

Senza Sordino

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ICSOM DELEGATES MEET IN MILWAUKEE

The ICSOM Conference in Milwaukee has been adjourned. Orchestras have already begun new seasons. Only Baltimore is currently on strike. Louisville is back to work. Some provisions of that contract are still to be worked out.

It would be beneficial perhaps to contemplate our accomplishments, and lack thereof, of the past season. On the negative side the National Endowment for the Arts faces many problems in the years ahead. Both your editor and Chairman Fred Zenone sit on the Orchestra Panel of the NEA. One would need a crystal ball to determine what changes the new administration will direct; physical quarters of its offices have already been decreased. A cut in future appropriations will obviously hurt our orchestras.

Melanie Burrell was our voice at the recent A.F. of M. Convention. She reports that all present there were solicitous and kind to her, but the view that the recent 1% work dues increase was discriminatory was not a widely held position. Orchestra musicians are affected totally because we are sitting ducks with contracts. There is obviously much work in our union which is going unreported and on which therefore no work dues is being collected. According to a chart drawn up by John Palanchian, our treasurer, ICSOM orchestras would be paying at least \$800,000 yearly work dues based just on the 1%. (\$400,000 would go to the Federation) The patent objection is that we represent 1.37% of the A.F. of M. membership. Work dues of 1% of our collective contracts would amount to 10% of monies collected from that source, an inordinately large proportion. Despite Melanie's plea, the work dues resolution, passed in 1980, remains.

The Hartford Symphony Orchestra has resigned from ICSOM, and there was unsettling news on the labor front. The New Jersey Symphony Orchestra folded after not being able to reach an agreement. The latest news is that it will be reactivated this season as a per service orchestra. The North Carolina Symphony had its season shortened with the cancellation of its contract. This year its season will be shortened from 40 to 36 weeks, and next year, which was to be a 42 to 44 week season, will remain at 36 weeks. The size of the orchestra will be reduced from 73 to 65 members by attrition.

In total 63 weeks of strike or lockouts occurred last season putting a tremendous strain on our Strike Fund.

On a more positive note, there was the ICSOM Media Committee deeply involved in negotiation of a new pay video contract. Besides our A.F. of M. representatives, Fred Zenone, John Palanchian, Brad Buckley, Don Muggerridge, Don Whyte and Lew Waldeck gave up an enormous amount of their time trying to tie up this video package with manager representatives of the major orchestras. That task is not yet complete. There is a unique approach to the contract that you will be hearing more about and there is a hope on the part of all parties involved that a viable contract can evolve from this common effort.

Our bulletin system, so efficiently handled by our secretary, Nancy Griffin is working exceedingly well and, you must agree, is providing you with new information quite promptly. There have been very favorable comments forthcoming on various

articles appearing in *Senza Sordino* this past season, especially the article on *TINNITUS*.

We are concerned by the current anti-labor aura that unfortunately is growing in this land. It is a most dangerous time and could touch all of us in a very real way. The PATCO situation is the first shot. It would be most complacent for any of us to assume that the prevailing attitudes will quickly pass. "It will be necessary for us to seek coalitions," Fred Zenone suggests. We addressed the PATCO strike at length. Your delegates were overwhelmingly in sympathy with the tower operators. (We have a little experience with stress in our profession, as well.) The Conference voted \$500 from our treasury to demonstrate our support for the strikers and then dug into our pockets and purses for another \$500 to augment the total to \$1000.

The current financial position of our Strike Fund was discussed. A way to replenish it must be found. The new resolution increasing contributions is totally supported by the Conference. It is shortsighted to reason that because your orchestra has not needed the benefits of the Fund, you may never be in that position and that the Fund has no value for you. We all have life insurance but obviously pray that the pay off on it will be light years away. The A.F. of M. Strike Fund is directly responsible for the enormous strides made by all of us—that includes those orchestras who do not participate.

A vote by participating orchestras will be necessary. We hope that the result will be affirmative.

Several features punctuated the five day Conference. One was a panel discussion on the quality of our work life and general job satisfaction. The panel was made up of Dr. Leonard Oseas, Professor of Psychology, Univ. of Cincinnati, Nick Webster, Manager of the New York Philharmonic and Christopher Keene, Conductor of the Syracuse Symphony Orchestra. There was an interesting interchange of ideas with our delegates for an entire nine to five day.

