

Senza Sordino

Official Publication of the International Conference of Symphony & Opera Musicians

VOLUME VII

APRIL 1969 — No. 3

Recording Contract

ICSOM ADVISES AFM

MUSICIANS MEET MARCH 4, MAKE PROPOSAL

Orchestras represented: Boston, Chicago, Metropolitan Opera, Minneapolis, New York, Philadelphia, St. Louis (Los Angeles and San Francisco via long-distance telephone) and Present: George Zazofsky, *Chairman*, ICSOM; Sam Denov, *Vice-Chairman*, ICSOM; Robert Maisel, *Secretary*, ICSOM.

Subject: Impending Phonograph Record Labor Agreement/Special Payments Funds Agreement

The orchestra representatives voted in favor of having the following changes incorporated into the new trade agreement:

- 1—The agreement to be for two years;
- 2—B(1) to be changed to "a minimum call basic session of three hours."
- 3—The minimum call basic session to include all the members of the orchestra.
- 4—Overtime to be paid at one and one-half (1½) times the basic session rate.
- 5—All work done in one day to be considered one session.
- 6—After six hours, double time to be paid; double time to be paid on Sundays and holidays.
- 7—The entire personnel of the orchestra to be paid for all recording sessions.
- 8—B(1) to be amended to "the playing time shall not exceed an average of 30 minutes for each hour."
- 9—B(3) to be amended to "no more than an average of seven minutes."
- 10—B(4) to add "There shall be a minimum of a ten-minute rest."
- 11—B(5) to incorporate the following wage increases: \$40.00 per hour and \$120.00 basic in minimum call session pay for the first year; \$50.00 per hour and \$150.00 basic in minimum call session for the second year of the contract.
- 12—25% above basic recording scale to be paid whenever a work is rehearsed and performed previous to a recording of such work.
- 13—Exhibit B, page 35, to be amended to "10%."
- 14—In addition to the existing Special Payments Fund, each player to receive a royalty payment equal to 1/10 of 1 cent for every recording of his own orchestra which is sold.

Morning Meet With AFM

The following morning, March 5, the ICSOM Chairman and representatives from the New York Philharmonic and the Philadelphia Orchestra met with Federation officers to discuss the new recording agreement proposals.

The ICSOM Chairman and the orchestra representatives, after reviewing proposals No. 11 and No. 12, decided that since the

present agreement on scale is predicated essentially on the idea embodied in No. 12, it would be more feasible to drop No. 12 and add 25% to the proposed increases contained in No. 11.

SAN ANTONIO PROBLEMS CONTINUE

Mr. Gil Rogers was sent to San Antonio by the AF of M during the 1967-68 symphony season. He along with Local 23 officials, and in cooperation with the orchestra committee, negotiated a three year contract between the Symphony Society of San Antonio and Local 23, AF of M, for the symphony seasons of 1968 through 1971.

Dismissal Clause

One of the most important and controversial causes in the new contract was one providing for a grievance committee "to review any case of dismissal during the season, when such review is requested by the musician so dismissed . . ." Mr. Rogers assured the orchestra committee (but not in writing) that the words "dismissal during the season" would be interpreted by him to refer to non-renewal of contract. He further assured Mr. Bob Maisel, secretary of the ICSOM, whom he knew to be very much interested in the San Antonio situation, in lengthy telephone and personal conversation, of this same interpretation. In his presentation of this contract to the orchestra, Mr. Rogers left orchestra members with the decided impression that his interpretation of this dismissal clause would cover non-renewal of contract. This assurance played a large part in the decision of the orchestra committee to recommend the contract to the orchestra for ratification, and it was ratified.

