

# Senza Sordino

Official Publication of the International Conference of Symphony and Opera Musicians

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111

No. 1

## Report on 1965 Annual Meeting in Toronto

The International Conference of Symphony and Opera Musicians held their annual meeting September 2-4 in Toronto, Ontario. It was the first such meeting to take place outside the United States.

Sessions were held in the School of Music of the University of Toronto and were attended by representatives of orchestras from coast to coast.

J. Alan Wood, President of Local 149, Toronto, a new



J. Alan Wood

member of the International Executive Board of the American Federation of Musicians, attended the sessions as the personal representative of A.F. of M. President Herman D. Kenin.

Members of the Toronto Symphony Orchestra served as hosts and had a continuous supply of coffee and re-

importance to symphony and opera musicians. The conference decided to:

1. Establish an "emergency Relief Fund" to aid member - orchestras to successfully complete contract negotiations.

2. Join the American Symphony Orchestra League as an organization.

3. Apply to A.F. of M. for recognition as an official conference.

4. Send the Executive Committee to meet with A.F. of M. President Herman D. Kenin and the International Executive Board to resolve problems facing symphony orchestras on a national basis.

5. Apply to a number of foundations for grants to carry out specific ICSOM goals.

6. Send either Chairman Zazofsky or Vice-Chairman Denov as an alternate to the next A.F. of M. convention to be held in June, 1966 at

## Art Subsidy Bill Signed Into Law

(See Rep. Thompson's explanation of Act on Page 2. Full text on Page 3.)

On September 29, President Lyndon B. Johnson, at a ceremony in the White

### St. Louis Symphony

## Contract Still Incomplete

As Senza Sordino went to press, the St. Louis Symphony season had not yet begun, although the musicians had agreed to accept the latest management offer regarding wages and length of season for the next three years.

Still to be approved are all the remaining details of a new collective bargaining agreement, including travel arrangements. Musicians there have long been dismayed by extensive bus travel on tours.

The new wage offer was made possible by a civic group called Ambassadors, Inc., who have agreed to

House rose garden, signed the National Foundation on the Arts and Humanities Act of 1965.

Legislative action on the bill was completed in the House of Representatives on September 15, when that body approved H.R. 9460 and substituted it for S. 1483, which had previously been passed by the Senate.

The Act authorizes annually over the next three years up to \$21 million of Federal grants-in-aid on a matching basis to State Art Councils, performing groups or individuals engaged in artistic performance or humanistic research. Under certain circumstances matching funds are not required.

Passage of the bill came some 138 years after a President of the United States was first urged to adopt a plan to permanently encourage the Arts.

In his message before signing the Act, the President said that among activities of the Foundation will be creation of a national opera company, a national ballet company, commission of

new works by American composers, support of local symphony orchestras and grants to bring more artists into schools and universities.

"We in America," President Johnson said, "have not always been kind to the artists and scholars who are the creators and keepers of our vision. Somehow, the scientists always seem to get the penthouse, while the arts and humanities get the basement."

Symphony and opera musicians will benefit greatly from the provisions of the new law. To insure that Federal money will actually trickle down to the performing artist, Sec. 5(1) provides that performers employed in federally aided projects or productions will be paid "Not less than the minimum compensation as determined by the Secretary of Labor to be the prevailing minimum compensation for persons employed in similar activities."

The signing ceremony was attended by several hundred persons prominent in the arts and humanities fields.

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### NOTICE

Pursuant to ICSOM By-laws, dues at the rate of \$2 per musician are now due and payable from each member-orchestra for the 1965-66 year. To maintain good standing, member-orchestras must be paid up no later than December 31.

Orchestra committees should make checks payable to International Conference of Symphony and Opera Musicians and mail them to the undersigned.

Contributions are also being accepted for the Emergency Relief Fund of ICSOM. Suggested rate of contribution is \$3 per musician. Checks to the Fund should be made payable to the Emergency Relief Fund, ICSOM, and also sent to the undersigned. Please send separate checks as these funds are kept in separate accounts.

