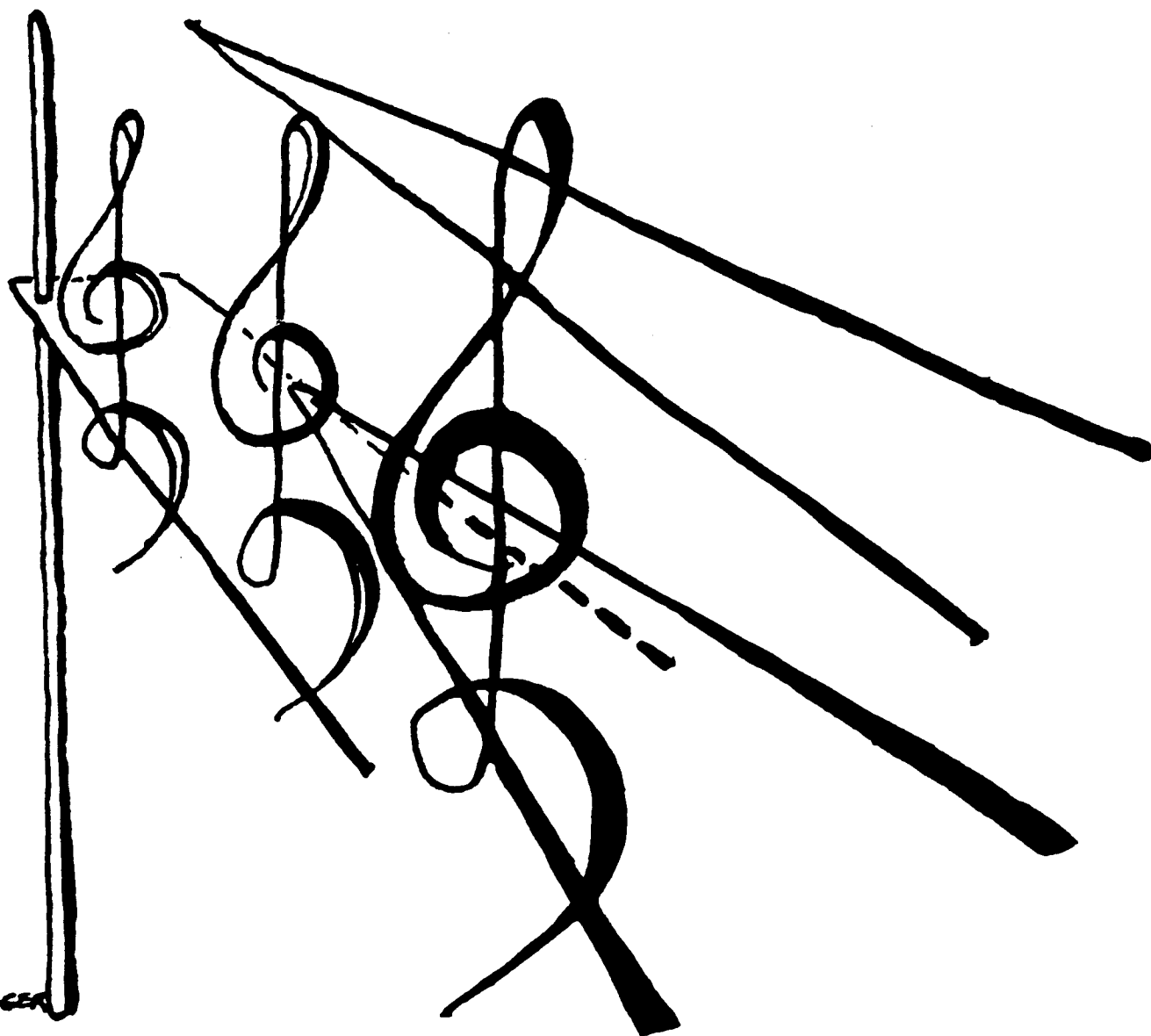


Senza

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Jordino



SINGER

VOL. I, No. 2
MARCH 1963

SENZA SORDINO

9800 South Vanderpoel
Chicago 43, Illinois

Robert Coleman, Editor
Joane Bennett, Assistant

(Labor Donated)

APOLOGY

This issue of SENZA SORDINO is approximately one month late; the reasons are mostly financial, and its tardiness is unavoidable; but the editor wishes to apologize, nonetheless. One orchestra has recommended five issues per year instead of ten, and there is considerable merit to the idea. However; this is a matter for ICSOM to decide at its next meeting. In the meantime, the present editor will struggle to produce issues as rapidly as funds allow.

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NOTICE TO ALL ORCHESTRAS

We are setting a schedule of requested sums for the next issue of SENZA SORDINO, arranged according to the number of copies any orchestra may receive. If all orchestras contribute, there will be enough money to publish. We take this opportunity to remind all recipients of the first two issues that their financial help is an absolute necessity. In the next issue there will be an accounting of finances covering the first two issues.

If your Orchestra receives	Please send
50- 59 copies	\$12.00
60- 74 copies	\$15.00
75- 89 copies	\$18.00
90-100 copies	\$20.00

Please Make ALL Checks Payable to SENZA SORDINO!!