In February of this year, notices of non-renewal of contract were given to a number of orchestra members. They appealed these

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MEMBER ORCHESTRAS

International Conference of Symphony and Opera Musicians

Baltimore Symphony	Minneapolis Symphony
Boston Symphony	Montreal Symphony
Buffalo Philharmonic	New Orleans Philharmonic
Chamber Symphony of Philadelphia	New York City Ballet
Chicago Symphony	New York Philharmonic
Cincinnati Symphony	Philadelphia Orchestra
Cleveland Orchestra	Pittsburgh Symphony
Dallas Symphony	Rochester Philharmonic
Denver Symphony	St. Louis Symphony
Detroit Symphony	San Antonio Symphony
Honolulu Symphony	San Francisco Symphony and Opera
Houston Symphony	Seattle Symphony
Indianapolis Symphony	Toronto Symphony
Kansas City Philharmonic	Vancouver Symphony
Los Angeles Philharmonic	Washington National Symphony
Metropolitan Opera	

Non-Renewals — No Appeal?

Rogers Resigns

(Continued from page 1)

notices to Local 23, and received a ruling that, according to our master contract, there was no basis on which to appeal a notice of non-renewal of contract.

Shortly thereafter, Mr. Rogers resigned (as of March 21, 1969), and his position was filled by Mr. Bob Crothers. The orchestra committee wrote to AF of M President Herman Kenin, explaining at length Mr. Rogers' guaranteed interpretation of the dismissal clause that he had written into our master contract during the negotiations of the 1967-1968 symphony season. Mr. Kenin was also advised that non-renewal of contract notices had been given to a number of orchestra members, and that Local 23 had given an unfavorable ruling in response to the written appeals of these orchestra members.

AFM Ruling Unfavorable

The orchestra committee, at this same time, wrote to Mr. Crothers requesting a ruling from the national headquarters of the AF of M on the clause in question. On April 2nd, a ruling from the AF of M, supporting the unfavorable ruling of Local 23, was received by the orchestra committee.

The players of the San Antonio Symphony now find themselves in the position of working for two more years under the terms of a master contract which provides no protection against non-renewal of contract, thanks to a ruling by the national headquarters of the AF of M, in direct contradiction to the guarantee of the AF of M official who negotiated that contract.

HONOLULU DISMISSES 28 FROM POSITIONS

Twenty-eight members including the orchestra chairman were dismissed from their positions in the Honolulu Symphony Orchestra by the new Musical Director, Mr. Robert LaMarchina, during May, 1968, three weeks after the end of the symphony season. The Symphony members had just ratified a new contract on the strength of specific promises by Mr. I. B. Peterson, president of Local 677, to set up a renewal committee from members of the orchestra and to enforce any decisions made by this committee. Subsequently, seventeen musicians appealed to the Local for review by Mr. Peterson's renewal committee; ten of these appeals were upheld by the committee; but only ONE orchestra member was actually re-

Honolulu Local Nixes Support of Orchestra Committee Chairman

instated as a direct result of union action. Four other members were given belated union support in the form of a compromise, and the other five upheld members including Orchestra Chairman Lawrence Pride, were refused any support by the Local. Mr. Pride, who had been very active for two years as chairman, was forced to dissolve his business, sell his home, and move from Hawaii with his wife and three children in order to find another position.

The situation now in the Honolulu Symphony Orchestra is that the Music Director can dismiss any orchestra member for any cause, personal or political, without notice; and the musician can expect no support from the Local even in cases of clear violation of the contract or of the constitution and By-Laws of the American Federation of Musicians.

VIOLINIST AND REVIEWER SUGGESTS RESUMPTION OF MUSICAL OLYMPICS

Henry Roth, columnist for the *California Jewish Voice* recently called for a resumption of the inclusion of music in the Olympic Games. "The precedent for the inclusion of music in the Olympic Games has been set in several of the modern competitions, and a concerted effort by our collective music establishment could conceivably influence a revitalization of this practice on a permanent and far broader level of competition than ever before. (The noted composer Werner Egk won musical honors in 1936)."

Mr. Roth proposes that "a host of rabid sports enthusiasts could come to realize through an Olympic music competition, that a young lady playing a piano concerto "for her country" is of no less importance in the scheme of things than a lady hurling a spear."

