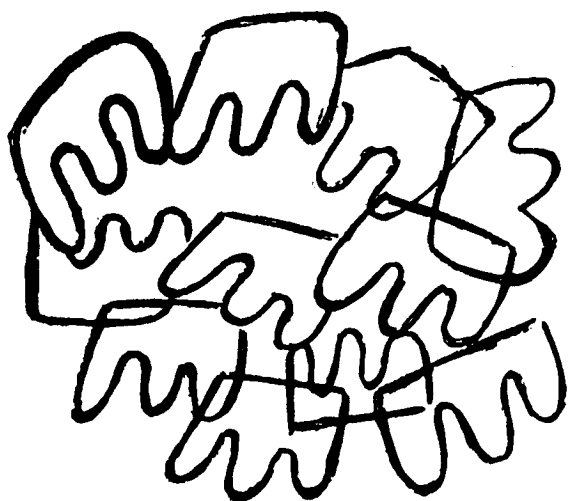


Senza

Sordino



VOL. I, No. 1

Jan. 1963

SENZA SORDINO, An Inter-Orchestra
Newsletter, January, 1963.
Volume I Number 1

CONTENTS

Editorial	p.3
Article: Four Orchestra Symposiums	p.4
Excerpt from Symposium Minutes Relating to Publication of Inter-Orchestra News- letter	p.8
Boston Symphony Blends Art, Social Gains	p.9
Firing Points Up Symphony Woes. 12 Petrillo Regime Out - Reform In	p.13
News Items.	p.17

Robert Coleman Editor
Joane Bennett Assistant
 Editor

PROSPECTS FOR THE NEXT ISSUE:

1. A Survey of Dismissal Clauses
in Various Orchestras
2. Some tear-provoking insights
into the Life of the Assistant-
Principal
3. A "Profile" of a Committee
Chairman
4. A Report from Cleveland on the
Orchestra-Union Dispute
5. A list of the personnel of all
orchestra committees and a
mailing address for each.
6. Much more news from orchestras
7. A hitherto secret recipe for
a potent holiday punch made
from valve oil, rosin, and
flute-polish

NOTICE TO CORRESPONDENTS!

The following is a rough list of
categories of interest to SENZA:

All matters pertaining to con-
tracts and negotiations,
Relationships between orchestra
members and their locals,
News of achievements as well as
controversies,
Any committee news,
Letters to the Editor
Profiles of outstanding indivi-
duals or groups
Satire (no slander)
Important, please sent a list
of the people on your committee
and your committee's mailing
address.

NOTICE TO ALL ORCHESTRAS!

It is vital to this newsletter
that all symphony and opera or-
chestras participate. If yours
has not yet appointed an official
correspondent for SENZA SORDINO
please do so as soon as possible.
Have your correspondent write to:

Robert Coleman
9800 South Vanderpoel
Chicago 43, Illinois

(Labor Donated)

EDITORIAL

It is with both trepidation and pride that we introduce the first issue of SENZA SORDINO. It has been put together against the pressure of both time and limited funds, and no doubt bears the scars of its difficult (one is tempted to say "Caesarean") birth. A word about its origin and purposes is surely in order.

In May, 1962, a Symposium, attended by delegates of 12 symphony orchestras, was held in Chicago. The first item on the agenda was entitled: "Establishment of a Federation-wide Symphony Newsletter." A committee was appointed, drafted a recommendation, and its report, together with subsequent action, is printed elsewhere in this newsletter. It is on the basis of the mandate of the Chicago Symposium, then, that SENZA SORDINO goes to press.

The point of view of this publication is to be that of orchestra musicians, as distinguished from orchestra managements and musicians' unions. The rash of controversies and bitter contract disputes which has plagued musicians coast-to-coast makes this newsletter almost a necessity. It can be fairly said, we believe, that the same conditions and motives which have given rise to the mushrooming of orchestra committees also have resulted in this newsletter.

Recent correspondence between orchestra committees makes it clear that, however much the problems of various orchestras may differ in detail, the similarities are of a much more profound and far reaching nature. We hope, in this and future issues, to explore these similarities, and, perhaps, using the accumulated experience of dozens of orchestras, to arrive at some conclusions.

One point, almost by way of apology: it had been our intention to minimize the affairs of the Chicago Orchestra, in favor of those of other cities. We have been intent upon making it a truly "Federation-wide" periodical, and have desired to avoid any local parochialism. However, recent events in Chicago are of such magnitude as to require, in this issue, the inclusion of these events on a rather large scale. We hope you will accept this as the result of Olympian editorial judgment, rather than narrow provincialism.