EDITORIAL

The second issue of SENZA SORDINO is finally here, after being delayed by lack of funds. The response from most orchestras has been very enthusiastic, and money for this issue has been generously subscribed by nearly all orchestras. But the requested figure of \$20 or \$30 per orchestra was based upon the premise that every orchestra would contribute; the failure of a few to do so has placed a burden of debt on the newsletter. (It must be added that the generosity of a couple of orchestras in sending more than requested has lightened this debt somewhat.) However, debt or no debt, we are off the presses again. There is no room in our "Letters" column to print more than extracts from a few of the letters received from many sources, congratulating the new publication and its originator, the ICSOM, and pledging news items, naming correspondents, etc. We are heartened by the happy response, and we guarantee our best efforts in making this journal useful in disseminating information and opinion on matters that concern orchestra musicians.

Occupying the precise center of this issue is the 1st of three installments of "A Survey of Wages and Working Conditions," a chart, covering 24 orchestras, prepared by Wayne Barrington of the Chicago Symphony with the help of dozens of correspondents in the United States and Canada. It is, we believe, a valuable tool for all orchestras seeking comparative information for use in contract negotiations. There has been every attempt to bring it up-to-date, but it is unavoidable that a few facts and figures will become anachronisms almost immediately. We urge all correspondents to send us any corrections pertaining to their own orchestras so that subsequent issues of SENZA can carry a running **account** of changes necessary in the chart. Those orchestras not covered will, we trust, not be offended; their omission is based on lack of information, for the most part, and it is our hope that a future chart may be even more comprehensive.

There is an opinion abroad, held by at least a few, that SENZA SORDINO is the official voice of the Chicago Orchestra Members' Committee. The editor hastens to make clear that this is not the case.

In his opinion, this newsletter was created by ICSOM, its mandate is from ICSOM, and its responsibility is to ICSOM. The plan of moving the editorship from one orches-

tra to another periodically is designed not only to share the load, but to prevent SENZA from becoming the voice of any one local group. The editor clears Chicago news items with the local committee, but nothing else. He believes that the minutes of the ICSOM symposium that created SENZA SORDINO (printed in the first issue) bears out this interpretation.

Nevertheless, there is no disputing the fact that there are some ambiguities in the newsletter's mandate. For instance, in order to open a bank account in SENZA's name, the editor has been required to declare himself to be the legal owner, a state of affairs that is undesirable in the extreme. This matter should be clarified; SENZA should be owned by ICSOM. At any rate, there is great need, for reasons more important than SENZA SORDINO, for a reconvening of delegates to the Conference. This should take place at as early a date as is consistent with adequate preparation for it. The possibilities for ICSOM are unlimited, and so are its tasks. It is high time that it resumed its vital work, so admirably begun in Cleveland and Chicago.

COMPLIMENTS FROM AN UNEXPECTED SOURCE

The following is reprinted from "Hi-Notes," the monthly publication of Local 161, AFM, Washington, D.C.:

"We have just finished reading a most interesting and informative publication, the first of its kind, entitled SENZA SORDINO. Dedicated to the problems confronting symphony orchestras and musicians, the opening editorial sets the tenor: '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.'

"COMMENT: Communication, used properly, is one of the

greatest assets an organization can have, and symphony musicians have every right to endeavor to improve their lot. They deserve it. It is to be regretted that Local union officials around the Federation have not been more responsive to the needs and long-time sufferings of the average member performing in the symphonic field, the rapidly-approaching last stand of steady employment in music. Local 161 is rightfully proud of its rapport and splendid relations with members of the National Symphony Orchestra; proud of the unionism and courage they exhibited during the last contract negotiations; proud that N.S.O. members were among the first to have the privilege of ratifying their own contracts; and proud to be one of the first locals to be benefited through the effective and dedicated use of observers (selected by the players themselves) in contract negotiations. Where we already have these desirable conditions, it is apparent other orchestras are still fighting for them. This dilution of strength is lamentable, for the combined and best efforts of both the orchestra and union officers are so desperately needed to produce good symphony contracts. When precious time and energy is dissipated by these elements fighting each other, the unionistic goals become lost in the debris of strife. Nevertheless, we recognize that progress must take place, and even fought for. If SENZA SORDINO can help advance the cause of symphony musicians, we're all for it as long as the publication maintains the high objective level and purposeful information exemplified in the initial issue. In fact, if these qualities are continued, SENZA SORDINO should become required reading for all A.F. of M. Officers."

UNEMPLOYMENT COMPENSATION

by Sam Denov
Chicago Symphony Or-
chestra Percussionist

As the winter season passes the half-way point and rapidly draws to its inevitable conclusion, many of the nation's "long-hair" musicians uneasily look forward to that lean part of the year in which the struggle to survive once again becomes the principle preoccupation of almost every waking hour.

Other industries faced with seasonal periods of prolonged unemployment for their workers have, for the most part, worked out a means of at least buffering the employee from the hardships imposed by a complete cessation of the

weekly paycheck. These plans began in the middle thirties with the enactment of the Federal Unemployment Tax Act (FUTA) and the subsequent passage of unemployment compensation acts by every state in the nation.