Will Encourage Wide Support

He further points out that "like it or not, recent experience has proved that when classical music becomes identified with stature, with our national image, with public honors and approbation (as sparked by the Van Cliburn phenomenon, our touring Symphony Orchestras and soloists, etc.) the greatest popular support is engendered." He feels that to most quickly accelerate the "cultural renaissance" it "behooves every champion of the musical arts to seek out ways and means of aggrandizing the image of the musician as a vital national asset — to emphasize the product of his art as being of prime personal interest to citizens in every walk of life."

URGENT NOTICE

Now that the member orchestras have ratified the by-law changes concerning the dues for ICSOM it is most vital that collections of the dues be made and forwarded immediately to Gino Raffaelli, Treasurer. Rates are now \$6.00 per musician for orchestras having a guaranteed annual salary not exceeding \$5,000; \$8.00 per musician for those having an annual wage more than \$5,000 but not exceeding \$10,000; and \$10.00 per musician for those member orchestras with an annual guaranteed wage over \$10,000 per year.

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ALL ABOUT ARBITRATION.

DETROIT

Detroit Meets Problems

The Detroit orchestra found itself in a position just short of arbitration when a sick player was induced to sign a contract for a lower position. The orchestra voted to challenge the principal "can a musician suffer a loss of position because of illness" and with the help of the local union President and lawyer and the cooperation of the conductor and management the player was reinstated to the former position 8 months after the lower contract was signed with reimbursement for the difference in wages received.

In August of 1966 the Detroit management began docking pay for any and all absences other than from sickness. This new policy was caused by one particular case in which a musician was unable for personal reasons to return from out of town in time for a rehearsal and concerts. A ruling in this case from the Union that he should be paid led to the management formally protesting the ruling and adopting the new policy. Many players were docked for death in the immediate family, health emergencies, etc. The committee and its lawyer were working to provide guidelines but the management rejected these.

Musicians Get Absence Pay

The committee withdrew the guidelines and went to arbitration. The arbitration question was "Does management have the right to dock salary for absence other than sickness." A favorable award (for the musicians) was made, with a rider stating in effect that in the course of the case the Union position moved from a total one to one mainly covering emergencies, court summonses and other causes. Detroit players may now expect to receive pay for absences other than sickness provided there is an emergency, court summons, or other valid reason for the absence.

SAN FRANCISCO

After nearly 8 months of long drawn out discussions, an arbitration took place in San Francisco recently. Some difficulty was experienced in the case when the arbiter apparently leaned heavily on the "expert" testimony of the conductor and concertmaster in a matter involving extra payment for playing in an other chair than specified in the player's contract. The danger is clear cut — many arbitrators might consider the management personnel — such as the conductor or personnel manager, etc., as equivalent of plant manager and foreman while giving very little credence to testimony of the ordinary musician (ie, laborer).

One item for complaint is that there is no time limit built into the contract and no deadlines so that the action necessary to settle a grievance through the arbitration procedure can take many months to settle.

BALTIMORE

Arbitration in Baltimore

On October 3, 1967 the Baltimore Orchestra had the first tests of their dismissal appeal procedure. A final appeal board composed of two management appointees, two named by the union and a fifth chosen by the these four auditioned a dismissed member and unanimously reversed the dismissal. One member of the appeal board was quoted as asking indignantly why the person had been subjected to the procedure.

In a second case concerning the status of member not on a full-time contract, but used as part of management's required minimum number employed, the player is still with the orchestra, but the dispute is not yet settled.

DENVER

Denver experienced an arbitration last spring the result of which may well be of interest to members and prospective members of symphony orchestras. Our orchestra attorney was successful in the arbitration.

Prior to the 1967-68 season, an associate principal was hired without consulting the section principal. It soon became apparent that the new player was being used on about half of each program. Playing assignments were given haphazardly by various people without consulting the principal. Arbitration was requested and held.