We are asking each orchestra, through its committee, where possible, to appoint a "correspondent" who will make it his responsibility to forward to us all news items from his particular orchestra. Many orchestras have already been contacted in this regard, but if yours has not, please consider this to be your invitation to contribute. It was the intent of the May Symposium that the newsletter be of service to all orchestras whose personnel are covered by an annual contract, regardless of budget. But it must be emphasized that the intent and force of the newsletter is completely dependent upon your interest. We hope that every orchestra that has not already done so, will send us the name and home address of their correspondent. We,

on our part, promise an energetic attempt to make SENZA SORDINO a vital, interesting journal, which will enable common problems and their solutions to bridge geographical separation. It is SENZA's only excuse for being.

Best wishes for a happy and prosperous 1963.

#

FOUR ORCHESTRA SYMPOSIUMS

Within the past thirty months a new phenomenon has appeared on the orchestra scene: that of inter-orchestra conferences. In the past, nearly all contact between orchestras or orchestra committees has, of necessity, been bilateral; by mail, or by personal discussion when one touring orchestra was in the bailiwick of another. About three years ago, however, tentative plans were made to hold a conference of delegates from several orchestras, because of the growing feeling that common problems might have common solutions.

At this point the American Federation of Musicians suddenly announced that it was convening a conference of orchestra and union delegates. The "Symposium" took place in New York City in July of 1960. Each orchestra's delegation consisted of a representative playing member, and a representative of the local. Prior to the conference, an Agenda Committee met for two days, and submitted a list of subjects to be discussed. This list included such items as dismissal machinery, pensions, ratification, subsidies, etc.

The results of the conference can be summed up as nil. No motions were allowed to be made except one, calling for the conference to be convened annually henceforth. (It is to be noted that even this innocuous resolution was destroyed at the 64th Annual Convention of the AFM, when the "Committee on Good and Welfare" arbitrarily amended it to read that "these seminars continue to be held in the future at the discretion of the Executive Board. * *") Virtually all other matters were consigned to the limbo of "local autonomy," and the Federation professed its total lack of authority to deal with them.

It was the uniform consensus of the orchestra representatives present that nothing was accomplished at this conference.

It was not until early in 1962 that President Kenin announced his intention of convening another such symposium, to take place in June. Several orchestra committees agreed that, if the next symposium were not to be simply a repeat performance of the previous one, orchestra representatives must meet first to establish a united point of view. Accordingly, in May, delegates from twelve symphony orchestras, out of an invited 26, met in Chicago for a three day conference, without union participation. President Kenin's prior decision to cancel the proposed Federation-symphony symposium in June did no-

thing to dampen the resolve of the delegates.

The Chicago meeting was an immense success. There was an open, uninhibited quality to the discussion which had been lacking in the New York Meeting. Sub-committees developed specific agenda items, and brought them to the general meetings. Many important actions were taken, a few of which are:

1. The establishment of this newsletter.
2. A strong letter to President Kenin, a) protesting the cancellation of the June symposium because of the Cleveland Orchestra struggle with its local; b) endorsing the "basic trade union principle of ratification"; c) endorsing "the democratic prerogative of permitting union members to collect monies among themselves," (a right denied members of the Cleveland Orchestra by its local); and d) protesting the punitive action of Local 4 in filing charges against 16 members of the Cleveland Orchestra.
3. A resolution (adopted 10-0, Los Angeles abstaining) calling upon the AFM to: a) establish a Symphonic Department within the Federation to coordinate the activities of symphony, opera and ballet musicians; b) grant the employees of each symphony or opera orchestra the right to organize an orchestra committee, to elect their own officers and to conduct their own affairs, subject to the proposed amended Bylaws of the Federation; and, c) grant the right to ratify, by secret ballot, the terms and conditions of their respective collective bargaining agreements, to all the employees in each appropriate bargaining unit within the jurisdiction of such symphonic, opera or ballet affiliated bodies and/or the Federation.

Other matters pertaining to pensions, strike funds, touring conditions, personal contracts, probation, tenure, dismissal procedures, were thoroughly discussed. (The detailed report of this conference is available by writing to: Chicago Symphony Orchestra Members' Committee, 343 South Dearborn Street, Chicago 4, Illinois.)

Finally, at the Chicago conference, it was decided to call another conference at Cleveland in September.

On September 6, 7 and 8 the conference convened at Cleveland, calling itself the International Conference of Symphony and Opera Musicians (ISCOM). It was attended by the following delegations: Baltimore, Boston, Chicago, Cincinnati, Cleveland, Detroit, Indianapolis, Metropolitan Opera, Minneapolis, New York, Philadelphia, Pittsburgh, Rochester, St. Louis and Toronto. There were no union representatives present at this meeting.

