

Senza Sordino

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THE ICSOM CONFERENCE IN INDIANAPOLIS

From a standpoint of vintage the 1975 ICSOM conference recently concluded, can be classed as excellent. Three more orchestras have joined the ranks; Birmingham, Nashville and Oakland. A record 37 orchestras were represented by at least one delegate. Add one congressman, two mayors, AFM representation led by Hal Davis, president, several local officers, actuarial consultants, former officers George Zazofsky, Sam Denov, and Vance Beach and our counselors, Phil Sipser and Len Leibowitz and you have the mix that addressed itself to the business at hand.

The new format which allowed three one hour workshops to be worked into the agenda proved enormously effective. There were the usual bread and butter issues discussed and reports from Detroit, Kansas City and N.Y. Metropolitan Opera delegates which indicated that storm clouds were forming over their contract negotiation sites.

Creation of an Associate Membership in ICSOM for Canadian Orchestras

Sam Levine, a member of the Toronto Symphony Orchestra and chairman of the Canadian Conference Symposium, was present, as the subject of affiliation of that group with ICSOM came under discussion. Delegates indicated their approval of such an arrangement by passing a resolution which would allow for an exchange of information, mutual observer status at each other's conferences, subscription to *Senza Sordino* by Canadian orchestras on a wide basis. It remains for Canadian Conference orchestras to act on the proposals presented. It was understood that the affiliation was in no way meant to jeopardize the present status of the Montreal and Winnipeg orchestras as ICSOM members.

George Zazofsky

A short time ago correspondence from George Zazofsky indicated that he would shortly be enjoying a sabbatical leave from his position on the faculty of the University of Miami. For those newly initiated into ICSOM it must be explained that George Zazofsky is ICSOM's George Washington. He was its first chairman and deftly led the organization through its formative years. To hear from him once again left an especially warm feeling in those of us who were privileged to know and work with him. Shortly he will leave for Europe, Russia and Israel. He had offered his services as a roving ambassador for the ICSOM membership—gathering information and explaining the nature of ICSOM and the American symphony musician, as well as performing other functions as instructed by the organization.

Our delegates, most of whom are good negotiators, recognized the offer as one that couldn't be passed up, so George was phoned and flown into Indianapolis where the Conference greeted him with a standing ovation. Here there would be an opportunity for him to "feel the pulse" and reacquaint.

Audition Procedure Survey

Crawford Best, New Orleans, presented a committee report on audition procedures, delayed as the result of last year's hurricane which sent delegates rushing frantically for the New Orleans airport. Finally, what was quite apparent was the realization on the part of guests and delegates alike that ICSOM and the more than 4000 orchestra musicians which form its entity can be a positive

force in affecting change in the condition of the arts in this country. Certainly Congressman Richmond and Mayor Wheeler of Kansas City believe it or they would not have been in Indianapolis.

Arrangements for the conference were ably handled by Paul Berns, "Fitz" Fitzgerald and other members of the Indianapolis Symphony Orchestra. A vote of thanks is due Local No. 3 for their hospitality and to Mayor Lugar who welcomed all present and announced that the city fathers had declared it "ICSOM Week" in Indianapolis.

PITTSBURGH STRIKES

For the first time in its 49-year history, the Pittsburgh Symphony Orchestra has gone on strike. After a marathon number of 30 negotiations sessions starting in May, the Orchestra Committee saw no possibility of settlement in major areas by midnight, 28th September. The strike vote, by an 88-to-11 majority, became operative.

Essentially, the impasse is over money—hardly a surprise. In these inflationary times, dollar figures are inappropriate, with percentages being the better guide to buying power. The Committee felt that the three-year contract offered fell significantly short of the parameters it had set for salary, pension, and per diem. While management did substantially increase minimum pension benefit at the last moment, an increase that still falls short, the other two monetary areas remained essentially unchanged. Briefly, the package included:

Salary: \$30. \$20. \$20. (\$375. or \$19,500. 3rd Year)

OR—THE OTHER SALARY OPTION—

Salary: \$30. \$10. \$10.

Electronic Media

Guarantee 20. 20. (\$395. or \$20,540. 3rd Year)

(Salary of expired contract: \$305. or \$15,555.)

Per Diem: . . . \$30. \$31.50 \$33.

Pension: . . . \$6,000. per year for a 30-year player at 65, currently applicable.