Dr. Gilda Greenberg, Western Michigan Univ. Professor of Humanities and Social Science spoke on the problems encountered by women in the work force. She also participated in a closed session women's caucus of our delegates.

Ted Dreher, A.F. of M. Symphony Dept. and Alan Wood, A.F. of M. Vice President from Canada were present. Guests included Harold Clarkson, Chairman of the Organization of Canadian Orchestra Musicians; Eddy Bayens, Edmonton, Canada, observing for the Symphony Dept. of the Canadian Conference and David Coplan, Ph.D., State Univ. of New York was also present. He is doing a study on the professional problems of symphony and opera musicians for ICSOM.

We wish to thank James Higgins, Local #8, Milwaukee and all others in that fine city for making our stay pleasant. Above all, our deep appreciation to Elizabeth Tuma, Milwaukee Symphony Orchestra delegate, who handled all matters concerned with the Conference arrangements, as well as to those who helped. The job is burdensome and was taken care of with the greatest expertise.

PITTSBURGH AGREES TO THREE YEAR PACT

On July 25, 1981, members of the Pittsburgh Symphony ratified a new three year master agreement with the Pittsburgh Symphony Society. One of the most important things about the negotiations, from our point of view, was the movement away from the adversary relationship of the past towards a much more cooperative one. This was due in large part to the lawyers for both sides, who were able to help the Committee and Management communicate effectively.

The Committee took approximately 60 proposals (many of these non-economic) to the table in an effort to change areas in the contract that had been neglected for years. Over 90% of these were accepted by the Society, resulting in the complete re-writing of many sections of the contract. The following is a summary of the major improvements and changes.

Wages: 1st year \$560 (1st half) (were at \$520)

\$600 (2nd half)

2nd year \$625 (1st half)

\$650 (2nd half)

3rd year \$675 (1st half)

\$700 (2nd half)

Seniority pay:

\$1/week/year of service payable in 5 year increments, starting after 10 years, to a maximum of \$20 across the board

Pension: (was \$9,000)

1st year \$10,000; 2nd year \$11,000; 3rd year \$13,500.

3% actuarial reduction for wind players for early retirement (instead of 5%)

Pre-retirement surviving spouse death benefit

Benefits:

Accidental Death and Dismemberment benefits doubled
Life insurance increased to \$40,000

Long term disability increased to 55% of salary, \$2,000 monthly maximum

Dental plan benefits improved (\$1500 yearly maximum)

Medical benefits provided for non-renewed musicians to age 62 with 20 years service.

Improved instrument insurance coverage

Domestic Tours:

Reduction of services on tour from 8 to 7 per week

More days off before and after tours

Per diem: 1st year \$31 + hotel

2nd year \$33.50 + hotel

3rd year \$36 + hotel

Additional per diem paid for double room occupancy

Pre-concert run-throughs on tour to be paid on sliding scale up to max. of 3 per week for music director *only*

Other:

Overtime and extra services now to be paid at % of personal scale

Auditions Committee to get per diem

Two unpaid leave days for "musically related personal reasons"

Establishment of new "Pittsburgh Symphony Committee" to facilitate communication directly with Board of Directors

Under certain conditions, management may schedule eight 9 service weeks, each offset by a seven service week

The Orchestra gives thanks to its hard working committee (Rovin Adelstein, Thomas Fay, David Gillis, Harold Steiman, Gerald Unger, Arie Wenger, and Chairman Hampton Mallory)

and to counsel Louis Kushner and Local 60-471 President Herb Osgood for their invaluable negotiating expertise. Thanks also go to Management's counsel Jim Wilkinson and William Billock and to Managers Marshall Turkin and Sid Kaplan for their willingness to consider *all* the many issues brought to the table. And finally, thanks to ICSOM for providing valuable data and support.

Lauren Scott Mallory,
ICSOM Representative

CONTRACT SIGNED BY OKLAHOMA SYMPHONY ORCHESTRA

After eleven months of on-&-off-again negotiations, the musicians of the Oklahoma Symphony Orchestra ratified a new two year Master Agreement. This two year contract, although not enthusiastically supported, contains elements of growth for the orchestra. In particular, Management will provide Major Medical & Dental Insurance coverage for individuals, they have agreed to one week paid vacation in both seasons, and in the second year of the contract, they have committed themselves to an additional week of work. All three of these items were very important to the orchestra members, especially the attempt to lengthen the season, and this persuaded many players to accept an otherwise low wage offer.