GINO RAFFAELLI,  
Treasurer  
1799 E. 100th St.  
Cleveland, Ohio



New Headquarters building of Local 149, Toronto, Canada.

freshments on hand to buoy up the delegates during breaks in the business sessions.

ICSOM delegates were also guests of the officers of the Toronto Musicians Association, Local 149, A.F. of M., at a reception held in their honor at the Local's modern headquarters in the Thorncliffe Park section of Toronto. The delegates enjoyed the opportunity to relax from the sessions with cocktails and a delicious buffet supper.

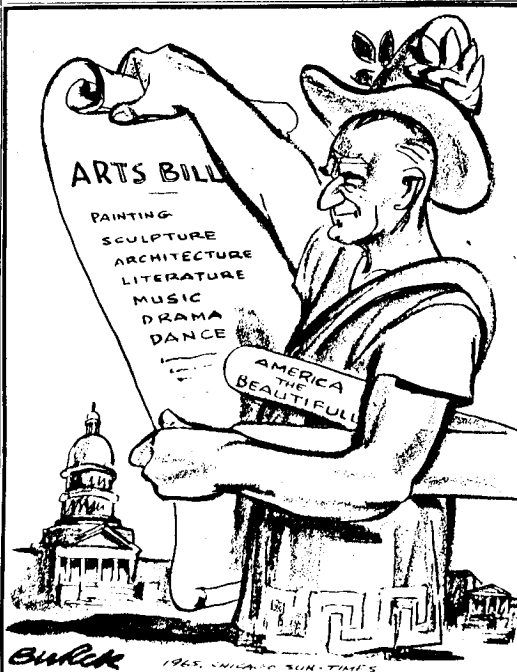
Much was accomplished during the three-day conference. The delegates discussed many subjects of

Las Vegas, Nev., to promote ICSOM and its goals.

The conference also lauded the work done by the Contract and Rapid Communication Center in Baltimore, Md., under George Aranow and the Legislative Committee composed of Henry Shaw and Victor Rice of Cincinnati, Ohio.

ICSOM delegates expressed their gratitude to retiring Editor Reinhardt Elster of the Metropolitan Opera Orchestra of New York and elected Sam Denov of Chi-

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## Chairman's Message

## Review ICSOM Progress, Goals

It was a great pleasure to welcome all my colleague delegates to the sixth meeting of ICSOM. This meeting, besides being the largest assemblage of symphony and opera orchestra representatives, also was unique in that it was the first outside the United States. We were delighted that Toronto was our host for this session.

In considering material for our agenda, one very dramatic statistic became ap-



George Zazofsky

parent. The number one item on the agenda, since our first meeting in 1961, has consistently been Ratification of Working Conditions. We found in Toronto, with the possible exception of one or two, that all of our ICSOM Orchestras enjoy ratification as their natural right.

Considering our short life as an organization and being largely responsible for helping many of our colleagues achieve ratification, we should take pride in the progress so far achieved.

However, this one area of success must be followed by continued improvement for symphony and opera musicians in their total employment situation. It will be necessary for the further success of ICSOM that our public image be projected with our true goals and ambitions.

We are particularly vulnerable to smears, untruths, etc. We must neutralize any attacks on ICSOM by acquainting various organizations and the public with our work and particularly with Article II of our by-laws which outlines ICSOM's purpose.

I should like to report briefly on the status of the royalty situation for musicians making records since Jan. 1, 1964. I have learned that the administrator for this fund is a Mr. Robert E. Fulton of the United States Trust Company, Wall St., New York City.

Mr. Fulton advised me by telephone that the long delay in making the royalty payment was due to the enormously complex paper work in setting up the proper credits, settling legal problems, tax involvement and so forth. In our last phone conversation, Mr. Fulton ad-

vised me that the target date for first payment would be sometime in October.

It has also come to my attention that on July 13, 1965, the Ford Foundation sponsored a conference on "Orchestral Musicians, Their Problems and Frustrations." Fifteen orchestras were invited as participants.