Two of the more important resolutions passed (unanimously) by

the ICSOM were that the AFM establish a Symphony, Opera and Ballet Department for the purpose of assisting orchestras, locals and the AFM in resolving those problems peculiar to these orchestras; and that a committee be appointed to study the organization of the Symphony, Opera, and Ballet Department within the framework of the AFM and report back to the Symposium.

Concerning Ratification: A request was made that the International Executive Board of the AFM promulgate as the official policy of the AFM the principle that the right of contract ratification at the local level is a necessary foundation for responsible, democratic trade unionism, and that the International Executive Board exert every power it possesses to ensure that this principle, long observed by almost all trade unions outside the AFM, henceforth be observed by all locals within the AFM.

The ICSOM also sent telegrams to the chairman of the Chicago Orchestra Committee, to President Petrillo and to Chicago's Mayor Daley expressing dismay at the cancellation of the Chicago Symphony's 1962-63 season in the midst of negotiations, and supporting the musicians in the protracted dispute.

AFM Secretary Ballard was present at one session, and at the end of the session made a 15 minute address which was vastly illuminating, insofar as it shed light on the Federation's attitude toward its members. After stating that Orchestra members contribute little financially to the Federation, he continued: "I am not saying that you are not valuable to us; you make a vast contribution, culturally."

This curious emphasis on the value of musicians to the Federation, rather than on the Federation's value to musicians was noted and discussed at later sessions.

The Fourth conference was, like the first, under the aegis of the Federation, and was held in New York City on October 23 and 24, 1962. It was limited to orchestras with annual budgets of at least \$300,000; one player representative and one local representative from each orchestra and local attended. The Metropolitan Opera Orchestra was not invited on the questionable pretext that its budget did not meet the arbitrary \$300,000 minimum. (The Met Orchestra was engaged, at that time, in a bitter dispute with Local 802.) Montreal was absent, although invited, because the orchestra members felt they could not spare a man during their contract negotiations.

It was the general feeling on the part of orchestra representatives that this conference, like the other Federation sponsored one, came up with little but platitudes. On the subject of Article 22, Section 12 (Restrictive Employment Opportunities), of the AFM Constitution and Bylaws, it was agreed that this section be stricken from the Bylaws at the AFM Convention. Otherwise, there was little

to suggest that the Federation was prepared to adopt a position more in line with the needs of the orchestra musicians.

What is the future of these conferences? Those held by the musicians alone have been eminently successful, both on an informative and active level, while those sponsored by the Federation have, for the most part, only succeeded in emphasizing the Federation's lack of comprehension of the orchestra player's problems. Still, there is, perhaps, hope. One delegate from Cleveland says:

"Briefly, it was my belief that nothing tangible or concrete resulted; the Symposium remained purely a discussion group. For the Federation it provided the opportunity to allow 'steam to be blown off' by orchestra representatives, to determine which way the 'steam' was blowing, and then to lecture the orchestra delegates, not the union delegates, on conformity and responsibility, as they conceive it to be.

"The only apparent positive aspect is the possibility that some conscientious union officers, of which there are many, might be encouraged in their democratic and responsive policies, and that others, on the other hand, might take a long hard look at union practices, previously unquestioned, that exist in their locals. Vis-à-vis ratification, union officers voiced less open opposition than in 1960. All locals practicing ratification approved of such a policy for them selves. However, "local autonomy", like "states' rights", dies hard."

Another delegate, from the Detroit Symphony, who was present at the last New York meeting has written us:

"What did this New York Meeting accomplish? Though it was designated by Mr. Kenin as an informal meeting, let us not belittle the fact that it was informative.* * *

"Indirectly, the New York Meeting legitimized the ICSOM which met in Cleveland, September 6, 7 and 8. Also the holding of this meeting and the announcement by President Kenin that these conferences will continue on an annual basis show that our problems justify the expenditures involved. If we have the insight and perspicacity to use these conferences effectively, their continuance could constitute a very basic accomplishment.* * *

"It is for us to consolidate our own strength through ISCOM, by urging formation of committees in those orchestras without them, pressing for action leading toward ratification in all 26 orchestras, re-submitting a ratification resolution at the National Convention - in a word, building up pressure for responsible political action on the part of orchestra musicians all over the country."