The intent of this legislation was to impose a social responsibility upon employers, which was enforceable by the courts, to contribute a tax during periods of employment to a fund which would be used by the various states to pay out benefits to the worker in the event the employer was unable to provide year-around work. This tax was based upon a limited portion of each employee's wages.

This system of providing benefits to unemployed workers has been expanded in some industries, through collective bargaining, by contract provisions obligating the employer to pay out supplemental unemployment benefits to his idled workers.

In at least half of America's symphonic, operatic and ballet orchestras, the musician, more than a quarter of a century after the government's recognition of the needs of the unemployed, is still turned out at the end of the season and left to somehow survive by his own devices and ingenuity until the next season begins. The occupations that the musician has had to rely upon and the disheartening experiences he has been subjected to have been retold so many times that no enlightened citizen in the United States has not been made aware of the existence of these horrendous conditions.

This callous disregard for the needs of orchestral musicians in the off-season, by the otherwise generous patrons that today make the survival of the performing arts possible, remains an enigma that has too long been a subject for merely forensic diversion.

Two musicians in the Chicago Symphony decided to find a solution to this perennial problem by filing, in the spring of 1961, claims for unemployment compensation. They were not satisfied by the answers universally tendered by management: namely that employees were only eligible to receive unemployment compensation benefits if management chose to participate in the state's program. There was no liability, the management insisted, for them to do so since they were exempt from such tax by virtue of their status as an "exclusively educational, non-profit institution."

It should be understood from the outset that unemployment compensation benefits are not doled out as charity would be, but are granted to qualified claimants as a matter of entitlement and not as a matter of need.

One might wonder at this point why it is that musicians employed by some orchestras are entitled to benefits and those in others are not.

Most states' unemployment compensation laws grant exemptions from the tax to certain non-profit institutions which perform functions tending to lessen the public burden of supporting activities which would normally be an obligation of government. These include religious, charitable, scientific, literary and educational institutions.

Almost every symphonic, operatic or ballet orchestra has been said to be employment for exempt institutions since they claim to be organized exclusively for educational purposes. These institutions may, however, voluntarily agree to participate in their particular state's program. Virtually every orchestra in the classical field whose musicians are now eligible for benefits, have become eligible by reason of voluntary participation by their respective managements.

The balance of presently eligible orchestras operate in states where there is either no exemption for educational institutions or where the particular state does not now construe symphony, opera or ballet orchestras as being exclusively educational for purposes of unemployment taxes. Examples of the former are the Denver and Honolulu symphonies; while examples of the latter include all orchestras in the state of New York.

One way every orchestra would become eligible is if the FUTA would be amended to deny exemptions to non-profit educational institutions. This would automatically cover every orchestra since all the states' laws contain a provision which says that services rendered for any employer subject to the FUTA are also covered or "insured" services for the purposes of the state's act.

The Congress received recommendations along these lines as long ago as 1948 from the Senate's Advisory Council investigating the Federal Unemployment Insurance program (80th Congress, 2nd Session, Senate Docket 206) and as recently as June, 1961, in a bill introduced into the Senate by Senator Eugene McCarthy of Minnesota (87th Congress, 1st Session, Senate Docket 2084). In 1948, the Advisory Council's report was not acted upon and Senator McCarthy's bill, in 1961, "died" in Committee.

Obviously, we come to the conclusion that the most immediate method of attaining the benefits of unemployment compensation is to persuade management to participate in the program through collective bargaining activities by the union.

If this cannot be done for one reason or another, the alternative is to convince the appropriate administrative agency in your state (with final resort to the courts if necessary) that your particular orchestra's governing body is not operated exclusively for educational purposes so far as unemployment insurance is concerned (a technically lengthy and legal process). The latter method is being pursued in Chicago and a favorable decision here would be of invaluable help to other musicians similarly situated.

Neither of the foregoing methods would be necessary, however, if Paragraph 8 of Section 3306 (c) of the Internal Revenue Code (FUTA) were amended in favor of musicians and others by the United States Congress. It would seem that this is one of the worthy legislative tasks to which the American Federation of Musicians should properly address itself.

(EDITOR'S NOTE: A limited number of copies of the brief filed by our attorneys against the Chicago Orchestral Association are available at cost to interested committees by writing to the Chicago Symphony Orchestra Members' Committee, 343 South Dearborn Street, Chicago 4, Illinois.)

AN INTERVIEW

In the first issue of SENZA SORDINO, we promised our readers that there would be a "profile" of a Committee Chairman in the second issue. Due to several factors, chief of which is our own sloth, we were unable to fulfill this promise, but we have done the next best thing: we hereby print an interview with a prominent committee chairman. We hope you will accept this temporary substitute, and find it instructive and even heart-warming.

I journeyed, one cold day last week, to the busy metropolis of Capitol City. I had an appointment to meet the Chairman of the Capitol City Symphony Orchestra Committee. As is well known to all musicians, the Capitol City Symphony is famous for its long record of labor peace—in the past twenty years there has not been a single dispute over wages or working conditions. It was because of this enviable record that I made the long trip, in hopes of discovering, from the Committee Chairman, the secret of this marvelous achievement.

