those voting to vote for a strike and 60% of those voting to terminate a strike. The vote to terminate the strike (and accept the contract with the provisions set below) was 51 to 42, falling short of the necessary 60%.

In a hurriedly called 3 hour meeting on Monday, September 18, the members of the orchestra who had already been picketing the Association for a week, delegated their attorney, Bernard Berkman, who had been barred from participating in the negotiations by the union, to bring suit to declare the contract null and void because of the By-Laws violation.

After the meeting, Berkman issued the following statement:

"The members of the Cleveland Orchestra are now committed to a three-year contract to play symphonic music for the community. Neither the Musical Arts Association nor the musician's union nor the community have cause to rejoice about the manner in which this result was accomplished.

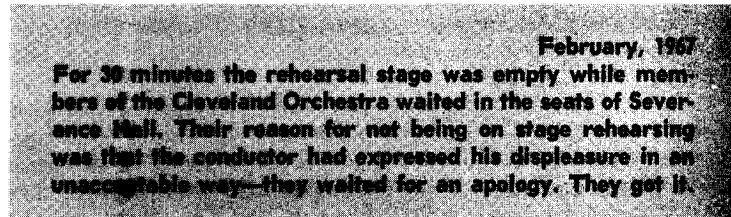
"Although the musicians did vote on the latest contract proposal, at the last minute, without warning and by secret resolution of its governing body, in violation of the amendment procedure in its own by-laws, the union suspended the voting rules contained in its by-laws and substituted different rules affecting the tabulating of votes, the length of time to consider the contract proposal before voting, the percentage necessary to rescind the strike vote, and absentee ballot procedure, and the very integrity of the secret ballot itself in a contract by whatever means could be devised to favor an affirmative vote to return to work.

"The orchestra members—whether they voted for or against the contract—are united in their indignation at the process by which

their professional futures have been manipulated by men whose concern is with results, not fairness.

"They have noted the unseemly haste with which the Association and the union signed the agreement without legitimate authorization to do so. And they know that if this contract is permitted to stand unchallenged, they can never again rely upon the integrity of written rules which can be altered in secret without warning at the whim of such cynical men.

"Accordingly, and with the deepest regret, the orchestra members have instructed me to institute legal action on their behalf to set aside the vote, to notify the Musical Arts Association that they regard the signature which the union has affixed to the contract to have been unauthorized, and (of their intention) to perform according to the terms of the contract which they regard to be invalid, until the court of competent jurisdiction has declared it null and void."



Anthony A. Granata, Local 4 president, said Sunday that the executive board had adopted a resolution Thursday stating that the vote on the contract would be decided by a simple majority.

The resolution said the 60% requirement did not apply after a strike had begun because it might be impossible to determine who the legitimate voters might be and impossible to obtain a 60% vote of those eligible to vote at the beginning of the dispute.

While the suit is pending the orchestra will begin drawing salary from the 18th of September and rehearsals have been called for September 25.

### Some Contract Gains In Cleveland

The union contract calls for a 3-year package with minimums set at \$225, \$240 and \$255 per week for a 52-week year, 4 weeks of vacation, per diem of \$20, \$22, \$23 and an 8 service week with extra rehearsals (2 hour) at \$23, \$24, \$25, and extra concerts at \$30, \$32.50 and \$35. The contract also includes a 6-day week, 3 service days only for children's concerts (each a service), an extra week of vacation for members with 20 years of service with the orchestra, sick leave of 13 weeks at full pay and 13 more weeks at half pay, no change in tenure and the same non-renewal procedure of 7 men on a 9 man orchestras-elected committee, four of whom, by contract, must be principal players whose term of service with the orchestra has been not less than five years and the other five members each of whose term of service must not be less than ten years. Within the complicated grievance procedure, the Chairman of the Cleveland Foundation Distributions Committee names the impartial arbitrator in deadlocked cases and "no grievance shall be submitted to arbitration which involves an exercise of the rights of the conductor as set forth in the contract."

The orchestra will be replacing 13 vacancies at the beginning of this season.