#

EXCERPT FROM SYMPOSIUM MINUTES RELATING TO PUBLICATION
OF INTER-ORCHESTRA NEWSLETTER

Chicago, May 12, 1962 - The afternoon session of the S.O.S. was called to order at 1:30 P.M. and the Symphony Newsletter Draft Committee made its report; it read as follows:

"This Committee believes that there is a need for a Federation-wide news medium specifically for symphony orchestras and that such a communication medium would serve a useful and constructive purpose; therefore, we recommend that there be established a newsletter to be known as THE AMERICAN SYMPHONY ORCHESTRA NEWSLETTER.

- A. Publication should be monthly, September through May.
- B. One issue during June, July and August.
- C. Administration and publication should be by one of the orchestras participating in the annual Symposium.
 1. Initially by the Chicago Symphony Orchestra.
 2. Succession to be determined at the annual Symposium.
 3. The editorial staff, to be determined by the administering orchestra, should be responsible for assembling and minor editing.
- D. The content should be anything news-worthy to the symphonic profession, such as:
 1. Negotiations.
 2. Labor relations.
 3. Major social items of pertinent interest.
 4. Other pertinent general information.
- E. The date for the first edition should be September 15, 1962.
 1. Three-thousand issues be printed and sent to the 26 major orchestras.
 2. Responsibility for individual subscriptions and their distribution should be handled by the respective subscribing orchestra (each orchestra receiving its edition by package mailing).
 3. The cost of the initial edition should be borne by those orchestras presently participating in this Symposium.
- F. Prior to the first edition, the Chicago Symphony Newsletter should report on this meeting of orchestras and the prospective new American Symphony Orchestra Newsletter.
- G. A study should be made of ways whereby those orchestras other than the "26" may be informed of the existence of

a symphony newsletter.

H. It should be the responsibility of each orchestra's committee:

1. To determine its own contributing editors,
2. To be the spokesman for its orchestra in policy-making matters concerning the newsletter, and
3. To determine the number of subscriptions to be purchased for its respective orchestra.

It was then moved by Toronto and seconded to adopt the report by the Newsletter Committee. Objections were raised about the use of the designation "American" in the name of the Newsletter. The motion was then rephrased to include the provision that the Newsletter Committee remain active for the purpose of further study of the name. The motion was carried unanimously.

#

BOSTON SYMPHONY BLENDS ART, SOCIAL GAINS

by Robert M. Lewin
Chicago Daily News
November 29, 1962

Harmony Contrasts with Discord Here

Symphony Orchestra musicians are acting like working men. But in Boston they are happy, in New York they are satisfied and in Philadelphia, the feeling is better. In Chicago and Cleveland, there is trouble, over musicians' contracts.

Eric Leinsdorf, 50-year-old Vienna-born music director of the Boston Symphony Orchestra, says: "The new attitude among symphony musicians is for year-around employment and security through pensions. They have taken up the general attitude of laboring people. This I consider social progress. The unsettled conditions in music are not any worse than any other field. But we expect it less in music because we like to have the men looked upon as artists. It is disconcerting to look upon the men as having the problems of wages, hours and weeks of work."

But the Boston Symphony and trustees of the orchestra apparently have solved the problems.

"This is a happy orchestra," says George A. Zazofsky, Chairman of the Boston Symphony Orchestra Players' Committee and a violinist in the orchestra for 22 years. "We don't have any big problems."

The minimum scale here is \$185 a week, plus extra pay for recordings, television and radio performances. Thomas D. Perry, Jr., manager of the orchestra, says that 75 per cent of the members are paid above scale. He adds that the men "basically run" from \$10,000 to \$12,000 a year.

But orchestra members cite the following conditions as really spelling out their happiness: "We have the nearest thing to year-around employment." The fall-winter season (1962-63 is the 82nd season) runs 31 weeks - 24 weeks in Boston, six on tour and one and two weeks of paid vacation. Then nine weeks of Boston "Pops" concerts in Boston from April 30 through June 29; concerts on the Esplanade on the Charles River in Boston from July 1 through July 20, and the Berkshire Festival at Tanglewood from July 4 through August 25.

"We have an excellent pension - the most liberal in the country among symphony musicians." The musicians contribute \$400 to \$500 a year into the pension fund - and the orchestra trustees match it dollar for dollar. After 10 years, the musicians have a vested interest in a pension. They are eligible then for a pro rata pension. There is no mandatory retirement age. If the musician retires after 25 to 30 years of playing - depending upon his age when he joined the symphony - he collects a pension of half of the minimum scale for orchestra members, \$4,512.41 for this year. Whenever the minimum scale goes up, the retired musician's pension goes up, too. "It's the only pension in the country that operates on an escalator," says Rosaria Mazzeo, a bass clarinet player and the orchestra's personnel manager. "It's very difficult to get into the orchestra - it's quite rare for a man to be asked to leave."