As the readers of this journal are no doubt aware, the Chairman of the Capitol City Orchestra Committee is Mr. Wolfgang Klopff. He has held his post as chairman, without interruption, for twenty years.

I found him in the lobby of the hotel where I had a

reservation, and was immediately struck by his charm and force of personality. He is an enormous gentleman with a soft, flabby handshake and a disconcerting habit of never looking one in the eye. He greeted me jovially and gently propelled me into the hotel bar. He slid oleagiously into a booth and I took up my position opposite him. After ordering drinks for both of us, he made some inconsequential remarks about the weather and creeping socialism, and we got down to business.

Mr. Klopff was only too glad to discuss the affairs of the orchestra, and took a pardonable pride in his own part in the establishment of the labor-management Nirvana that exists. I asked him about his role in this remarkable state of affairs and he was direct and to the point.

"Twenty-three years ago," he began, after taking a thirsty swig of his Rob-Roy, "this orchestra was wracked by an especially nasty labor dispute. The men, who were being paid \$50 a week, were asking for a three dollar raise and fringe benefits, and . . ."

"What were the fringe benefits?" I inquired, and he replied, mangling a toothpick, "Oh, they were demanding toilet facilities, or some such damn-fool thing. At any rate, things got kind of nasty, and the Orchestra Committee was obviously the root of the trouble. In my capacity as President of the Board of the Orchestral Society, I . . ."

"I beg your pardon," I interjected, almost slopping my martini, "did you say Pres . . ."

"Of course!! My family has been the orchestra's heaviest contributor for decades. It was only natural, therefore, that upon graduation from high-school, I should automatically assume the duties of my father, and his father before him."

I nodded; the logic of this was unassailable.

"Be that as it may, the Orchestra members won. We compromised, of course, and gave them a two dollar raise and a chamber-pot, but it was a serious blow to the Society and damaged its Image almost beyond repair.

"It was clear to me that there was only one way to solve this problem so that it would not recur. I, therefore, used my not inconsiderable influence to get myself appointed as a member of the orchestra. I had studied the accordian as a child, and when I pointed out to the conductor of the orchestra that it did not have an accordian player, and reminded him that his contract was coming up for renewal shortly, he realized immediately that what the

orchestra needed was an accordionist. I was hired on the spot.

"I will not go into the complicated story of how, with in a period of a mere two years I became Chairman of the Committee, nor how, by the simple expedient of donating \$200,000 to the union treasury, I became President of the Local—suffice it to say that these events transpired.

"It was now a relatively easy matter to rewrite the bylaws of the Orchestra Committee so that such anachronisms as majority rule, ratification, etc., were expunged. The Chairman became the Committee under the new setup, and the new era of peace was entered upon."

Mr. Klopff settled back in his cushions. His flesh, inside his Italian silk suit, seemed to spread until it filled the entire seat. He beckoned the waiter, who responded with such subservient alacrity that I remarked to my host that he was obviously well-known here to command such service.

He looked surprised at my comment, then laughed genially. "I quite forgot, you two don't know each other. This fellow is Tomkins, our first-horn player. He works here to make ends meet; poor devil has financial problems. I don't know how he manages!"

"But as first-horn player, he must draw a fine salary," I protested. Mr. Klopff gave me a look of stern rebuke.

"ALL my players get scale!!! We don't encourage any overscale nonsense here! Right, Tomkins?!" He swung to the waiter, who almost dropped a glass in his fright.

"Y-yes, sir," he stammered, and then quickly recovering, resumed his fawning posture.

"What is scale?" I asked, more impressed than ever with the acumen of the man opposite me.

"Why, \$52 a week, of course. I am quite proud of the fact that we have not had a single cut in the minimum in the twenty years I have been in charge! I fancy that the men are rather grateful to me for that. Right, Tomkins?!"

This time the frightened first-horn player did drop a glass. It splintered on the carpet, and its contents spilled over my cuff.

"Damned Idiot!!!" my host exploded. Tomkins dropped to his knees and hastily mopped the injured cuff. The plump man now turned to me and remarked on the abominable waiters that were available these days. I had to agree. Mr. Klopff's contempt was contagious, and I looked down with loathing at the trembling fool at my feet.

"But how is it that your musicians stay here when they can get more money elsewhere?"

"Quite simple, really. In my capacity of Orchestra manager . . ."

"You mean you are also orchestra manager?" I exclaimed in awe.

"Yes, indeed," he replied, and than almost with modesty, "and, I might add, also personnel manager. As I was saying, we orchestra managers, as you no doubt know, all belong to an Orchestra Managers' Association. In the Association we have, of course, a 'black-list'—that is, a list of known trouble-makers in various orchestras. I have, quite simply put the entire personnel of the Capitol City Orchestra on the black-list!! No other orchestra in the country will hire them."

I was struck speechless by this stroke of genius, and could only murmur, "Incredible."

"You see," he continued expansively, "it has been my entire goal to create a tight ship here. A tight ship is a happy ship. Right, Tomkins?!"