Specifically, the Contract provides for an 8.5% raise on personal scale in the '81-82 season and 8% in '82-'83. Minimum scale (currently at \$302.50) will be \$328/wk. in '81-82 (\$10,168 per annum) and \$355 in '82-'83 (\$11,360). The season length will remain at 31 weeks this season, but, as stated above, will finally be expanded to 32 weeks in '82-'83. Other provisions include the clarification of the nine member Non-Renewal Arbitration Panel, to include three players, three board members, and three neutral members. In addition, OSO musicians have been entitled to 5 days per season of personal leave with pay, and in this contract we were able to clarify the conditions under which it is granted. Also, on days following runouts, no rehearsals will be scheduled before noon.

During negotiations management decided not to hire replacements for 4 string players taking leaves of absence. They said if we settled the contract at a "reasonable" financial level, the missing positions would be restored. Apparently they felt we did settle reasonably, as the positions have been filled temporarily, and we are now back to our normal strength of 58 players.

All in all, both sides came away with some gains. Management has the two year contract they wanted, which gives them the opportunity to reduce their accumulated \$700,000 plus deficit. They have plans for a major fund-raising event this fall which will raise approximately \$350,000 to be used specifically for retirement of the debt. They also can proceed with confidence in planning a Mexican tour for the Spring of '83. The players now have the health coverage and the vacation we wanted, as well as a slightly longer season in the second year.

The Orchestra Committee would like to express its thanks to Phil Sipser and Lenny Leibowitz for their advice over the duration. Thanks also go to Committee members John Bannon, Kyle Champion, Eric Ginsberg, Bruce Heim, and Helen Weiner. Special thanks to Bernard Rosenthal, Chairman, who continued serving on the Committee to wrap up the negotiations over the summer, even though he was planning to resign from the orchestra before the start of this season. We will miss his invaluable wisdom, idealism, and above all, his friendship.

Kyle Champion, ICSOM Representative
Oklahoma Symphony Orchestra

L.A. IN THE FOLD. SIGN THREE YEAR CONTRACT

On September 1, 1981 the members of the Los Angeles Symphony Orchestra ratified a three year contract by a vote of 63 to 20. Negotiations spanned seven marathon sessions. The Orchestra team was headed by Max Herman, President of Local 47, and included an orchestra committee composed of Jeanne Aiken, Chairperson, Lorin Levee, Michael Nutt, Miles Zentner and Don Muggeridge. Ernest Fleischman, orchestra Exec. Director; Robert Harth, Gen. Manager and Deborah Rutter, Ass't Manager represented the Los Angeles Symphony Orchestra management.

Features of the settlement are as follows:

An across the board three year increase in the minimum salary from \$530. to \$620; \$680; \$735. This represents a 38% increase over the three years. It is an increase of \$205. over the period.

In addition there is an E.M.G. of \$3000. each year which raises the above figures to \$677.69; \$737.69; \$792.69.

Life insurance package includes a double indemnity contract for \$50,000 coverage and an accidental death and dismemberment clause paying \$150,000.

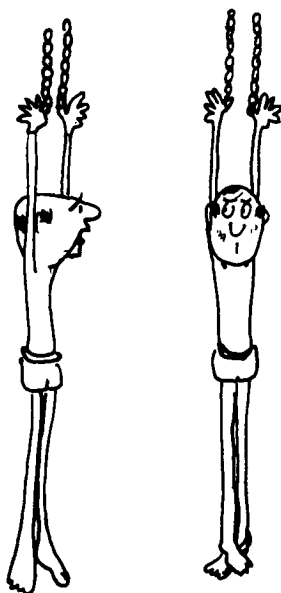
Domestic tours call for a per diem of \$42. plus \$40 for hotel. In addition, for each road tour, musicians will receive \$45. for out of pocket expenses.

Each musician will receive \$10. above the weekly minimum salary after five years of consecutive service; \$20. after ten years, and \$30. after 15 years of consecutive service.