It is exceedingly regrettable that ICSOM was not invited to participate in these discussions. The Executive Committee of ICSOM is taking steps to advise the Ford Foundation as well as all other similar foundations of our existence and role in the current musical scene.

Finally, I am sure you all share the gratitude that performers, artists and humanists everywhere feel toward President Johnson and the members of Congress for the recent enactment of the aid-to-arts bill.

Two men to whom we are particularly grateful for the gargantuan effort they expended in moving this vital legislation through the Congress are Rep. Frank Thompson (D-N.J.) and Sen. Claiborne Pell (D-R.I.). It was Sen. Pell who worked so closely with our own Legislative Committee in mustering support for passage in the House.

We are eternally grateful to these fine gentlemen. 'Till the next issue then —

GEORGE ZAZOFSKY  
Chairman, ICSOM

## ST. LOUIS

(Continued from Page 1)

make up the difference between what the St. Louis Symphony Society says it can afford and what the musicians have now been offered.

The new wage offer is reported to be \$156 per week for 34 weeks in 1965-66 and \$171 per week for 36 and 37 weeks, respectively, in the two following seasons.

In the 1964-65 season, which was 30 weeks long, the scale was \$130 per week.

Full details regarding the St. Louis situation will appear in the next issue of *Senza Sordino*.

## D.C. Local Speaks

(Reprinted from the publication of Local 161, AFM, Washington, D.C., in 1963.)

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.

Explanation of Arts Act  
By Rep. Frank Thompson

Rep. Thompson, explaining the new legislation, stated:

"Perhaps the finest summation of the high purpose of this bill was given by Dr. Kingman Brewster, president of Yale University,

when he testified. He told us, in part:

"Perhaps an educator and a father of five is in a special position to appreciate the importance of having our country reminded of the roots of its culture and the

goals of its more fundamental aspirations.

"Indeed, it seems to me the ultimate end is to develop the capacity of all our citizens for the full enjoyment of their lives intellectually, esthetically, and to the moral opportunities; all the rest is means.

"The importance of these ends will be magnified as we move in what one sociologist has already called the postindustrial era. If we have no intellectual, esthetic, or moral opportunities as we move into automation, we will be, indeed, a sick society and much of the sickness called delinquency is due to the fact many people lack that purpose which comes from values deeper than welfare and deeper than power.

"It seems terribly important to me that the people's representatives in the Houses of Congress should visibly and concretely declare their sense of the importance of the intellectual, the esthetic, and the moral aspects of life and declare it in a way which everyone can see and hear."

So much for the high purpose of this legislation.

We propose to accomplish that purpose by the creation of a National Foundation on the Arts and the Humanities, having three divisions, composed of a National Endowment on the Arts, a National Endowment on the Humanities, and a Federal Council on the Arts and the Humanities.

The National Endowment for the Arts will provide matching grants to groups—nonprofit organizations and State and other public organizations—and to individuals engaged in the creative and performing arts for the entire range of artistic activity, including construction of necessary facilities. Under special circumstances matching is not required. Special grants are earmarked for States to sup-

Chicago Symphony Tells  
Highlights of Contract

On September 20, members of the Chicago Symphony Orchestra began working under a new five-year agreement. The wages and weeks are:

	Salary	Weeks of Employment	Vacation
1st year	\$215.00	50	3
2nd year	220.00	50	3
3rd year	225.00	51	4
4th year	235.00	52	4 1/2
5th year	245.00	52	5

Services will be an average of eight per week. Eight "optional weeks" are also provided for in each year. During these weeks a musician may choose not to play and during such time will receive no salary. Such excused absence will not reduce his vacation pay.

Pension benefits have been improved. From the previous unguaranteed \$1,800 per year at age 60 with 30 years service, the orchestra now has the following schedule:

	Employer's Contribution	Pension
1st year	\$ 90.00	\$2,700.00
2nd year	90.00	2,700.00
3rd year	140.00	3,600.00
4th year	190.00	3,900.00
5th year	240.00	4,200.00

(Eligibility requirements are 60 years of age and 30 years of service. Vesting

rights guaranteed after 20 years.)