Tomkins, who was just rising from his menial task, recoiled as if struck, and whimpering his "yessir" again, retreated in confusion.

"You must remember," my host said in a more confiding tone, "that the thing that is paramount in an orchestra is Image. The image of the orchestra in the eyes of the public, in the eyes of the ticket-holders, in the eyes of the rest of the union members, etc. The image of the Capitol City Orchestra used to be no better than that of any of the other orchestras in the country who are constantly wrangling in public with their managements and their unions. I like to think that I saw the importance of image even before it was discovered by Madison Avenue. The public image of our orchestra now, is of a tight ship!!"

There was no longer any doubt in my mind that I was face to face with one of the great men of our age. It was astonishing that one man, with nothing but his own vision, and thirty million dollars, could have created this paradise!

I was about to grasp his hand and falteringly express my admiration, when he suddenly broke off our discussion.

"I'm afraid I must go now," he said abruptly. He took a five-dollar bill from his pocket and threw it to the table. It obviously included a generous tip for the obsequious Tomkins. Comprehension suddenly dawned.

(Turn to page 15)

S Y M P H O N Y O R C H E S

FOR THE 1962 - 1

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T R A C O N T R A C T S

963 SEASON

KANSAS CITY	LOS ANGELES	MINNEAPOLIS	MONTREAL	NEW ORLEANS	NEW YORK	PHILADELPHIA	PITTSBURGH	ROCHESTER	SAN FRANCISCO	ST. LOUIS	SEATTLE	TORONTO	WASHINGTON	
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EXPLANATION OF FOOTNOTES

- a. Maximum figure indicated.
- b. Voted by school districts.
- c. Concerts, \$18.00; Rehearsals, \$10.00.
- d. City.
- e. County.
- f. City, \$25,000; County, \$85,000.
- g. Mid-season.
- h. Summer Opera.
- i. One-half of salary for the balance of the season.
- j. Almost all.
- k. 10 days, \$50.00 per service.
- l. \$100 each year after five.
- m. \$50 per service year.
- n. As assigned, simultaneously for group.
- o. All additional weeks - One-half pay.
- p. \$100 per year; \$1,500 maximum.
- q. 62 services within season.
- r. Privately endowed extension.
- s. \$100 per year; \$900 maximum.
- t. \$37 per service.
- u. First chairs, \$15.00 extra per week.
- v. \$100 per year after 4; \$1,000 maximum.
- w. 8 days, \$21 per service.
- x. \$15.50 per service.
- y. 12 days, \$18.00 per service.
- z. 8 weeks; 107 musicians
9 weeks; 95 musicians

"Now I understand!!" I cried, "You are like a - a father to this orchestra!"

Mr. Klopf beamed. "Exactly," he said. "You've put your finger on it exactly."

He rose from his seat—a difficult feat, considering his enormous bulk—and shook my hand.

"I'm glad you came to see me. I hope you will write me up in your newsletter. What's it called? Ah, yes, 'Mit Dampfer', that's it."

"Well, I really must run; I'm conducting an all Wagner program tonight." He waved cheerily and waddled into the night.

I took four dollars from my pocket, placed them on the table, and put the five dollar bill in my wallet. I do not believe in coddling waiters.

TOUR CANCELED IN PAY DISPUTE WITH ORCHESTRA

Management, Union Blame Each Other in
Latin American Affair

(Taken from newspaper clippings.)

The Philadelphia Orchestra has canceled its five-week tour of Latin America next summer. Management and the musicians union blamed each other for its cancellation.

Roger Hall, manager of the Philadelphia Orchestra Association, said the tour was called off because Local 77, American Federation of Musicians, refused to negotiate terms for the tour. Leonard Hale, chairman of the musicians' committee, which represents the orchestra members in the local charged that the association refused to submit contract differences to arbitration.

"As long as management insists on settling differences in a bare-knuckle fight, there will be no peace in this orchestra." He said the musicians voted 86-4 against going on the tour unless management would agree to submit to arbitration any dispute arising in the negotiations for a new contract for the regular season.

Local 77, it has been reported did not want to agree to the tour under the terms of its current contract because a new one is to be negotiated by May. The tour was scheduled for August and September. The orchestra was to play in 12 cities starting with Mexico City.

Hale charged for the players that management refused to arbitrate. "Management preferred to cancel the tour rather than submit to arbitration, giving as its reason that it never arbitrated contract differences before and would not

start now."

He said the musicians "are distressed. There were r tour issues that could not have been readily resolved if management wanted them resolved." He said the orchestra members wanted to go on the tour because it would mean a minimum of \$1,000 per musician in wages and expense money. Hale said the only reason the musicians took their vote on the tour was because they "just didn't want to come back from the tour on the eve of the 1963-64 season and find themselves involved in another strike." A labor dispute resulted in a ten-day strike before the 1961-62 orchestra season started.

THE VANISHING VICTORY

by Robert Coleman

In the first issue of SENZA SORDINO there appeared an article describing, with obvious relish, the ousting of James Petrillo as President of Local 10; and further describing, very briefly, some of the background of the movement that unseated him. There was a pardonable exultation of tone, and a rosy optimism that the troubles of Chicago musicians were on the road to solution. That article was written approximately six weeks ago.