### NEW YORK CONTRACT EXTENDED PLAYERS TO FINISH TOUR

Extending the season and contract ending on September 20, the members of the N.Y. Philharmonic agreed to play to the end of their current tour (finishes October 1st) with any wage raises to be retroactive. Negotiations have been moving slowly with each side waiting for the other to give in. Management's best offer to date is a three-year package with minimums at \$230, \$240 and \$250. The next issue of *Senza* should carry a full report on, we hope, a satisfactory contract.



## MORE REPORTS ON 1966 ICSOM CONFERENCE

(Continued from last issue Vol. V, No. 4)

### Personnel Manager and Shop Steward

The resolution on the role of Personnel Manager failed due to an overriding feeling that the many abuses cited were historic and consistent; and that although most contracts stated that the Personnel Manager would be acceptable to both the Association and Union involved, it was not possible in actual practice due primarily to the fact that only one party (the Association) footed the bill.

The sub-committee resolution on the need and duties of a Shop Steward in each orchestra with a suggested weekly pay of \$50.00 was unanimously adopted as policy.

In a discussion on delegate expenses it was noted that one delegate had to be helped by the ICSOM treasury in order to attend—the delegate assured the body it would not be necessary again and offered his thanks.

On the subject of Local help in financing delegate expense, it was noted (again) that the Cincinnati Local had always picked up that orchestra's delegate expenses. It was noted that other delegates had requested and received some financial assistance—this includes the N.S.O. who received \$100.00 last spring. Mr. Wood thought that since Locals pay other delegates expenses to A. F. of M. conferences that they should in the future pay ICSOM delegates expenses, but the Federation would not (or could not) issue a directive to this effect.

### Article 22 Provokes Debate

On the subject of Article 22 (Federation bylaws), the longest and most heated debate of the conference occurred. A resolution which had previously failed (Washington, D.C., 1964) was brought out and read to the body. This resolution had been composed over the period of the then preceding year and legal counsel employed. This resolution was adopted. A similar resolution spelling out specific needs of orchestras but not employing the concept of Symphony Locals lost.

(See *Chairman's Report, Senza Sordino, Vol. 5, No. 4 for resolution of this matter—Ed.*)

One delegate proposed that ICSOM go on record as being opposed to the Viet Nam war and ask for a cease-fire and withdrawal. A resolution to this effect failed. However, at a suggestion from the Chair (also adopted last year) that the system used in Boston: i.e., "The following members of the Boston Symphony" etc. be transposed for this and like items, political or otherwise, to the ICSOM was adopted.

The ICSOM went on record as opposed to compulsory retirement.

The problem of compulsory air travel was discussed. Orchestras have been unable to arrive at postures satisfactory to all their members. This subject deserved more study, and names of several experts on this subject were given for consultation. Careful homework by local committees employing legal aid was also suggested where air travel has become a problem. One delegate disclosed that private contracts to new members of his orchestra were required to sign a statement to the effect that they would fly.

### Ford Monies Discussed

Many delegates were interested in knowing more about the disposition of Ford Foundation monies, and it was left in the hands of the Executive Committee to arrange a meeting with Mr. McNeil Lowry on this subject.

The meeting called by the Ford Foundation in July 1965 was again brought up. This meeting was called by the Ford Foundation presumably for the purpose of gaining more information directly from the players. Fifteen orchestra managements were contacted and asked to send a representative. With about three notable exceptions where the selection of a representative was left to the or-

chestra committee, the others were Personnel Managers or players known for their dissident attitude toward local orchestra committees not their consonant attitude. The benefits of such meetings where all of the delegates were genuinely elected representatives of the players could be immense. Hopefully, the ICSOM will be consulted directly in the future as the true voice of more than two thousand players.

Standardizing non-renewal clauses was taken up, and it was decided that the ICSOM will set up minimum standards. A sub-committee on minimum traveling standards was appointed.

On master contract negotiations, guidelines and advice in certain areas were asked for by several delegates. The Baltimore delegate, whose committee operates the rapid communication center, asked that all material be sent in minimum amounts of forty (40) whenever possible to avoid the necessity of constant reproduction.