Mazzeo says that fewer than 15 have failed to have their contracts renewed in the last 30 years. Zazofsky adds, "We've not had a problem over non-renewal for over 10 years."

The trustees' contract with the union here provides that agreements with not more than six members of the orchestra may not be renewed in any one year. New members are on probation for a year, and if they are not notified by March 1 that their contract will not be renewed, they become regular members of the orchestra. In cases of non-renewals the trustees give the reason for their action - and if the musicians contest it, the five members of the orchestra committee and four others chosen by the musicians meet with a group of trustees. Arbitration is the final step - but no case has ever reached arbitration. The music director listens to both sides in the discussions.

"The orchestra management pays for a major medical plan for the musicians - and they may extend the coverage to members of the family by paying the added cost," Perry says. "The essential part of having a good orchestra is to have good musicians. The way to have good musicians is to have a good job for them. If you want good music you must have security, reasonable pay and a social atmosphere, so that a member of the orchestra has stature by virtue of the fact that he's a respected man in his community."

Perry explains that it costs more than \$2,500,000 a year to operate the Boston Symphony - and its deficit last year was \$300,000. Its endowment and other funds total \$1,814,212.

Contributions of \$1 and up from "Friends of the Boston Symphony" made up nearly all of the deficit. Symphony officials say that not more than \$50,000 was contributed as business gifts last year.

Leinsdorf contends that "the better a symphony orchestra is, the less it's able to earn its way * * * it must be supported generously. We don't expect a university to earn its way. We expect the people to give money to the university so it can operate. People don't mind a university deficit. They are not going to break even. You must get that across, and if you don't, you'll have trouble."

Leinsdorf believes that the stature of the orchestra and its members depends a great deal on the people in charge of the organization. "If you have a group who are self-seeking and are out for their own prestige, advancement and power, those people would have a deleterious effect on the orchestra. Guidance is in the hands of the music director and the board of trustees. The real interest in a music organization demands that a great deal of community spirit and enlightenment of attitude. The Boston Symphony has continued to have people as trustees who are enlightened to have and used it to the best advantage of music and musicians."

Leinsdorf operates on the theory that people who work together should understand each other - and he meets with the orchestra committee once a month "without an agenda." Zazofsky says that Leinsdorf stresses the "importance of the open-door policy."

As to Henry B. Cabot, President of the Trustees of the Orchestra and a financier - it has been said, in jest, that the Cabots speak only to God - Zazofsky concludes: "Mr. Cabot is without question the very best friend a musician could have."

#

CANON A DEUX

Simultaneous Contract Negotiations:

IN LOS ANGELES, after prolonged dispute the management of the Los Angeles Philharmonic announced the cancellation of the 1962-63 season.

IN CHICAGO, after prolonged dispute the management of the Chicago Symphony Orchestra announced the cancellation of the 1962-63 season.

IN LOS ANGELES, after the Mayor's intervention and arbitration the musicians accepted a contract, based on a verbal agreement.

IN CHICAGO, after the Mayor's intervention and arbitration the musicians accepted a contract based on a verbal agreement.

IN LOS ANGELES, the musicians discovered that the written contract differed from the verbal agreement in containing a no-strike clause, and in dismissal matters.

IN CHICAGO, the musicians discovered that the written contract differed from the verbal agreement in containing a no-strike clause, and in dismissal matters.

CODA: IN LOS ANGELES the contract was rejected, and finally accepted for a one-year term.

IN CHICAGO the contract was accepted on a three-year basis, and the orchestra has been working to have it amended.

(Program Note: The Manager of the Los Angeles Orchestra is the former manager of the Chicago Orchestra.)

#

FIRING POINTS UP SYMPHONY WOES

by Robert M. Lewin
Chicago Daily News
November 30, 1962

Philadelphia Musicians Assail Discharge of Older Violinist

For 37 years, Schima Kaufman played violin in the Philadelphia Symphony Orchestra. At 60, as a member of the second violin section, Kaufman's contract was not renewed for this season. Eugene Ormandy, music director and conductor, has recommended dropping Kaufman on grounds that his performance did not measure up to the symphony's standards. The orchestra voted 86 to 6 against the discharge of Kaufman.

Then, Local 77, AFL-CIO, American Federation of Musicians in Philadelphia, took the case to arbitration, under terms of its contract, where the case is now pending.

Meanwhile the association has offered a cash settlement - which Kaufman and his lawyer, Julian E. Goldberg (who is also attorney for the orchestra members), are considering. Goldberg said the settlement offer is \$17,057, of which \$1,850 would be due as severance pay.