Today it is safe to say that, in the opinion of the overwhelming majority of the members of the Chicago Symphony the bloom is off the rose. There has, in fact, been an explosive fight between the symphony players and the new officers of the Local. To comprehend what has transpired it is necessary to understand a couple of background facts that were omitted from the previous account of the election.

Petrillo was firmly of the opinion that the symphony musicians were the backbone of the opposition to his rule. At the union meeting prior to the election he dramatically announced that he would "recommend" to the Executive Board that as of January 1, 1963, all symphony musicians would be "frozen" in their jobs, and would be forbidden to accept outside engagements. He went further: he stated that the committee would no longer be allowed to participate in negotiations. "The committee is a dead issue!" he roared, to the applause of his sycophants.

The Chicago Symphony Orchestra Members' Committee believed these statements to be a loaded pistol aimed at the orchestra, and also believed them to be, in the context of the election campaign, unfair labor practices, and with the approval of the orchestra membership filed charges

against Petrillo and the union with the National Labor Relations Board. These charges were dismissed by the regional board after a cursory investigation on the ground that "no action has been taken pursuant to the recommendation." The orchestra obtained an extension of the time within which to file its appeal and it awaited the outcome of the election to do so.

When the Chicago Musicians for Union Democracy slate was swept into office and the Petrillo regime was swept out, the orchestra men were elated, and assumed that the affair would be brought to a speedy close, with no necessity for an appeal.

It must be remembered that when the new administration inherited the machinery of the union, it also inherited its policies, rules and executive decrees. These remain in effect unless specifically countermanded by new ones. The Local, in other words, still held Petrillo's pistol to the head of the symphony; the musicians, in turn, held their own pistol in the form of their right to appeal to the NLRB. The new officers, therefore, inherited an armed truce. The committee realized that this was an untenable position for a new democratic union and its most ardent supporters—the symphony—to be in; and, therefore, conceived a plan whereby both parties could lay down their pistols simultaneously, and establish amicable relations. This took the form of an agreement between the Local and Orchestra Committee to the effect that the orchestra would withdraw its pending appeal at the NLRB, and the union would restore negotiation rights and ratification to the orchestra, and inform all contractors and employers that no "freeze" existed.

To the shock of the committee, this plan was met first by evasion, and then by outright refusal and hostility on the part of a majority of the new Executive Board and its President. The orchestra was angrily denounced for "coming in here with an ultimatum," etc. The original purpose of the agreement was, actually, pacific, but when the orchestra was treated in so hostile a fashion, it became an ultimatum. In the course of several subsequent meetings between union board and orchestra committee the antagonism of the board for the symphony became more pronounced.

When the committee filed its appeal, its chairman received letters from the new local president which included phrases which the committee felt to be threats of reprisals if the appeal to the NLRB was not withdrawn. It, therefore, filed new charges against the new President. This action

on the part of the orchestra committee received, at a subsequent meeting of the orchestra, the orchestra's approval with only one dissenting vote.

Things remained in this impasse until shortly before the union's monthly membership meeting when the union Executive Board suddenly decreed that all groups within the local would henceforth have negotiating and ratification rights. Then at the monthly meeting, the new President stated unequivocally and publicly that there was no "job-freeze."

The orchestra decided that this was an acceptable fulfillment of its requirements, and withdrew all charges—which is where the matter rests.

But those who fought hard for a democratic union are badly shaken by events so far. The new administration has not carried out a single plank of the platform on which it was elected, but has provided the new President with an expensive automobile at the membership's expense, and has hired as union attorney a man who is a law associate of the President's son. The local, in spite of its shining new faces, apparently continues to be dominated by the old Petrillo bureaucracy.

We do not conclude from this that all hope is lost. It is still possible that our duly elected officers will recall the platform on which they rose to their current positions. The attitude of the Chicago Symphony is one of watchful waiting at the present. SENZA will keep you informed.

ORCHESTRA MEMBERS' COMMITTEES

The following is a list of names and addresses of various orchestras and the members of their committees. We hope that this will help all orchestras in communicating with each other. Additional names and addresses will be printed from time to time as they are received.

If you do not find your committee's members and mailing address on this list, please instruct your correspondent to SENZA SORDINO to mail us the information.

Baltimore Symphony
George Aranow
3614 Eastwood Drive
Baltimore, Maryland
Robert Pierce
Walter Pfeil
William Klang
Elliott Shallin

Baltimore (con't)
Guillermo Perich
Bonnie Lake
Boston Symphony
George Zazofsky
18 Fredana Road
Waban, Massachusetts

Boston (con't)
 Jerome Lipson
 Robert Ripley
 Pasquale Cardillo
 Leslie Martin

Chicago Symphony
 Chicago Symphony Or-
 chestra Members' Com-
 mittee
 343 South Dearborn
 Chicago 4, Illinois
 Wayne Barrington
 Ray Still
 Leonard Chausow
 Leonard Sharrow
 Sam Magad
 Sam Feinzimer
 Richard Lottridge
 Larry Thorstenberg

Dallas Symphony
 Robert McLain
 3813 Villanova Drive
 Dallas 25, Texas
 Morris Repass
 Harvey Boatright
 Lawrence Hurst
 Ronald Modell

Hartford Symphony
 Miss Rose Kleman
 14 Overhill Road
 West Hartford, Conn.
 Miss Mary Lane
 William Goldstein

Hartford (con't)
 Henry Larson
 Robert C. Schaffer

Minneapolis Symphony
 Minneapolis Symphony Or-
 chestra Members' Commit-
 tee
 110 Northrup Auditorium
 Minneapolis 14, Minn.