Following is the conclusion of the arbitrator's report:

"*Conclusion.* The Arbitrator concludes:

"That there is a dispute which is the proper subject of arbitration;

"That a 'non-principal player' should play a principal part only when the requirements of the situation compel such substitution, such as illness, injury or other cause, making the principal player unavailable;

"That 'First Flute' and 'Principal Flute' are technical words and words of art, and have a well-established meaning among those in the music profession, that the customs and practices of the music profession have given this chair in the symphony orchestra a definite status and definition, which become a part in the present contract since there is neither definition in the contract nor contextual material appearing therein pointing to another status or meaning; That to give another status meaning to 'Principal Flute' would be a modification of the contract, and legislation by the Arbitrator, powers withheld from him by the express provisions of the contract;

"That the principal flute player is a pivotal performer in a symphony orchestra who should participate whenever a program requires his instrument; that it is at his option that another may substitute for him as a principal flute player, except in case where for some cause he is unable to be present and a 'non-principal' player is required to serve in his chair; that he is charged with certain administrative duties in connection with his section or choir;

"That by reason of the foregoing, the Society has violated the contract as it related to the principal flute."

The associate has since left the orchestra and has not been replaced. The principal flute's position is now clear; however, it is the other man who was badly used and must now somehow recover from the unethical situation in which he was placed.

MINNEAPOLIS

At issue was the additional amount to be paid each player for the live broadcast of a subscription concert.

The arbitrator declared himself fully aware of the extra strain upon performers during the live broadcast situation. He came up with a time-and-a-half formula which gave each player roughly twelve dollars extra for this service.

Musicians Dissatisfied

Our dissatisfaction with this decision is heightened by the arbitrator's apparently greater concern with management's ability to pay this or any amount than with its fairness to the musicians.

Even more basically, we disagree with the initial rationale which clearly assumes a concert and a rehearsal each to be worth one-eighth of the weekly salary. The rate for extra players gives them double the rehearsal rate for a concert.

Since the arbitrator is himself a former musician we are doubly disappointed in, for us, his faulty reasoning. Our experience surely bears out ICSOM's strong opposition to arbitration. The problems in music are generally too esoteric to be clearly defined or understood by any but those actually involved in its daily practice.

KANSAS CITY

The process of arbitration took a year to complete from the filing by the Union to the award. When a Joint Standing Committee (two reps of Union and Management) was unable to reach agreement, a request was sent to the Federal Mediation and Conciliation Service to submit names of arbitrators and each party struck names in turn from the list. When he was chosen, an appointment was made, the hearing held, and a lengthy wait while he wrote out his decision. The cost was split between Union and Management.

What IS a Tour Week?

The basic issue involved in the arbitration was definition of a "tour week." Our contract allows a minimum of five services during a tour week, but a minimum of seven during regular work weeks. Twice during the 1966-67 season the orchestra played run-outs during weeks with only six actual services. We did not consider those tour weeks and charged management with seven services for each week. This ran their total above the 232 maximum set in the contract. We filed, therefore, for two extra services. The contract twice refers to tours of more than three days and defines a tour week as a week "any day of which is a tour work day" and we felt that would settle any dispute. But it also states that a runout is a "tour trip" where the orchestra returns within twenty-four hours. This the arbitrator found binding. A five service minimum is now allowed for any week in which the orchestra plays out of town.

Symphony Musicians As Arbiters?

One suggestion talked about at the Detroit conference with no action taken on it was put forward by Roland Moritz of Los Angeles. He suggested forming a panel of symphony players to act as arbiters. This panel would then be available to deadlocked situations. Objections were raised to it on the grounds that this would put musicians in the position of voting against their fellow members:

Arbitration of dismissals for musical incompetence has often seemed like a good idea until the question of who the arbitor should be comes up. The following plan is suggested as a starting point on that problem.