Members of the Audition and Renewals committee will be reimbursed for time spent in connection with conducting auditions at the rate of \$25. per day (four hours or less), or \$50. for each day of more than four hours. If auditions are held on a free day, musicians will be compensated with an alternative day off; or, if held on a day with scheduled services, compensated by being excused from that service.

Pension which was \$10,000 last year will be \$12,000; \$13,200 and \$14,000 for the term of the contract.

Don Muggeridge, L.A. Symphony
ICSOM Representative



... All I said was "Are you gonna beat that 7/8 bar in 7 or 8?"

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DELEGATES REACT TO PANEL DISCUSSION ON JOB SATISFACTION

So that a broader view of the all day discussion on the quality of our work life that took place at the recent ICSOM Conference can be obtained, it would be advantageous to devote this short column to what transpired.

As a reference point, one might look back to the August, 1980 issue of *Senza Sordino* to the article captioned, *Job Satisfaction — an Elusive Search*. Dr. Oseas termed the quality of work life "the process by which management tries to unlock the creative potential of its workers." Since conductors and managers can assist in the effort, Nick Webster and Christopher Keene were invited to participate. The issues that delegates wish to discuss were numerous.

There was generally lively exchange on the following topics.

1. The possibility of an exchange of musicians from one orchestra to another on a one year basis. This would be something akin to the exchanges that existed between the Boston Symphony and the Tokyo Philharmonic some years ago, except that domestic orchestras are envisioned in this case.
2. An expanded repertory that would involve musicians in chamber music, solos, etc.
3. A request that management public relations officers publicize their players to a greater extent, rather than concentrating on soloists and conductors.
4. Better handling of a basic morale problem that has developed in a few orchestras; favoritism in who will be allowed leaves.
5. An expanded concept of committee participation in the affairs of the orchestra and the concomitant responsibility for the decisions that necessarily arise out of the participation.
6. The concept of the self-governing orchestra. The example of the Chicago Lyric Opera was mentioned and its experiences discussed.
7. How to defuse the adversary attitudes extant in most orchestras between management and musicians.
8. Bad rental parts; bad lighting and the continuing "decibel dilemma".
9. The quality of pop concert programs.
10. The effectiveness of Artistic Advisory Committees. Is the effort worth the results. There is a strong feeling that symphony board members responses to suggestions are perfunctory and their attitudes condescending.

In total it was a rewarding day in that issues were raised, however, there were so many to be addressed that on the spot solutions were obviously not to be arrived at. The points in question would seem to be better handled in some smaller caucus rather than in an assemblage of 50 to 60 delegates. Some other forum for in depth exploration of the entire subject might be beneficial, but at least ground was broken.

PHILADELPHIA SIGNS AGREEMENT FOR \$210 OVER THREE YEARS

Although the headline over this story tells of one of the, if not the largest wage settlements in symphony orchestra history, the salient breakthrough in our opinion, is the seniority bonus. The compounding of seniority with any and all other bonuses has been a major effort in the last several negotiations. Now that the principle of compounding has been established it will require consideration in the future whether to increase the seniority bonus at the expense of scale or to make the increase in scale the major thrust of future negotiations and have the seniority bonus become or remain a token of service.

The National Symphony seems to already have made the commitment to the seniority bonus. Other orchestras have

seniority as more or less a token. Philadelphia has managed in this contract to maintain scale and have somewhat more than tokenism in seniority in the third year. Will there be a choice necessary in the future?

Terms of the three year contract are as follows:

Wages which were \$560 in 1980-'81, will be \$630, \$700 and \$770 minimum for the next three years. Recordings remain at \$1,500 guaranteed per year. In the first two years, syndicated FM radio tapes will be paid for at \$40 each for 26 weeks, and \$49 in the third year (guaranteed).

Pension which was calculated at \$375 times years of service up to 36 years is increased to \$450 up to 40 years of accumulated service. The new pension will pay \$13,500 for 30 years service; \$18,000 for 40 years service.

Seniority pay will now range from \$10 per week after 5 years of service to \$35 per week after 30 or more years of service. In the third year, seniority pay will be paid on top of overscale pay.

Instrument insurance up to \$25,000 per member was added for the first time. Vacation remains at eight weeks.