James Clute
 Robert Wirth
 Arthur Freiwald
 Frederick Hughart
 Ronald Hasselmann
 Richard Adams
 Bernice Beckerman

National Symphony
 Robert J. Holloway
 601 18th Street, N.W.
 Washington 6, D.C.
 Carlton Herrett
 Charles Sturgis
 Ralph Pfister
 William Wright

New York Philharmonic
Lorin (Larry) Bernsohn
 441 West End Avenue
 New York 24, New York
 Myor Rosen
Ed Erwin
 Robert Brennand
 Alfio Micci

NEWS ITEMS FROM:

Chicago - The negotiations for the 1963 Ravinia Con-
 tract are about to begin; the union negotiating team will be
 headed, apparently, by Rudolph Nashan, formerly a member of
 the orchestra and now vice president of Local 10. The or-
 chestra committee expects to participate in these negotia-
 tions and the orchestra, as a whole, expects to exercise its
 ratification rights. (See "The Vanishing Victory", page 16
 of this issue.)

Chicago - Local 10, The Chicago Orchestral Association and Mayor Daley have all appointed members to a Fact-Finding Board as negotiated in the current Chicago Symphony Contract to resolve issues concerning dismissal, non-renewal of contracts and grievances of symphony members, and a hospital and medical care program. The board has 90 days under the union-association contract to report its findings and recommendations. The union's member on the board is Rudolph Nashan.

Cincinnati - January 29th, the Cincinnati Musicians' Association, along with the Orchestra Committee, met with members of the Board of Trustees in the fourth formal negotiation session. At the first meeting, we presented the management with proposals that we considered to be of prime importance, most urgent of which was the need for a living annual salary of \$6,000. Although it is not the place of the orchestra to think of fund raising ideas, we implemented our proposals with concrete suggestions, even as it pertains to budget costs, on how the season can be lengthened and the minimum salary increased.

With a deaf ear did the management listen to our proposals, for after much soul searching they offered us what they consider their final offer: a \$5.00 a week increase across-the-board and a 30th week added to the season. This amounts to a \$275.00 increase over our present salary. They also proposed that the orchestra schedule back-to-back children's concerts in place of the single concerts that we now have and the right for the conductor to hold three-hour rehearsals as opposed to the 2½ hour limit we now have.

Because their offer did not even approach what the orchestra considers a bargaining point, the members of the orchestra rejected the proposals by a vote of 90-2. This is quite significant since what the management has proposed in their original proposal this year is practically what the orchestra settled for two years ago after many negotiations sessions. We therefore look with subdued optimism to future negotiations, and if we can continue to remain unified, we might finally make the management realize that our position is going to be fought for.

Florida - The Florida Symphony has recently elected and organized its orchestra committee. The Chairman of the Committee is Phyllis Bleck, 317 East Smith, Orlando, Florida. Our congratulations to this new Committee and we all stand ready to help it and any others who are in the process of organization.

National - November 27, 1962 marked the establishment of a Pension Plan for all employees of the National Symphony Orchestra Association. The plan was drafted by a committee of orchestra personnel under the brilliant leadership of Joe Leavitt, principal percussionist of the orchestra, with the gracious help of Mrs. Robert E. Sher, representing the Association. Pension committees of several orchestras provided useful advice. Among these the contribution of the Philadelphia Committee was invaluable.

The plan is a joint effort of the employees of the Association in that each will contribute equally to the fund. Each employee will contribute \$64 a year and the Association will match that amount. Additional income will be obtained through such activities as Pension Fund concerts. At age 65 benefits will be computed at the rate of \$5 a month for each year of an employee's service, with a maximum of \$150 a month. Retirement, however, is not mandatory. A \$2,500 life insurance policy is effective immediately, and early retirement and disability benefits will be instituted in 1967.

The plan will be administered by a committee composed of three elected employees and three members of the Board of Directors of the Association.

With the establishment of this plan it was necessary to adjust the agreement in the musicians' Master Contract concerning severance pay. Negotiations between the Orchestra Committee, led by its Chairman, Carlton Herrett, and the Orchestra Manager, M. Robert Rogers, with the cooperation of Local 161, produced an excellent new agreement. Severance pay will be paid at the rate of \$100 per year of service until a musician reaches the age of 65. At that time he would no longer be eligible for severance pay, but could receive his full pension. This agreement thus affords continually increasing job protection for the musician until he is ready to retire.