During the five-year contract, any employee 60 years old or more, who is retired by management decision, will automatically be entitled to the full \$4,200 pension.

In addition, up to 14 weeks sick leave are provided. The contract also provides the musicians with disability insurance that will pay half the scale when sick leave is used up and the musician is still unable to return to work.

This insurance will continue as long as necessary, with full pension service credit, until full retirement eligibility or age 60 is reached, at which time the pension will take over. Thus, a degree of financial security is provided the musician for life.

The members have also been given a voice in the operations of the orchestra. Provisions have been made in the contract for: 1) a Union representative (steward) and alternate; 2) for the CSO Members Committee; 3) a rotation committee; 4) an audition and dismissal committee; 5) a joint committee of two employee representatives and two management representatives who will try to head off possible grievances and maintain an amicable relationship.

The orchestra members look forward to their newly won economic security and the right of participation in the orchestra's affairs.

RICHARD KANTER

(Continued on Page 3)

## HELP!

This is not an ad for the latest Beatie movie, but a plea from your Editor!

In order for the *Senza Sordino* to realize its full potential, orchestras must appoint a correspondent whose business it will be to send news and pictures to this publication. Remember, this is your own personal publication as differentiated from those directed to a more general readership.

Letters from individuals for a "Musicians' Opinion" column to begin in the next issue will also be welcome if they have the signature and address of the sender. Signatures will be withheld on request. Such letters, however, cannot be acknowledged or returned and will be subject to editing.

Let's all work together to make *Senza Sordino* an effective voice for the symphony and opera musicians.

SAM DENOV, Editor  
*Senza Sordino*  
P. O. Box 31  
Morton Grove, Ill. 60053

## SENZA SORDINO

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

Sam Denov, Editor

INTERNATIONAL CONFERENCE OF SYMPHONY  
AND OPERA MUSICIANS

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# Rep. Thompson

(Continued from Page 2)

port State organizations which have a parallel function. A one-time \$25,000 grant to States having no arts council, or parallel organization, to stimulate such activity is also authorized.

The National Council on the Arts established in 1964 by Public Law 88-579 is transferred to the National Endowment for the Arts. The Chairman of the Council will be the Chairman of the National Endowment. The Council, composed of private citizens, will advise the Chairman on policies and programs and will review applications for financial assistance.

The National Endowment for the Humanities will provide nonmatching grants and loans for research, award fellowships and grants to institutions or individuals for training, support publication of scholarly works, provide for the interchange of information, and foster understanding and appreciation of the humanities.

The bill H.R. 9460 will establish a National Council on the Humanities composed of private citizens with the chairman of the National Endowment for the Humanities serving as the chairman of the Council. The Council will advise the Chairman on policies and programs and will review applications for financial assistance.

A Federal Council on the Arts and the Humanities will be established to insure coordination of the two endowments and to promote coordination between the foundation and related programs of other Federal agencies. It will be composed of the representatives of Federal agencies whose

programs are related to the arts and the humanities.

Each endowment will be authorized to receive appropriations of \$5 million for fiscal year 1966 and for each of 2 succeeding fiscal years. Thereafter such sums may be appropriated to each endowment as may be authorized by the Congress. This is a new program. The committee deems it advisable to require legislative review before additional appropriations are made.

Additional sums are authorized to match total amounts given to each endowment. Amounts so appropriated to the National Endowment for the Arts may not exceed \$2,250,000 for any fiscal year, and amounts so appropriated to the National Endowment for the Humanities may not exceed \$5 million for any fiscal year. The National Endowment for the Arts is authorized to receive an additional sum of \$2,750,000 for each fiscal year to be granted to the States, on a matching basis, to support State arts councils, or similar organizations, which are supporting the arts. The sums appropriated by the States are presumed to be gifts to carry out the purpose of this act.