Prior to the sharp focus on money, the 11th hour saw considerable progress and tentative agreement on working conditions. The originally voluminous proposals and counter-proposals which had taken so much time in the early stages of negotiation were sifted and narrowed to manageable proportion, and with the help of a state mediator, tangible signs of agreement began to appear. The logical follow-up, however—a meaningful agreement on money—simply did not happen. A rigid management position met with reciprocal resistance, and the strike (current as of 1, October, 1975) ensued.

Pickets have now darkened the Heinz Hall stage; the media have given good coverage; the union, the orchestra, and committee have shown cooperation. Hopefully, the dispute will have reached a satisfactory solution by *Senza Sordino's* circulation date. If it has, the Pittsburgh Symphony Society will have recognized not only the artistic obligation inherent in its custodial responsibility, but will have insured the basis for dignity, pride, and optimism as the 50th Anniversary of the orchestra approaches.

The Pittsburgh Symphony Orchestra Committee

H.R. 8274 THE RICHMOND BILL

Congressman Fred Richmond, D. N.Y., has introduced a bill, H.R. 8274, which was referred to the Committee on Ways and Means. The bill seeks to utilize federal income tax returns to permit taxpayers to contribute to the National Endowments. The bill provides for space on the first page of your federal income tax forms for contributions to the NEA and the NEH, which would be made in addition to tax payments or in lieu of tax refunds, and of course, would be tax deductible. This funding checkoff would be similar to that which appears on your tax form now for Presidential campaign contributions.

Congressman Richmond has had a long standing concern for the arts. He is a former chairman of the board of Carnegie Hall. His bill is born out of a belief that present government funding



Photo by Terence McCarten

Rep. Fred Richmond explains H.R. 8274 during a press conference held recently at Carnegie Hall. Joining him (from left) were Irv Segall, ICSOM Chairman; Joseph Papp, Pres. of the N.Y. Shakespeare Festival; and Joan Davidson, head of the N.Y. State Council on the Arts.

for the arts is not adequate, and that private contribution is constrained to the point that other alternatives must be considered. The present situation dictates a need for 800 million dollars. In addressing ICSOM delegates he said, "that the arts are so vibrant today is a tribute to you who have worked to keep them alive against such odds. You should be commended for *your* commitment and dedication to making the arts and humanities strong without the benefit of federal assistance, by pulling yourselves up and holding on with great tenacity. Inevitably the federal government must assume a larger chunk of paying for the arts. We cannot rely on private enterprise and philanthropy to cover the costs incurred in producing shows of artistic excellence."

The funds raised by the checkoff would be used for direct subsidies of organizations, community groups and artists across the nation, and *not* for administrative costs of the National Endowments. Support among the general public for such subsidies is widespread. Statistics as revealed in the recent Harris Poll, *Americans and The Arts*, indicate that we can assume, if this bill were enacted, that one billion, seven hundred million dollars could be contributed to the National Endowments.

The ICSOM conference is the first professional artistic organization to which Congressman Richmond has made an appeal for

support of H.R. 8274. An appeal to other organizations is sure to follow. He asks not for support alone. Of more importance, he asks for action. H.R. 8274 has been sitting in the Ways and Means Committee for weeks and there is still no action scheduled. This is not necessarily because there's no support in the Committee, but simply because public feelings have not been forcefully presented.

What is asked of ICSOM members is that they write personally to members of the Ways and Means Committee asking that the bill be voted to the floor of the House where debate and action can take place. Congressmen in each orchestra's jurisdiction must be contacted urging support, and that widespread support among the public and the professional community be generated. This support then must be made known to members of Congress. Basically, this action is essential to the passage of H.R. 8274 or any other similar bill which might result as a spinoff.

An ICSOM campaign is being planned. This should result in bulletins which will be released to member orchestras with full instructions for implementing action to be taken.

94th CONGRESS
1st SESSION

H.R. 8274

A BILL

To provide an opportunity to individuals to make financial contributions, in connection with the payment of their Federal income tax, for the advancement of the arts and the humanities.

By MR. RICHMOND

JUNE 26, 1975

Referred to the Committee on Ways and Means

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That (a) with respect to each taxpayer's return for the taxable year of the tax imposed by chapter 1 of the Internal Revenue Code of 1954, such taxpayer may elect to have—

(1) any portion of any overpayment of such tax for such taxable year, or

(2) any contribution in money which the taxpayer forwards with the return for such taxable year, be available, as the taxpayer may designate on such return, for—

(A) the National Endowment for the Arts, for purposes of carrying out section 5 (c) of the National Foundation on the Arts and the Humanities Act of 1965 (20 U.S.C. 954 (c));

(B) the National Endowment for the Humanities, for purposes of carrying out section 7 (c) of such Act (20 U.S.C. 956 (c)); or

(C) both such endowments equally, for purposes of carrying out sections 5 (c) and 7 (c) of such Act.