"The Symphony Arbitration Panel of the American Federation of Musicians."

The IEB should instruct the members of the twenty-five major American and Canadian Symphonies to elect from their orchestras one string player, one wood-wind player and one brass or percussion player each season. These seventy-five musicians would comprise the Panel. The Federation should keep a current and complete roster of the Panel.

The Panel would comprise a permanent roster of musicians, elected by their peers. In seeking to negotiate contracts using the principle of arbitration, union officials, Orchestra Committees and Managements would have at hand an established group of select musicians. Arbitors could be chosen in any number, in any category of instruments and geographical locations could be considered. Negotiators could agree to use such Arbitors as sole judges or in conjunction with conductors or other representatives of management.

The mere existence of such a Panel would, at the least provide a means of getting negotiators of both sides off of dead center in the problem of arbitration.

TREASURER'S REPORT

The General Fund Balance is \$4215.48. 1968 dues have come in from:

Dallas	\$580	Seattle	\$456
Honolulu	200*	Rochester	413
Boston	501*	New Orleans	477
Chicago	1050	Vancouver	456
Detroit	824	N.Y. City Center	516
Houston	720	Buffalo	516
Pittsburgh	792		<i>and partial payment</i>

Among other bills paid is the Attorney's fee for September through February \$6,000. The current Emergency Relief Fund checking balance is \$1280.91 and the savings balance is \$3,453.42. Outstanding on orchestra loans is \$4,000. 1968 Contributions for the ERF have been received from Houston (180), Honolulu (78), Dallas (75), Rochester (159), Buffalo (258), and Seattle (215).

MORE FROM HONOLULU SYMPHONY

On February 26, when the contracts for the 1969-70 season were issued, not a single contract was issued stating the specific position expected of the musicians for the coming year. When the musicians expressed their opposition to this unheard-of procedure, a somewhat surprised Musical Director and Manager stated that it was "all a mistake" and the following Monday sent a letter of apology to some, but not all, of the first chair players. Six out of twelve first chairs are still uninformed and two of these six are long-time residents who given no notice previous to the release of contracts that they were to be demoted. As of March 12, their contracts were still unspecified. The rest of the orchestra became a nameless entity. Beyond first stand violas, cellos, and basses contracts do not normally designate position, and certain contracts such as harp, tuba, and tympani obviously are for one person.

At the request of the Musicians Committee following the Tuesday concert March 11, the management agreed to specify positions, and the following day issued a letter of apology to the musicians saying that the reason the contracts were unspecified was that in almost every case the position was not named because a promotion was intended. We have no knowledge of anyone who has received a promotion as far as position is concerned.

New Musicians Move

Of the twenty-two musicians newly hired full-time this year, fourteen, or more than half, will resign, have been fired, or have been demoted. Others may resign for lack of improvements in the general situation, making at least eighteen of fifty-five full-time musicians to be replaced, more than *twenty-five percent* of the regularly employed. Many of this year's part-time musicians also have not received contracts.

At this point, the musicians must ask a couple of questions: Why has one fourth of this year's musicians either resigned or been fired? And considering the high amount of replacements made in 1968, is such a yearly turnover beneficial to any orchestra?

Realistic Solution Possible . . .

A realistic solution to the problem for the year 1969-70 lies in better handling of the orchestra personnel. Make a distinction between the concept of building an orchestra by hiring good players and keeping them on the job, rewarding them as they develop, and the concept of buying an orchestra by hiring new players every time an increase in pay is due. An ensemble with a yearly turnover of one fourth of its members will never develop good ensemble precision and intonation. Reasons could be cited concerning general player dissatisfaction and poor morale; lack of

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HONOLULU SYMPHONY . . .*(Continued from page 4)*

compensation in relation to other occupations in Honolulu; lack of middle class housing in Honolulu; a high cost of living and high taxes; and little hope of any improvements in the situation for the coming season, since certain ambiguities in the master contract have never been cleared up.