For fiscal year 1966, and for each of 2 succeeding years, the Office of Education is authorized to receive \$500,000 for payments to State educational agencies, and for loans to private elementary and secondary schools, for the acquisition of equipment and minor remodeling related to the arts and humanities; and \$500,000 to be used for training institutes to strengthen the teaching of the humanities and the arts in elementary and secondary schools.

Maximum appropriations

authorized for each of the first 3 fiscal years under the bill would be \$21 million per annum.

Such sums as may be necessary are authorized for administration of the Foundation. It is not possible at this time to determine the volume of grant applications in each category. The grant review and processing staff depends largely on the volume of applications. Administrative expenses of the National Science Foundation were about 19 percent of program costs in 1952, and by 1956 they had dropped to 3 percent.

Based upon the actual authorization of \$5 million for each endowment, it is expected that administrative costs will be about 15 percent. Depending upon the volume of applications, the success of the effort to obtain private gifts, and the additional funding authorized under this activity, it is anticipated that the administrative cost ratio of the Foundation eventually will parallel that of the National Science Foundation.

Members have expressed interest as to how the endowments will function. There has been some concern over the need for an executive committee, or a Board of Directors which will be responsible for making the grants.

At the moment we place full responsibility in the hands of the respective Chairmen. This means, of course, that the buck stops at the White House. It means that the legislative and Appropriations Committees that the legislative and Appropriations Committees will have one individual upon whom to rely. Because of the determination to place responsibility in the hands of men appointed by the President we permit their terms of office to run con-

currently with that of the Presidency.

The present National Council on the Arts has its members appointed for staggered 6-year terms. We establish a National Council on the Humanities in the identical manner.

We charge each Council with the responsibility of advising each Chairman with respect to policies, programs, and procedures for carrying out his functions. Each Council must review applications for financial support and make recommendations thereon to the Chairman. Neither Chairman may approve or disapprove an application until he has received the recommendation from the appropriate Council, unless this is not made within a reasonable time.

In our opinion, a reasonable time would be the opportunity for the Council to meet and make its recommendations.

Authority has been previously granted to the National Council on the Arts to utilize panels of experts, and a similar authority is granted herein to the National Council on the Humanities. It is to be expected that these panels will be fully utilized in the evaluation of specific applications.

As the report points out, the committee deems it advisable to require legislative review. This bill provides that annual reports shall be made by the respective Councils, rather than by the Chairman as was provided in the original administration draft. This will enable the Congress to have the benefit of minority views.

There is a significant feature in the authorization of appropriations. The bill does not require further authorizations for sums that may be appropriated to match gifts, or to match appropriations by the States for sup-

port of the arts. The rationale for this is the obvious: If this program is able to mobilize sufficient funds from private and State sources to come to the Congress for the maximum matching appropriations it will have proved itself.

## MEETING

(Continued from Page 1)

cago to succeed him as Editor of Senza Sordino for 1965-66.

Delegates attending the conference chose Los Angeles, Calif., as the site of the 1966 annual meeting which was tentatively scheduled for September 9-11.

Minutes of the meeting should soon be in the hands of the respective orchestra committees for those orchestra musicians interested in reading them.

Chairman Zazovsky pointed out that one item which had been on every previous agenda was conspicuously absent this year. That item was "contract ratification," which now apparently is assured to every major orchestra.

## Music-Making Grows In Popularity

The retail dollar value of musical instruments, sheet music and accessories purchased by Americans since 1941 has grown at a rate more than 1.5 times that of the Gross National Product, according to the American Music Conference. The major factor is said to be the growth of music-making among young people. In 1947 approximately 3 million youngsters were playing instruments; in 1964, they exceeded 12 million, an increase of 300 per cent, although the 4-to-21 age group increased only 71 per cent.

## Text Of New Arts Act

This Act may be cited as the "National Foundation on the Arts and the Humanities Act of 1965."