(b) The Secretary of the Treasury or his delegate shall provide that the tax return forms for the tax imposed by chapter 1 of the Internal Revenue Code of 1954 will fully inform each taxpayer of the opportunity the taxpayer has of making a contribution as described in subsection (a) and the purposes for which such contributions will be used. Space shall be made available on the first page of such returns for the designations referred to in subsection (a).

(c) (1) Overpayments and contributions designated under subsection (a) shall be transferred at least quarterly to the National Endowment for the Arts and the National Endowment for the Humanities, in the amounts designated to each, and amounts so designated and transferred shall be treated as donations received under section 10 (a) (2) of such Act (20 U.S.C. 959 (a) (2)).

(2) Amounts transferred under paragraph (1) may not be used by either Endowment to meet expenses arising from the administration of this Act or the National Foundation on the Arts and the Humanities Act of 1965.

(d) For purposes of the Internal Revenue Code of 1954, any overpayment of tax designated under subsection (a) shall be treated as being refunded to the taxpayer as of the date prescribed for filing of the return of such tax (disregarding any extension) or, if later, the date the return is filed.

SEC. 2. The provisions of the first section of this Act shall take effect with respect to taxable years beginning after December 31, 1974.

L. A. SYMPHONY DISCARDS THE PENGUIN LOOK

Three year contract. (Present scale 330, 52 weeks.) 1st year—\$360 plus \$1,000 audio-recording guarantee. (Note "audio" —does not include any type of video.) 2nd year—\$380 plus \$1,500 audio-recording guarantee. 3rd year—\$400 plus \$2,000 audio-recording guarantee. All raises across-the-board.

Vacations are increased from seven weeks to eight. The eighth week will be "floating." Players can request a certain week but management need not grant the request. Since we normally have the entire month of June off, we anticipate a flood of requests for the last week of May or the first week of July and management will hardly be able to grant all those and still keep the band playing.

Pension is increased from present \$500 a month to \$550, \$600 and \$700. Present and future pensioners to be paid at the new rates. We might well have been able to get a larger figure but it would have been a "paper promise" since we are badly underfunded for even our present benefit. Both sides agreed it was time for a bit of fiscal responsibility.

The recently ratified contract of the Los Angeles Symphony Orchestra contains the following improvements.

Tours — 28-day limit to any one tour — 42 total touring days in any contract year. Maximum of six services a week on tour, management permitted to "buy" one more service at our extra service rates. If the orchestra is in residence for a week at one location, then 4 concerts and three rehearsals or 5 concerts and two rehearsals. No extra services allowed.

Per Diem—Breakfast \$4.00; lunch \$5.00; dinner \$9.00 and management pays hotel. Per diem to be adjusted to cost of living at the start of each contract year. Out-of-pocket allowance goes from \$10 to \$15 a week. Management will continue the practice of providing hotel rooms on a single occupancy basis. AD&D while on tour goes to \$100,000. Surface travel over five hours — \$4.00 penalty for each 15 minutes.

26—5-day weeks in winter season (consecutive free days).

7—5-day weeks at Hollywood Bowl, not necessarily consecutive.

Life insurance at \$20,000. Improved health insurance. Dental plan paid by management. Disability insurance to be continued.

Sick leave — 8 weeks through first 5 years of service. Thereafter one extra week for each year of service to a maximum of 26 per contract year.

Some slight increase in severance pay. Longevity pay at \$5.00 per week after five years, \$7.50 after ten years and \$10.00 after fifteen years.

Strings -- 10% extra guaranteed above scale for all 2nd stands. 10% extra for each service played on a 1st stand. Third stand 1st violins, 5% extra; 5% more for moving to 2nd stand and another 10% for moving to 1st stand.

Breaking with a very long-standing position the Committee has agreed to almost as much leeway for local sustaining broadcasts as the Boston contract permits. (For years we have demanded extra payment for any and all broadcasts.) Boston recording requirements will also be included.

Finally — Evening dress for men will be TUXEDOS! ! !

Our thanks to Local #47 and to all those who contributed to this settlement.

Los Angeles Symphony Orchestra Committee

PHILLY SIGNS NEW CONTRACT MANDATORY RETIREMENT EXTENDED TO 67

The Philadelphia Orchestra ratified a new three year contract scoring a major breakthrough in extending the age for mandatory retirement from 65 to 67. Pension benefits were increased to \$315 per year of service, with normal retirement at age 60 with 30 years of service.