Members of the Philadelphia Symphony are required to retire at 65. At that time Kaufman probably would qualify for a monthly pension under the Philadelphia Orchestra Association's pension plan.

In the opinion of Kenneth Souser, attorney for the Philadelphia Orchestra Association in labor matters, the case symbolizes a key problem in symphonies across the country; "The conductor's right to control the orchestra and determine who should play vs the orchestra committee's and the union's right to preserve musician's jobs." Souser said that orchestra members are militant trade unionists and

their dealings with the association constitute a management-labor relationship.

Goldberg, who also is general counsel for the AFL-CIO American Federation of Hosiery Workers, countered, "The Schima Kaufman case is an indication of management's indifference to the welfare of the members who make up the orchestra."

Souser said, "Any policy, in the long range, that results in a curtailment of management's right to retire men who have reached inefficiency - especially in the case of highly skilled artists - is bound to have a serious adverse effect on the performance of the orchestra. The conductor must have the right and power to decide - he and he alone is held responsible for the quality of the performance."

Leonard T. Hale, 41, assistant first French horn player and chairman of the Philadelphia Orchestra's Committee, said that the association members "feel they are the orchestra, but they're not, it's the 106 musicians." Hale added that officials and directors of the orchestra association "should not maintain it as a private club. Music today is for everybody, and everybody should partake of it."

Musicians, union officials and the symphony management in Philadelphia, nevertheless, believe that their relationships are improving. In 1954 and in 1959, the Philadelphia Symphony struck for one week and 10 days, respectively, over wages. Two concerts were canceled in 1954 and four in 1959. In 1961, the orchestra struck for nearly three weeks; eight concerts were missed. The issue was compulsory retirement of musicians at 65. They lost the strike.

Philadelphia symphony players are among the most steadily employed musicians. They know that every symphony in the country operates at a financial loss.

#

PETRILLO REGIME OUT - REFORM IN!!!

By now the news is no longer news, but the reverberations will continue to be felt for many a moon. James Caesar Petrillo, undisputed Czar of American musicians for decades, has been toppled from his throne, and a newer, younger, and democratic regime has supplanted his. How this incredible event occurred, and something of the genesis of the successful "rebellion" is a subject of the utmost importance for all musicians, everywhere; and to any musician who has despaired of his union, an augur of hope. To symphony musicians, in particular, it is a gratifying story because symphony musicians played such an important role in it.

Many members of Local 10, AFM, for many years have had ample cause to complain, but no incentive to do so. The Petrillo regime

has been noted for its ruthless stifling of criticism, and those who were rash enough to offer even a token of opposition often found themselves unable to find work. When members of the Chicago Symphony in 1940, petitioned Petrillo for permission to form an Orchestra Committee they were threatened with loss of their union cards if they dared try it. Similar experiences can be recounted by many musicians in the free-lance, dance and opera fields, as well.

Then in 1959, the "Bill of Rights" provisions of the Landrum-Griffin Law guaranteed every member of every labor organization the right to "express any view, arguments or opinions" about the conduct of the union's affairs.

It took a while for the implications of this new law to become clear. Musicians who had spent a life-time in suppressing their criticism found it difficult to break the habit. But soon grumbling and dissatisfaction were heard, pianissimo, for the first time in the recollection of some of the oldest union members.

Members of the Chicago Symphony Orchestra, long dissatisfied with the kind of "sweet-heart" contracts which the Local 10 officialdom was "negotiating," were infuriated in 1959 when the Union negotiated a contract with the Ravinia Festival Association (the orchestra's summer employer) calling for large, across-the-board salary cuts. By unanimous decree of the Orchestra membership, a committee was created, similar to those long in existence in other orchestras. It's primary purpose was to try to force the union to recognize the special problems of the symphony orchestra, and to try to achieve decent contracts, and democratic participation in the future. It was generally agreed that the sole reason a committee was necessary was the total apathy and social irresponsibility of Local 10 leadership, coupled with its proven inability to truly represent the rank and file.

At about the same time, a "caucus" of about twelve orchestra players of a more-or-less militant stripe began meeting in a loop restaurant. A major subject of discussion was the monolithic structure of the Local, and methods of restoring the union to democracy and decency. Notice was taken of the fact that the Landrum-Griffin laws made mandatory a union election of officers before 1963, and plans were made for the first seriously contested election in Local 10 since 1917.