### Long Seasons, Long Contracts Have Pitfalls

Long-season contracts were discussed. Those orchestras having a fifty-two week season warned the delegates that there must be properly spaced breaks in the season—perhaps not over two months of consecutive playing; also, a rotation system should be established, plus a larger orchestra for such a system (Berlin has 120 players.) The Chicago delegate explained that their rotation system is handled entirely by the players (a special committee) and that three sets of books are kept to insure fairness.

On the matter of long term contracts, the delegates were generally against signing such agreements. The main reason given was, that apart from bread and butter items, the other multitudinous items seemed to require constant review. Several orchestras who recently ratified five-year contracts reported it as a mistake, and stated they felt their orchestra would not repeat the error.

A sub-committee was appointed to analyze the M.P.T.F. fund and report to the next convention.

Political reprisals against players was discussed. Many orchestras have specific prohibitions against reprisal in their contracts. The trend seemed quite clear—the larger orchestras in several instances had not had such a case (under any guise) for many years; one or two large orchestras reported none in last several years, while some of the smaller ones generally felt that, although there had been some recent and clear cut instances, they were hopeful that Foundation and Government money (and the eyes that go with it) combined with an almost certain strike would pretty much curtail such activity in the future.

### Danielson Case Discussed

The reprisal case in San Antonio (Bob Danielson) several years ago was brought up again, and the Executive Committee was instructed to ask President Kenin to re-open the matter. Bob was the first and last Committee Chairman in San Antonio. They presently have a committee, but nobody will assume the No. 1 position.

The delegates were very much opposed to the recording of non-commercial tapes for Pension Funds because of the many abuses committed. The ICSOM Executive Committee was instructed to try to put a stop to the practice.

The idea of regional meetings of orchestras was proposed. Specifically this would involve, say West Coast, East Coast, Mid-West, etc. orchestras meeting between international conferences. No formal action was taken to implement this idea.

The delegates voted on the conference site for the next convention. Houston won. The general contention was that the orchestras residing in San Antonio, Dallas (their Chairman was a non-voting delegate), New Orleans, Denver, Salt Lake City, etc. would be more easily able to attend at this location. The election of officers was almost the last order of business. The outgoing Secretary placed on the floor a motion calling for an honorarium payment of \$500 for this next year to the Secretary and Editor of *Senza Sordino*. The motion passed.

(Continued on page 6)

## More Reports on 1966 ICSOM Conference

(Continued from page 5)

The delegates from orchestras who were experiencing difficulty in concluding contract talks gave a brief resume of their individual problems and furnished the other delegates with names and addresses of key persons involved. The possible use of the ERF was brought into sharp focus at this point as there were four orchestras involved and not too much in the bank.

A resolution that would bond the treasurer and chairman of the ICSOM was introduced and adopted, implementation to be left in the hands of the executive committee. The Chairman will be empowered to withdraw from ICSOM accounts as well as the treasurer.

### Delegate Wants ICSOM Expansion

A few points made by one delegate who felt strongly that the ICSOM dues structure should be considerably higher than the five dollars that was adopted stated that we would not be able to say we were "off the ground" until we had office space, equipment, and professional secretarial help, at least part time; legal aid, money for newspaper space during strike conditions, as managements were generally able to get better coverage, money for lobbying, the printing of brochures, etc., publicity, and broadened executive committee travel between conventions.

On the Importee law it was considered to be a special penalty for symphony musicians and the executive committee will take up the matter with President Kenin. Mr. Wood stated that the Local has full power to act in any direction on this law.

The idea that all orchestra committees should be elected at the same time (to facilitate communications) and the advantages of having elections in the spring (for one thing it gives the new personnel a chance to get acquainted) was given the delegates for consideration.

Caution against allowing the conference to be used as a stepping stone for Local personalities with political aspirations was voiced.

This report is from notes taken by the delegate from the National Symphony Orchestra, Carlton Herrett, and is not an official account of the proceedings.