SEC. 2. The Congress hereby finds and declares—

(1) that the encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter for private and local initiative, is also an appropriate matter of concern to the Federal Government;

(2) that a high civilization must not limit its efforts to science and technology alone but must give full value and support to the other great branches of man's scholarship and cultural activity;

(3) that democracy demands wisdom and vision in its citizens and that it must therefore foster and support a form of education designed to make men masters of their technology and not its unwitting servant;

(4) that it is necessary and appropriate for the Federal Government to complement, assist, and add to programs for the advancement of the humanities and the arts by local, State, regional, and private agencies and organizations;

(5) that the practice of art and the study of the humanities requires constant dedication and devotion and that, while no government can create a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent;

(6) that the world leadership which has come to the United States cannot rest solely upon superior power, wealth, and technology, but must be solidly founded upon worldwide respect and admiration for the Nation's high qualities as a leader in the realm of ideas and of the spirit; and

(7) that, in order to implement these findings, it is desirable to establish a National Foundation on the Arts and the Humanities and to strengthen the responsibilities of the Office of Education with respect to education in the arts and the humanities.

### DEFINITIONS

SEC. 3. As used in this Act—

(a) The term "humanities" includes, but is not limited to, the study of the following language, both modern and classic, and linguistics; literature, history, jurisprudence, and philosophy; archeology; the history, criticism, theory and practice of the arts, and those aspects of the social sciences which have humanistic content and employ humanistic methods;

(b) The term "arts" includes, but is not limited to, music (instrumental and vocal), dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, and the arts related to the presentation, performance, execution, and exhibition of such major art forms;

(c) The term "production" means plays (with or without music), ballet, dance and choral performances, concerts, recitals, operas, exhibitions, readings, motion pictures, television, radio, and tape and sound recordings, and any other activities involving the execution or rendition of the arts and meeting such standards as may be approved by the National Endowment for the Arts established by section 5 of this Act;

(d) The term "project" means programs organized to carry out the purposes of this Act, including programs to foster American artistic creativity, to commission works of art, to create opportunities for individuals to develop artistic talents when carried on as a part of a program otherwise included in this definition, and to develop and enhance public knowledge and understanding of the arts, and includes, where appropriate, rental, purchase, renovation, or construction of facilities, purchase or rental of land, and acquisition of equipment;

(e) The term "group" includes any State or other public agency, and any nonprofit society, institution, organization, association, museum, or establishment, in the United States, whether or not incorporated;

(f) The term "State" includes, in addition to the several States of the United States, the Commonwealth of Puerto Rico, the District of Columbia, Guam, American Samoa, and the Virgin Islands.

### ESTABLISHMENT OF A NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

SEC. 4. (a) There is established a National Foundation on the Arts and the Humanities (hereinafter referred to as the "Foundation"), which shall be composed of a National Endowment for the Arts, a National Endowment for the Humanities, and a Federal Council on the Arts and the Humanities (hereinafter established).

(b) The purpose of the Foundation shall be to develop and promote a broadly conceived national policy of support for the humanities and the arts in the United States pursuant to this Act.

(c) In the administration of this Act no department, agency, officer, or employee of the United States shall exercise any direction, supervision, or control over the policy determination, personnel, or curriculum, or the administration or operation of any school or other non-Federal agency, institution, organization, or association.

### ESTABLISHMENT OF THE NATIONAL ENDOWMENT FOR THE ARTS

SEC. 5. (a) There is established within the Foundation a National Endowment for the Arts.

(b) The Endowment shall be headed by a Chairman, to be known as the Chairman of the National Endowment for the Arts.

(c) The Chairman, with the advice of the Federal Council on the Arts and the Humanities and the National Council on the Arts, is authorized to establish and carry out a program of grants-in-aid to groups or, in appropriate cases, to individuals engaged in or concerned with the arts, for the purpose of enabling them to provide or support in the United States—

(1) productions which have substantial artistic and cultural significance, giving emphasis to American creativity and the maintenance and encouragement of professional excellence;

(2) productions, meeting professional standards or standards of authenticity, irrespective of origin which are of significant artistic and cultural value, and which, without such assistance, would otherwise be unavailable to our citizens in many areas of the country;

(3) projects that will encourage and assist artists and enable them to achieve standards of professional excellence;

(4) projects that will encourage and develop the appreciation and enjoyment of the arts by our citizens; and

(5) other relevant projects, including surveys, research, and planning in the arts.