The first opportunity to take a stand against the incumbent regime came at the annual meeting of Local 10 in October, 1961. At that time a motion designed to give Petrillo a full salary of \$500 per week for the rest of his life was to come to a vote. Members of the symphony caucus met with other musicians in the local, and when the union meeting took place, Petrillo found himself faced with a determined opposition. For the first time in 45 years a Petrillo motion was denounced and defeated.

In as oppressive an atmosphere as that prevailing in the Chicago Local, even a small success as this was heady stuff. Small groups of dance, free-lance and other musicians met with members of the symphony caucus, and formed an organization which called itself Chicago Musicians for Union Democracy (CMUD).

The foregoing is not to imply that the symphony players were the sole, or even the main originators of the opposition movement. On the contrary, musicians from other fields had also been aware of the possibility of challenging the Petrillo forces on election day. There was, for instance, a tavern meeting between two free-lance musicians which is already on its way to becoming legendary. Some hold that this, in fact, was the true beginning of the democratic movement. It is likely, however, that the precise time, place, and persons involved in the conception of this "wunderkind" will never be determined with certainty. The discontent of Local 10 members was a smolder, waiting for any breath of wind to burst into flame, and there are many contenders for the honor of blowing the first breath. One thing is certain: at the very earliest meetings of the "rebel" group, all segments of musical work were represented, and throughout the ensuing campaign, all segments worked side by side.

The symphony did provide, however, one element that was badly needed: it was the only large group of musicians in the city whose jobs kept them together day after day, who had an organization (their committee) that could bring a collective pressure to bear on the union, and who had already established a record of toughness toward the officers of the Local.

It was also able, by happenstance, to make another contribution: the attorney for the orchestra members, who was working doggedly on the orchestra negotiations, found himself drawn into the burgeoning democratic movement in the Local. His advice was continually sought and generously given, and his study of the legal aspects of Local 10 was utilized to the full by CMUD workers, both in and out of the orchestra. His office became an "eye to the storm" that was brewing.

In the months following the origin of CMUD, its adherents tried to alert the members of Local 10 to the issues, and to the existence of CMUD itself. They found the idea met with enthusiasm on every hand, and financial support was solicited, with success. Then on September 30, 1962, the CMUD Screening Committee, after long and difficult soul-searching, selected its candidates for the December slate.

Barney Richards, a band-leader and pianist, who had been active in the affairs of CMUD almost from its inception, was picked to run for the presidency. A man of totally different temperament from that of the mercurial Petrillo, he symbolized the difference in aims and philosophy of the new group. A soft-spoken, thoughtful man,

with the conviction that democracy is a necessity in labor unions as well as government, he offered a sharp contrast to the tempestuous and dictatorial incumbent.

All offices were contested, and of the 28 CMUD candidates, five were from the Chicago Symphony Orchestra. The others represented every aspect of the music profession in the Chicago area. Almost the entire CMUD slate was swept into office in the election which followed.

The campaign itself, with a telephone barrage that reached nearly every likely prospect in the 11,000 member local, a publicity drive, and a series of public meetings, was well organized. It received an excellent reception from all quarters of musical life, and there was an astonishingly vigorous response to appeals for aid. Nevertheless, it is safe to say that even the most sanguine of candidates, in his private conversations, was not anticipating more than the capture of a few minor posts by CMUD.

What conclusions, then, can be drawn from the astonishing victory of the democratic movement? First, it must be said that the Petrillo regime helped its own demise, both by the confident somnolence with which it reacted to the stirrings of protest by its own members, and by its occasional outbursts of abuse toward the end of the campaign. But, further, the election proved beyond a doubt that the membership of the Chicago local is ready to dispense with the concept that a labor union is an Oriental satrapy. The anti-monarchist sentiments of CMUD and its demand for democratic self-rule were the dominant chords struck throughout. It is surely not hollow pamphleteering to insist that this was, par excellence, a victory for democratic trade-unionism over totalitarian paternalism.

There were other lessons, too, of course. The officer of the old regime who took the worst beating was the treasurer, James J. Petrillo, the son of the Czar. The membership, by rejecting him - almost 2 to 1 - declared its pronounced aversion to nepotism, and it is to be doubted that any future Local 10 administration will ever again dare to load its payrolls with relatives of its officers.

And finally, the fact that Petrillo was boasting of the enormous treasury of the local, while thousands of union members were having difficulty making a living, the lack of pension and welfare benefits long enjoyed by other unions, and the general lack of interest by the Local in the affairs of its members, were salient features of the success of CMUD.

The reaction of the Federation to the defeat of its principle figure and former president is yet to be determined. Let us hope that it will be one of accomodation.