*The official minutes for the 1966 conference have been mailed out (2 or 3 copies per orchestra) by the Rapid Communications Center. A copy should be available to anyone who wishes to read them from their orchestra committee.*

**Orchestras are reminded to take advantage of the ICSOM new conference status within the Federation, and should receive delegate expenses from their home local. The Washington, D. C. local, responsible for the National Symphony Orchestra, paid the complete costs of two orchestra delegates to the ICSOM 1967 meeting in Houston. Other locals have indicated they will also give support.**

## BALTIMORE LOCAL VOTES DELEGATE EXPENSES

Baltimore Local 40-543 AFM, at its meeting on March 6, 1967 passed the following amendment to the Local By-Laws:

"ARTICLE XXXII (Delegate to the Annual Conference of Symphony and Opera Musicians)

"Section 1: One delegate to be selected by the members of the Baltimore Symphony Orchestra shall be sent to the annual Conference of Symphony and Opera Musicians. The Local shall reimburse the delegate for all necessary and reasonable expenses incurred in attending the Conference, plus \$25 per day for personal expenses."

This By-Law was introduced by the president and Board of Directors of our Local. Due to a change in concert schedule, *no member of the orchestra was present* at the meeting at which this amendment was voted upon. The final clause, regarding the additional \$25 a day was an amendment to the amendment proposed from the floor by a dance band leader! The amendment was passed by a very substantial majority.

## HOUSTON MAKES GOOD GAINS

Orchestra proposals to Society in January, a meeting to discuss them, then a meeting in March at which the President of the symphony society presented a one year proposal for length of season and wages to be taken back to the orchestra for ratification . . . this is how the negotiations started. He stated that there was no need to discuss working conditions until wages and season length were agreed upon. The orchestra replied by letter that it was impossible to intelligently consider his proposal without knowing workload and conditions.

In April the old contract with a two year salary of \$170 and 39 and 40 weeks was offered. None of the orchestras' proposals had been discussed, Society president appeared before the orchestra and said "the offer was the outermost limits of possibility." Orchestra asked that its proposals be discussed — actual negotiations start on April 30.

Some gains made, but no wage increase in 2nd year so orchestra again turned down offer. New deadline — May 30. On evening of 29th, Mayor of Houston offered help: result, compromise for summer concerts from city funds. Contract ratified overwhelmingly on May 31, subject to agreement on language. Tape recorders were used by both sides.

### Up \$22.50 First Year

The 1967-68 season consists of a six week summer season at the old of \$147.50 and a thirty-four week season at \$170 per week. The 1968-69 season consists of a six week summer season and a thirty-five week winter season (41 weeks in all) at \$185.00 per week. There is a contingency however on the six-week summer season for 1968. If the city gives the Society at least \$50,000 but less than \$100,000 the Society may at it's option cancel up to three weeks of the summer season. If the city gives less than \$50,000 the Society can cancel all six weeks of the summer. The summer concerts are all free to the public so the responsibility for their support now rests with the City Council. The city is building a new outdoor theatre on the site of the old one, and it is to be ready by next summer. The stage will be air-conditioned and part of the audience seating will be under a protective cover, so the likelihood of the city not coming through with support is very slim, which is why we accepted the contingency for next summer.

### 5-Day Week, Renewals Committee Gained

Other gains include a players committee to review dismissals for musical incompetency modeled on National Symphony contract—*binding on management*, one week paid vacation at Christmas, limit of 8 services, except for up to 5 nine-service weeks which must be balanced by seven-service weeks, Wednesday as free day plus 20 weeks with Saturday also free, consecutive days of double service not permitted during 6 day weeks, overtime at 5% individual's gross weekly salary per half hour, but may be charged off as service per half-hour, extra services at 20% and any service on free day at 30% of individual's gross weekly salary.

Maximum concert time 2¼ hours, except with chorus (2½) all other rehearsals and performances 2½ hours. No orchestra splitting. Limitation to day rehearsals except once for each choral week, no rehearsals for concerts during Opera weeks, Christmas, New Years Day, Thanksgiving and July 4th guaranteed free. No rehearsals on Easter or Yom Kippur.

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