. . . But Not Probable

As the fog drifts away from rhetoric of the management, a recurring sacrifice is now apparent. It has become evident to the musicians that, as they view history repeating itself, the fruits of this year's labor will not go to those that grew them, but will go to a new batch of imports, the major of whom will be here for only one season. The prime concern of those persons and musicians who really do care about the Honolulu Symphony is to find what steps can be taken to prevent this situation from recurring; in many cases it is too late . . . the injury is too deep.

This is the opinion of the Honolulu Symphony as decided upon unanimously March 21, 1969.

LETTERS TO THE EDITOR**Help for Black Musicians**

In order to substantially integrate the entire symphonic field, it is necessary to offer incentives and motivations that will inspire young Negro musicians to master the instruments required by a symphony orchestra, especially the stringed instruments. These incentives should include not only the long range perspective of definite employment in the symphony orchestras but also the immediate perspective of orchestral training at the highest possible level and in the shortest possible time. To achieve this, the following proposal is submitted for consideration by all symphony orchestras:

Apprentice Plan

Establish a reasonable number of orchestra-apprentice scholarships approximately equal to the yearly salary of the regular orchestra member and offer these scholarships to advanced Negro instrumentalists. Seat the apprentices in the orchestra and carry on rehearsals as usual. Prior to each concert the conductor, the apprentices and their stand partners will confer and decide which of the apprentices are ready to play that particular program either in its entirety or in part. Steps should be taken to insure that by the end of the season all the apprentices are involved in concerts. This plan should be projected for at least four years with provisions for increasing both the number of scholarships and the time span as needed.

Many objections to the above plan will undoubtedly be raised, such as the difficulty of finding reasonably qualified applicants, lack of funds, the attitudes of regular orchestra members, rehearsals complications, etc., but the reasons for the apprenticeships far outweigh all the counter arguments. As for the contention that technical standards will be lowered in consequence, it must be affirmed that extending the base of these standards to a larger segment of our population will never lower them but will make it possible to raise them even higher.

Needless to say, the symphony orchestra which first implements this proposal as a means of integrating the symphonic field will win not only the support of the Negro community but also national and international attention and respect.

—RICHARD ANASTASIO

Chicago On Tape

Dear Friends and Colleagues:

The Chicago Symphony has been taping its concerts for the past three and one-half years. We were to divide the profits with the Orchestral Association after expenses. With 22 outlets (1144 performances), there was no profit. The feeling of the Chicago Symphony Orchestra members was obvious when in a referendum, the vote was 80 to 7 to stop the taping.

ICSOM voted to ask the AFM not to allow taping agreements. The nature of all these agreements is in direct conflict with good Union principles. One hundred musicians make a 2-hour tape which is sold for as little as \$25.00, and even this amount is eaten up by a pork-barrel operation. The Union should take a second look at this situation. The networks in large cities are subject to severe criticism if there are no serious live or taped programs available to the public. With these complete concert tapes, the networks feel that the public has sufficient exposure to serious music, completely eliminating the possibility of an occasional live show. This entire taping set-up is a scandal similar to the giveaway of records which were originally intended for private use only. If we consider what the playing of records on the networks has done to radio and TV staff musicians all over the country, imagine what these full-concert tapes will do to live, serious music.

Management talks about status and image in relation to tapes. The Chicago Symphony situation proves this opinion invalid. Our tapes are being played all over the country, and our tours get worse, our recording has disappeared, our audiences are dwindling, and no live shows have been offered. At one time, we had a weekly TV show.

15c For Two-Hour Concert

It would be interesting to know what the players of major orchestras would say if they knew exactly how much they earn each time one of their tapes is played. According to our figures, it amounts to about 15c, and that includes only the playings we know about. How does this compare with the union scale that everyone is so interested in maintaining at a reasonable level?