8 The ratification vote was 85 for and 13 against with 1 abstention. For Philadelphia that's overwhelming. Our admiration and thanks go again to the messieurs Sipser and Leibowitz for their advice and expertise. And last but not least to Local 77 for their support all the way.

IRV SEGALL, Philadelphia Orchestra
Committee Chairman

THE NORTH CAROLINA STORY NOT A ROSY PICTURE

On August 25 the North Carolina Symphony musicians ratified a modification of the remaining two years of the contract we signed last fall. That contract was cancelled by the Board of Trustees in April, and we challenged the cancellation through arbitration and the NLRB. Management finally returned to the bargaining table with the ludicrous suggestion that we drop all our legal actions, find \$500,000 worth of cuts in our yearly economic package, and drop our opposition to the appointment of Patrick Flynn as Artistic Director. Faced with the Symphony's serious economic condition and our acknowledged need to begin the season on time, we accepted some, though not all, of the financial loss — accomplished by cutting the season from 40 to 36 weeks and by putting a freeze on the filling of eight vacancies. Management, in turn, agreed to resume with us the search for an Artistic Director and abide by the "mutual agreement" provision of the contract, appointing Flynn only as Principal Guest Conductor.

Additionally, we rewrote the force majeure clause to allow cancellation — with 60 days notice — only if the Symphony permanently folds and to extend the notice required for shortening a season from two weeks to four.

In return for the above concessions, we agreed to drop our arbitration demand and our unfair labor practice charges. Still pending, however, is an appeal of our unemployment compensation case. Management challenged our claims for benefits even though they cancelled and refused to reinstate our contract. In a "Catch-22" ruling that has dangerous implications for all underemployed musicians, the Employment Security Commission found, in part, that "the claimants are not genuinely attached to the labor force and are, therefore, not available for . . . suitable employment because there is a virtually non-existent market in the area of their residence and an extremely limited market nationwide for [their] skills and experience." We immediately appealed and are confident that we will win the case, however long and costly the process may be.

Meanwhile we *are* working, albeit with a skeletal orchestra

and a conductor who disparages us in the press ("They can't even read a score." "What they know about playing as an orchestra can be put on a pinhead." "They're greedy . . . they have evolved into a super-committee, a money-grabbing, negotiating, *thing*." [His emphasis]). The immediate future is less than rosy, but we are determined to keep the orchestra together, to rebuild our economic stability, and to maintain the preeminence of artistic integrity.

Thanks go to the "renegotiating committee," who gave up most of their summer vacation, and to our very able counsel and friend, Judy Kincaid.

Greg Vaught, NCSO

LET'S GET WITH IT

Cathy Compton, Detroit Symphony delegate, and a person with considerable expertise in the computer field did a superb job of carrying out an extensive survey at the ICSOM Conference with the intent to revise the present Conductor Evaluation form in preparation for computerization of the data collected.

Three separate survey sheets were distributed to all delegates, and the cooperation that ensued in helping her reach some positive conclusions as to what questions should appear on a future ICSOM form is not to be believed. It should make us especially conscious of the fact that if it was possible for us to expend such effort in the midst of a heavy agenda and long hours at our conference table, why can we not get such results from our orchestras once we get home.

The matter of responding to requests for information from either ICSOM or from other sources on relevant matters is, for the most part, one of the weaknesses of our organization. The most glaring example is the tardiness with which orchestra data for the yearly *Wage and Condition Chart* arrives at the A.F. of M. Symphony Department office. Considering the cost of printing the chart, the fact that it is so hopelessly delayed diminishes its value greatly, and unfortunately all member orchestras suffer. The fault does not lie with the Symphony Department.

Another example is the tardiness in receiving tallies on voting matters where ICSOM issues are concerned. We do each other a great disservice. To paraphrase, it seems that in too many cases our attitude at home is "it is better to receive than give."

THE BEST OF EVERYTHING, TED.

Ted Dreher, Assistant to President Fuentealba and head of the A.F. of M. Symphony Department since its inception, is retiring. We wish to thank him for his untiring work and cooperation over the years whenever his help was needed. He has always shown great empathy for our problems as they have arisen and has been especially helpful in providing Senza Sordino with pertinent material where he has recognized its value to these pages.

All of us in ICSOM who have been privileged to work with him wish him the greatest satisfaction out of the many undertakings he has planned for his retirement years.

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