(d) (1) In addition to performing any of the functions, duties, and responsibilities prescribed by the National Arts and Cultural Development Act of 1964, Public Law 88-579, approved September 3, 1964, the National Endowment for the Arts shall serve as the Chairman of the National Endowment for the Arts. In lieu of receiving compensation at the rate prescribed by section 6(c) of such Act, such individual serving as Chairman of the National Council on the Arts and Chairman of the National Endowment for the Arts shall receive compensation at the same rate prescribed by law for the Director of the National Science Foundation.

(2) (A) The first sentence of section 6(b) of the National Arts and Cultural Development Act of 1964 is hereby amended to read as follows: "The term of office of the Chairman shall be four years, and the Chairman shall be eligible for reappointment."

(B) The amendment made by clause (A) of this paragraph shall be applicable with respect to the Chairman holding office on the date of enactment of this Act and each Chairman holding office thereafter.

(e) No payment may be made to any group under this section except upon application therefor, which is submitted to the National Endowment for the Arts in accordance with regulations and procedures established by the Chairman.

(f) The total amount of any grant to any group pursuant to subsection (c) of this section shall not exceed 50 per centum of the cost of such project or production, except that not more than 20 per centum of the funds allotted by the National Endowment for the Arts for this purpose for any fiscal year may be available for such grants in that fiscal year without regard to such limitation in the case of any group which submits evidence to the Endowment that it has attempted unsuccessfully to secure an amount of funds equal to the grant applied for by such group, together with a statement of the proportion which any funds it has secured represent of the funds ap-

plied for by such group.

(g) Any group shall be eligible for financial assistance pursuant to this section only if no part of its net earnings inures to the benefit of any private stockholder or stockholders, or individual or individuals, and (2) donations to such groups are allowable as a charitable contribution under the standards of subsection (c) of section 170 of the Internal Revenue Code of 1954.

(h) (1) The Chairman, with the advice of the Federal Council on the Arts and the Humanities and the National Council on the Arts, is authorized to establish and carry out a program of grants-in-aid to assist the several States in supporting existing projects and productions which meet the standards enumerated in section 5(c) of this Act, and in developing projects and productions in the arts in such a manner as will furnish adequate programs, facilities, and services in the arts to all the people and communities in each of the several States.

(2) In order to receive such assistance in any fiscal year, a State shall submit an application for such grants prior to the first day of such fiscal year and accompany such application with a plan which the Chairman finds—

(A) designates or provides for the establishment of a State agency (hereinafter in this section referred to as the "State agency") as the sole agency for the administration of the State plan;

(B) provides that funds paid to the State under this subsection will be expended solely on projects and productions approved by the State agency which carry out one or more of the objectives of this subsection; except that in the case of the first fiscal year in which the State is allotted funds after the enactment of this Act, a plan may provide that not to exceed \$25,000 of such funds will be expended solely to conduct a survey in order to study and develop plans for the establishment of a State agency in the State, and to execute such plans; and

(C) provides that the State agency will make such reports, in such form and containing such information, as the Chairman may from time to time require.

(3) Each State which has a plan approved

(Continued on Page 4)

## (Continued from page 3)

(d)(1) The first sentence of section 5(a)

(c) The Council shall —

appropriated to each Endowment an amount equal to the total of amounts received by that Endowment under section 10(a)(2) of this Act, except that amounts appropriated to the National Endowment for the Arts

The editorial in the adjoining column is reprinted from the September 10 issue of the Chicago Sun-Times. It is an outstanding example of civic - minded journalism which appeared at the conclusion of Chicago's recent symphony negotiations.

\$25 per week for the period of his attendance at such institute, and each such individual with one or more dependents shall receive an additional stipend at the rate of \$15 per week for each such dependent.

REPRINTED FROM CHICAGO SUN-TIMES

So let all Chicagoans who appreciate their orchestra join in and help make the 75th season and those to come greater than ever.