It is obvious that *someone* is profiting from this operation. Management, critics, and FM stations have resorted to unusual tactics to extend our agreement. Editorials have suddenly appeared in the newspapers, with the facts completely distorted, criticizing the musicians for keeping great music from the masses. In other words, we are supposed to subsidize the FM stations. Our local station recently was sold for \$1,000,000: it originated with assets of \$12,000.

Our taping in Chicago has been discontinued, and our tapes will not be played after May, 1969. Minneapolis, New York, and Chicago have taken the lead in this return to sanity. Will you follow?

Chicago Symphony Orchestra Members' Committee
Ray Niwa, chairman

ROCHESTER REJECTS CONTRACT

Members of the Rochester Philharmonic have unanimously rejected a contract proposal submitted to them on March 12, 1969, which called for a \$7400 annual minimum. The orchestra members submitted their proposals calling for a \$10,000 yearly minimum on August 1, 1968. Representatives of the management, union, and a five-man committee from the orchestra have been meeting since December.

Local Offers Strong Support

The Rochester Musicians' Association (Local 66) has given it's complete support to the musicians' position and has announced that should the orchestra vote to go on strike, no visiting orchestra will be allowed to perform in Rochester and no union artists will be allowed to perform for the Civic Music Association. (In addition to supporting the orchestra the Civic Music Association sponsors an "Artist Series" and numerous Pop-Rock special concerts.)

Union Prexy Pledges Salary

Union President Joseph De Vitt has announced that if no agreement has been reached by September, when the 1969-70 season would normally begin, he will donate his salary to charity until the musicians vote to return to work. Local union by-laws give ratification right by two-thirds majority (secret ballot) to orchestra members.

Letter from Sydney, Australia

I was interested to see from your ICSOM Chart of 1966-67 that very few American orchestras are employed throughout the year and also that the conditions are vastly inferior to those for orchestras in Europe (except England). We strongly believe that the benefits enjoyed by European symphony musicians — e.g. cast-iron security of employment, comprehensive pension schemes, disability pension schemes, etc., etc. (and we know of no European orchestra that is not employed all the year through) should serve as a model for symphony players every where. For this reason we think that all symphony players should be in FIM — the only really effective international musicians' organization. I would strongly urge you to study the record and advantages of FIM as opposed to the very much less experienced and less effective organization, ISETU, which the AFM and our Union have joined. FIM has been in existence ever since 1948, has world-wide coverage, and is a purely musical organization. We think that it is a very sad fact that the possibility of real international unity of musicians has been spoiled by the attempts of ISETU to set up a rival organization. ISETU has only five or so musicians union affiliated to it, whereas FIM has 26 Unions all musical and covering the whole of Europe and also South Africa and Israel. We believe that ISETU should affiliate with FIM (merge would be a better word) and thus form a truly world-wide organization which would benefit all musicians and especially symphony players. ICSOM seems an excellent organization and we hope to follow your example in Australia, or affiliate with you in some way. But we also believe that all symphony players should be in FIM — a truly international musical organization which is independent of the ICFTU, the WFTU and other such international trade union movements, which are locked in stupid political disputes. There should have been no reason, historically, why the ICFTU should not have encouraged and co-operated with the already existing and high effective FIM. Instead they set out to split the unity of world musicians by forming ISETU, which has no achievements to its credit that we know of, and indeed hardly could have, since it was formed only in 1965 (after many unsuccessful attempts) and has only a very few of the world's musicians unions affiliated with it. The plain fact is that the world's best conditions by far for symphony players are to be found in Europe, where almost every musicians' union has the benefit of the great experience and strength of FIM.

We would very much like to hear your views on this subject, but in any case we want to co-operate with ICSOM in every way and we think your organization is doing a wonderful job.