The implications of the recent events in Chicago seem to be

clear. They spell hope for musicians, and despair for autocracy. It is the kind of movement that is contagious, for the return of one local to its membership is an inspiration for others.

#

NEWS ITEMS FROM:

Chicago: Two members of the Chicago Symphony Orchestra are pressing their claim for unemployment compensation, by filing, through their attorneys, a brief before the Board of Review, Division of Unemployment Compensation, Illinois Department of Labor. It is their intention to prove that the members of the orchestra are covered by the relevant statutes, and that the Orchestral Association, RCA, and WGN-TV are all required to contribute to Unemployment Compensation. This is the first time that the Act has been tested insofar as it relates to Symphony orchestras, and will create a precedent in other states as well as Illinois. The Orchestra Association is taking the position that it is exempt from the provisions of the Act by virtue of its being "exclusively educational" in its operation. A decision on the case is not expected for several months.

Cincinnati: Last month we were granted the right to ratify our contract, an important achievement, and although we know there will be hard sledding on this contract, the right to withhold consent will, we are sure, result in a better package. Some of the items being pressed for are: \$6,000 annual minimum; formalization of a combined hospital-surgical, major medical, life-insurance, sick pay plan, paid by the management; a statement in the contract that the orchestra management will not enter any objection to subsequent extension of unemployment compensation to cover members of the Cincinnati Symphony Orchestra.

Cleveland: The Cleveland Orchestra awaits the disposition of three suits pending against Local 4, AFM:

1. A federal suit seeking \$10,000 damages and the reversal of the union's decision to bar voluntary collection of money by any union member without express approval of union officers. This decision is obviously aimed at collection of money by the Cleveland Orchestra Committee to pay for legal and other expenses.
2. Ohio State Court (Common Pleas) action, directed against Local 4 and management, seeking to declare null and void a three-year contract put into effect over an overwhelming majority vote against it by the orchestra (85-10).
3. Federal suit seeking to enjoin Local 4 officials from trying sixteen members of the orchestra (who "incidentally"

served on committees over the past four years) on trumped-up charges concerning activities in the orchestra's efforts to obtain ratification. This suit also seeks \$320,000 damages from union officers.

(EDITOR'S NOTE: The story of the Cleveland Orchestra's dispute with Local 4 is a long and very instructive one, deserving an article. It is our hope that in the near future, SENZA SORDINO will print such an article, replete with all the details, insofar as they do not prejudice the litigation now in progress.)

Los Angeles: The Philharmonic is now working under a new one-year contract. Although the orchestra was seriously disappointed in the contract, the following few gains were made:

1. Base scale was raised from \$140.00 to \$147.50.
2. A fully funded pension was established, paying \$110.00 per month at age 65 with 20 years continuous service, payable to all members of the 1958-59 season whether still with the orchestra or not, and with full credit for all past years of continuous service.
3. Severance pay was established through nine years of service. After ten years no severance is payable, but pension rights become vested.
4. Four musicians had been given notices of non-reengagement. The orchestra protested this by a vote of 74 to 5 and refused to consider any contract that did not include these four musicians. Management finally changed its own adamant stand and offered full contracts to the four musicians.
5. The long and bitter negotiations, plus the announced cancellation of the season by management, resulted in new public interest and concern in how the orchestra is managed and in the problems of the musicians. The orchestra hopes to continue to inform the interested public about both the problems and the cultural value of the orchestra. Many members felt that a continuation of this informational campaign required that the Orchestra maintain its unity and remain before the public both musically and physically. It was this factor, as much as any other, which dictated the acceptance of the present contract.

The Orchestra Committee took part in all negotiations with a principal role of advisors to Union officials and observers, but perfectly free to speak at any time. As a result, when proposals came to the Orchestra for ratification, both Committee and Union officers were able to offer their recommendations based upon full and complete knowledge of the negotiations. The present committee feels that this makes ratification a meaningful and responsible process.

(EDITOR'S NOTE: For an interesting side-light on the Los

Angeles negotiations see "Canon a Deux" elsewhere in this issue.)

Indianapolis: After the fiasco of our recent contract negotiations in which much animosity was generated between the musicians and the Executive Board of the union, the union has decided to grant the orchestra the right to ratify its contract. This abrupt change of policy seems to have been the result of our Union Secretary's participation in the recent Federation sponsored symposium in New York.

#

NOTABLE QUOTE DEPARTMENT (Chirp-chirp Division):

Maestro Skrowacewski, conductor of the Minneapolis Orchestra, having indicated a desire to fire several players, explained that musicians prefer moving around from job to job, "for they are like birds" and do not wish to stay in any one place for very long.