Other features are:

Compensation:

1975-1976	\$380
1976-1977	\$400
1977-1978	\$420

The recording guarantee remains \$2,000 for the first and second years, and is reduced to \$1,500 in the third year.

Per Diem:

1975-1976	\$38
1976-1977	\$40
1977-1978	\$42

Life Insurance increased to \$25,000 with double indemnity.

Dental Plan: Blue Shield basic plan, supplemental basic rider and peridontic rider.

Major Medical Benefits—unlimited.

Pension and Retirement: Association to provide a pension of \$315 per year of service up to a maximum of 30 years (\$9,450 per year pension). Normal retirement at age 60 with 30 years of service.

Compulsory Retirement: Age to be increased to 67.

Seniority Bonus: \$5 for five full years of service, \$10 for ten full years of service, \$15 for fifteen full years of service, and \$20 for twenty full years of service as a minimum guarantee over scale.

Bonus for String Players: pay bonus on string stands back to last stand of small orchestra (6-5-4-3). Not to be specified in trade agreement, only in individual contracts.

Five day weeks: The Philadelphia Orchestra has five day weeks during the summer season. The following weeks apply to the winter season.

1975-1976—14 five day weeks of which 6 may have an extra pay service on one of the free days.

1976-1977—18 five day weeks of which 8 may have an extra pay service on one of the free days.

1977-1978—25 five day weeks of which 11 may have an extra pay service on one of the free days.

The orchestra retained Phil Sipser and his legal firm as counsel, and received excellent cooperation from Local 77.

Philadelphia Orchestra Committee

HAL DAVIS ADDRESSES CONFERENCE

Hal Davis, president of the American Federation of Musicians, was a welcome guest at the recent ICSOM Conference. He addressed the assemblage, dwelling on Federation activities in behalf of obtaining government funds for the arts. Hal is a member of the Associated Councils on the Arts, and serves on the National Council for the Arts and Humanities, the policy making arm of the federal agency devoting itself to Arts and Humanities support.



Photo by Bert Siegel
Hal Davis

In his address the delegation was brought up to date on the present position of the current appropriation bill. It presently rests with the Appropriation Subcommittee on the Interior. It is hoped that the Senate will see fit to improve on the 79.5 million dollars for the arts which was voted out of the House. Hal also explained AF of M activities on behalf of an anti-piracy bill now pending.

He positioned himself in full support of the Richmond Bill and made clear the AF of M's intention to support federal aid for the arts wherever the AF of M's clout would be of value.

NEW ICSOM OFFICERS ELECTED

The following delegates were elected to serve as ICSOM Area Representatives for the next two years.

Eastern Orchestras—Fred Zenone, National Symphony Orchestra.
Southern Orchestras—Betty Patterson, Dallas Symphony Orchestra.
Central Orchestras—Bert Siegel, Cleveland Orchestra.
Western Orchestras—Melanie Burrell, Denver Symphony Orchestra.
Henry Shaw, Cincinnati Symphony Orchestra, was re-elected as Editor of *Senza Sordino*.

All will serve as members of the ICSOM Executive Board along with officers Irving Segall, Chairman; Robert Maisel, Vice-Chairman; Stan Dombrowsky, Secretary; John Palanchian, Treasurer.

KUDOS TO BERNIS AND BEST

Plaudits are due two ICSOM officers who have just relinquished their posts. Paul Bernis, Indianapolis Symphony, and Area Vice Chairman of the Central Division, and Crawford Best, New Orleans Symphony, Southern Division, are the musicians to whom we refer. Paul served as a delegate for his orchestra before being elected as an ICSOM Vice Chairman.

Crawford Best, a bassoonist in his orchestra, has devoted a great deal of time to orchestra activities since 1966. He has been on the ICSOM scene for many years, serving as an Area Vice Chairman since 1971. In that capacity we have all benefited from his input, the result of his remarkable insight and ability to provide solutions. We hope that we will continue to see him at ICSOM conferences in some delegated capacity.



Photo by Dave Smiley
Crawford Best

POETRY CORNER

It's one technique of bargaining—collective,
To incur the management's invective
In the usual course they yell themselves hoarse—
Then emerges a conductor's directive.

The Committee then deems this defective
And undertakes measures corrective;
They fly Sipser in the better to win
Their juicy contractual elective.

Their success thereat, is infective,
The management's mood is reflective,
So they threw a big ball
In the Symphony Hall;
—The proceeds were starkly abjective.

By Ted Dreher, AFM Symphony Dept.,
and ICSOM Poet Laureate.

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