The members of the Orchestra believe that this new plan is a significant step toward establishing job conditions commensurate with those enjoyed by employees in other professions.

(EDITOR'S NOTE: For a sidelight on this happy negotiation, see quote from "Hi-Notes," the Local 161 publication, page 4, this issue.)

Pittsburgh - The Pittsburgh Symphony is in the midst of difficult negotiations. The Association there is operating under a \$100,000 deficit. We will try to keep you posted on the outcome of this contract as we hear from them.

LETTERS TO THE EDITOR:

"It is an honor to be a member of this new fraternity and to play my small part as correspondent for the Cincinnati Symphony Orchestra to what is probably the most unique newsletter in musical circles, the 'Senza Sordino'.

"I know that we in Cincinnati are all looking forward to the second issue of Senza Sordino and I trust that, because we become familiar with each other's problems through Senza Sordino, we will each become stronger in our own individual battles."

Cincinnati Correspondent

"We have 65 members in our orchestra and the few who have read the 'letter' have enjoyed it thoroughly—making the others quite anxious to receive their copies. They voted unanimously to purchase a copy for each member, and as soon as the money is collected a check will be mailed to you forthwith.

"Let me add my personal congratulations as well as the laudatory opinion of the various members who read your first issue."

Florida Correspondent

"I have read your first issue of Senza Sordino, and I find the magazine interesting and informative. However, as far as the Louisville Orchestra as a whole is concerned, the magazine has very little application.

"This is because we are not a full time orchestra such as Chicago and Cleveland—not even like Dallas or San Antonio. Nobody makes a full time living with the orchestra. Most of its members are public school teachers. Some work in business. The orchestra is a sideline for most. . .

"We have no committee because, as far as I can tell, there is no dissatisfaction here. Those who are dissatisfied simply move up to better orchestras when the opportunity occurs. . .

"I have spoken to our personnel manager about an orchestra subscription to Senza Sordino, and his ideas only confirmed what I suspected. The rank and file of this orchestra think of themselves as part time musicians, and do not feel that the problems of their counterparts in Philadelphia and Boston have anything to do with them. Senza Sordino would take away too much time from the MENC Journal.

For that reason, it is hardly advisable for me to approach the orchestra membership about pooling an approximate \$15 or \$20 subscription rate. They simply couldn't care less. . .

"To upset the established order of business here would be as pointless as it would be in Wichita or Omaha or Des Moines, or any other orchestra that began as a 'community orchestra' and just happened to become professional in the sense that top ranking soloists are engaged, the members are paid a small stipend, and they sometimes manage to sound good."

Louisville Orchestra Member

"The members of the Philadelphia Orchestra have voted to send \$100 to help defray the cost of publishing Senza Sordino. Since you have to date received a check for \$25.00 an additional \$75.00 will be forthcoming."

"Many of us here feel that this is a very good beginning for inter-orchestra communication and a much needed vehicle for our profession. However, what is even now more important is its development and continued growth. It is in this spirit that I trust all symphony and opera musicians will realize their responsibilities to the profession and face up to them rather than abdicate, which is so often the case. This is an honest effort and is deserving of spontaneous support."

Philadelphia Correspondent

"I have been hearing with interest of your activities from a friend in the National Symphony. Although our budget here is less than 200 thousand and our season is about 24 weeks we have all the common problems on a smaller scale."

"Please send as soon as possible ten copies of your magazine and any other pertinent information about how the Portland Symphony can participate in your program. Also let me know what it would cost to subscribe for our 75 members. I will distribute the magazines and other information to our committee and remit a check to cover the initial cost by return mail."

Portland Correspondent

(EDITOR'S NOTE: Twenty copies of the first issue, and 75 copies of the second are being sent to Portland. We welcome them into SENZA SORDINO fraternity.)

"We have received Senza Sordino and it is terrific. The orchestra received theirs and they enjoyed reading it."

"The orchestra approved the twenty-five dollars for Senza Sordino and as soon as we collect the money we will send it to you."

St. Louis Correspondent

L A T E S T F L A S H ! ! !

Denver - Our usual Summer season of four weeks at Red Rocks Theater has been cancelled for the coming Summer. This was announced to us backstage after our concert last week by the president of the Denver Symphony Society. The reason given was a large deficit carried over from the previous Red Rocks festival. This cuts our total season from 24 weeks per year to 20. The four summer weeks, however, have never really been guaranteed. They were optional at the discretion of the symphony society which this year has elected to remove them altogether.

Our orchestra committee met with the local union on this and other matters which will be reported to the orchestra in our next meeting. When and if the union takes a stand on negotiations for next year's contract I will report to you in some detail. At present the total "package" which will be asked for has not been **officially** described.

Indianapolis - On January 26, 1963, members of the Indianapolis Symphony Orchestra ratified the Master Contract for the 1963-64 orchestra season. The negotiations leading to this contract marked a new departure for the orchestra, and will be of interest to all orchestras. Limitations of space have prevented a full account in this edition, but it will appear in the next. For now, however, let it be recorded that the Indianapolis Orchestra achieved participation in negotiations, ratification, an attorney, a raise, and tour improvements