With best wishes,

PETER KYNG, Secretary, SSO Committee

BOOKS AND PERIODICALS REVIEW

String Music in Print is a valuable compendium of source material for symphony string players; it gives not only a good resume of the available materials for study and performance, but makes a very comprehensive listing of chamber music using strings. Together with its supplement, *String Music in Print Supplement* it is a vital and useful tool which will make both teaching and programming easier, and is of special use to those musicians who wish to expand their repertory. Each listing gives the publisher, and a handy list of publisher's addresses is given in a separate section at the end of the volume. Edited by Margaret K. Farish, both books are available through R. R. Bowker Co., 1180 Avenue of the Americas, N.Y. 10036. The supplement is priced at \$15.95, *String Music in Print* is \$25.00.

Fortune Looks At Management

Managing Orchestras is a Fine Art Too, by Martin Mayer, has a few valuable insights in orchestral problems. Especially interesting to *Senza's* readers will be the paragraphs on the Chicago orchestra's "net cost of recordings of \$132,000" which indicates that the cost of recordings is being subsidized by the orchestra association, and the use of close to \$3 million from the orchestra's endowment fund to pay for hall modernization. You'll find the article in *Fortune Magazine*, Sept. 1, 1968 issue, starting on page 104.

STOP KICKING, FAN . . .

Sympys First-Round Pick Is Noted Slider

Dear Editor:

How come when the major league Cincy Sympys draft their players they never make Page One, but when the major league football team drafts its players they always make Page One? Huh?—A Fan.

Okay, fan. Here's the latest word on the musicians draft by our roving correspondent who reports directly from as far out in left field as you can get.

By
Eleanor
Bell



NEW YORK: The Cincinnati Symphony Orchestra today selected trombonist Andrej Konowitzky as its first-round choice in the annual pro symphony-player draft.

Drafting fifth in the first round, the Cincy Sympys named Konowitzky about 30 minutes after the brass draft meeting opened in New York.

All members of the Sympys' coaching staff gathered in their St. Regis hotel suites here and made known their choices by a telephone circuit, beamed to cities having major symphony orchestras.

IGNATZ SCHLEMMERHORN, 6-3, 240-pound Louisville Orchestra offensive bass player, who was named on several All-American union blacklists, was taken by New Orleans as its No. 1 choice.

He'll be joining Drewly Buckmaster, another Louisville player, who has been a star pizzicato plucker for the Paducah All-Stars for the past two years.

Immediately after Schlemmerhorn, New Orleans selected Evansville's star defensive cello player with a record of 155-103 in entrance-cues missed.

THE BOSTON Symphony Bulletheads, as expected, took Martha Baird Rockefeller Trophy winner Steve Janacek, Los Angeles Loopers' prize-winning Pflugelhornist, as their No. 1 choice.

The Chicago Sugartones then acquired Shorty Schlepp, New York Philharmonic perky piccolo player whom New York bookies have had their eye on.

Philadelphia surprised by naming Lee Roy Labinelli, versatile running bass clarinet.

Pittsburgh drafted Twilling Tworkum, big defensive tuba from Tampa State Students Orchestra.

"HE'S A COMER," said Pittsburgh manager Pete (Petey) Perkins. "Our choice was between Twill Tworkum and Hughie Hopp, Houston's tight-end tympanist."

Hopp, a rangy 6-4, 215-pounder, led the nation during the past season. The Houston drum beater completed 219 of 411 solo passages for a .533 percentage and a total of 3272 Allegro con Motos on offense.

Hughie was one of three kettle drummers the Houston Ho-Hos used last season, but broke a wrist in his third starting assignment.

"Hughie's a splendid drummer, tall enough, strong-armed and accurate," Perkins said.

ASKED ABOUT his reaction to his selection by the Cincy Sympys, Andrej (Andy) Konowitzky replied, "I'm happy about it."

He added, "I think it is a great tribute that a man like Coach Rudolf would think enough of me to pick me as the No. 1 choice."

The Sympys may have gotten a bonus in Andy as his home town is nearby Rabbit Hash, Ky. "I imagine there may be a wagonload or two of fans who will want to come down and watch us play," Andy laughed.