Chairman Irving Segall opened the 1976 Conference of the ICSOM by reading a Proclamation signed by Denver's Mayor, W. H. McNichols, Jr. In effect, it declared the week of meetings as "ICSOM Week" in the city and county, extending a welcome to all delegates. He next introduced Mr. Tasso Harris, President Local 20–623 AFM, who lauded ICSOM for its growth and stature in the Federation, and in turn introduced the Mayor of Denver. The mayor's short speech again extended a welcome, and included news of a center for the Performing Arts including a symphony hall, for which ground-breaking had already been done.

Secretary Stanley Dombrowski then called the roll. The following 35 orchestras were represented: Atlanta, Baltimore, Boston, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Honolulu, Houston, Indianapolis, Kansas City, Los Angeles, Milwaukee, Minnesota, National (Washington, D.C.), New Jersey, New Orleans, New York Philharmonic, North Carolina, Oakland, Oregon, Philadelphia, Phoenix, Pittsburgh, Rochester, St. Louis, San Diego, San Francisco, Seattle, Syracuse, Chicago Lyric Opera, Metropolitan Opera, and New York City Opera. Six ICSOM orchestras did not attend: Birmingham, Buffalo, Florida, Nashville, New Haven and New York City Ballet.

The chairman, after noting certain changes in the agenda, described the scheduled workshop sessions:

1. Negotiating Procedures and Techniques - Leonard Leibowitz
2. Pensions and Health & Welfare Plans - Phil Sipser
3. Electronic Media - Segall, Palanchian, Zenone

In addition to the above, a caucus of Metropolitan Orchestras was arranged for the the first evening at 8:30 with Bob Jones, Portland, Ore., as moderator. Bob addressed the Conference mentioning explicit areas that might be of particular concern to 20 or more orchestras. The Chairman urged everyone if possible to attend the caucus. The problem areas were diverse, and those orchestras having already solved some of them might be able to advise those who have not.
Next came the approval of the Minutes of the 1975 meeting. It was moved and seconded that the Minutes be approved as corrected. (p. 15 - "6,700" instead of "67,000") Motion carried unanimously.

Applications for Membership. The Secretary outlined the various inquiries by orchestras seeking information regarding ICSOM membership. Only one, the Hartford Symphony, met the requirements. Communication to that effect was by telephone, however, and despite the Secretary's request for a letter, none was forthcoming. The matter of Hartford's entry, therefore, was eventually dropped.

Reports from ICSOM Officers

Chairman's Report: Irv Segall spoke of the 4 strikes during the course of the year, in Detroit, Pittsburgh, New Jersey and Kansas City as well as the "near miss" at the Met. There were also important settlements that placed four orchestras in the $400 per week (3rd year) category: Los Angeles, Washington, Detroit and Pittsburgh — and the $95 increases were the highest in the history of symphony negotiations. Some of the salaries were bound to media guarantees more than others. Los Angeles had a $2000 annual guarantee in addition to their $400 weekly minimum. Detroit and Pittsburgh had strikes of 9 and 7 weeks, respectively.

The annual plea was made for more prompt attention to the AFM Chart. A few orchestras hold up printing needlessly each year. Washington (National) submitted no information.

October was the month for Recording Negotiations. They were attended by Irv Segall, Bob Maisel, John Palanchian, Fred Zenone, Sam Denov, and Don Whyte. Five of seven ICSOM proposals were accepted by the AFM. Of the five, one was agreed upon completely and two others, partially. Among them were:

1. Symphonic scale percentage raise equal to that of commercial scale.
2. Elimination of fourth hour as "straight time," but only if there were two sessions in one day, and then only in the second session, where overtime would prevail.
3. Federation, not company, control of tracking.

Recording musicians in New York, together with a group from Los Angeles, approached ICSOM, alleging that there was not sufficient disclosure regarding the activities of the AFM-EPW Fund. After appropriate consultation, it was decided that there were insufficient grounds to pursue these allegations.
The Chairman attended a session of an ASOL (American Symphony Orchestra League) meeting in June held in Boston. Two members of the Boston Symphony, Leslie Martin (ICSOM Delegate), and Art Press, accompanied him. Before the Denver ICSOM Conference, a delegation from the Conductors Guild (from ASOL) met with the ICSOM Executive Board in the persons of Harold Farberman (Chairman), Tom Lewis, and Seymour Rubenstein. In both the Boston and Denver meetings, the prime object on the minds of the Guild was the ICSOM Conductor Evaluation Sheet. The Chairman rejected allegations that the sheet was unfair or unscientific, recalled how the program was first started and asserted every intention to continue it.

A telephone conference call took place in April in lieu of an executive meeting in Chicago. Items discussed related mainly to the formation of agenda, speakers, and workshop sessions for the Denver Conference, although discussions pertaining to the Conductors' Guild and Electronic Media were included.

An alternate (John Palanchian, ICSOM Treasurer) was selected for the Strike Fund Trustees meeting.

The Chairman attended the initial meeting of OCSM (Organization of Canadian Symphony Musicians) in Toronto.

No progress was reported in Health and Welfare on a national basis, or in the Richmond Bill (providing for contributions to the Arts via the Federal Income Tax form), still in committee. Some national consciousness was developing in the latter area, however, since one of the major political parties included funding for the Arts as a plank in its party platform. He read a letter from Advocates for the Arts (NYC) attesting to this. No political endorsement by the Chairman was expressed or implied.

Vice-Chairman's Report. Bob Maisel characterized the past year as a rather mild one, notwithstanding the few labor disputes. Being Vice-Chairman, and therefore the new administrator of the Conductor Evaluations Program, he raised a number of points regarding the handling of evaluation information by delegates, players, orchestras. Only collated sheets would be accepted and any shipment of 50-80 individual sheets would be returned "with a nasty note appended." He broadened by suggesting an Arrangement Evaluation, since orchestras were being called upon to play "Pops" Concerts and similar fare. Some arrangements, he averred, were an insult to player and listener alike, and he urged scrutiny and a militant stance by musicians. Even though funding for symphonic organizations is coming more and more from the public sector, "it doesn't mean we have to play from flat-bed trucks," he said.
The Vice Chairman's report elicited a rash of questions regarding the proper and legal use of evaluation material, even though the subject is dealt with each year. Basically, the advice centered on the requirement for an official request for the information on committee letterhead, and the privileged use of the information. The latter subject drew the most questions; but in general, counsel proferred that the material could be used legitimately in discussion by the orchestra itself, and in discussion with management. Bulletin Board posting, as cautioned against in last year's Minutes, was ruled out. If a management or symphony board member, who received the material and who was told it was only for private organizational use, released it to the press, ICSOM would not be liable for such unauthorized use. (Such unauthorized press release by a symphony association member was alleged by a delegate.)

Secretary's Report. Stan Dombrowski described the considerable work of producing the Minutes of ICSOM Conferences. Especially lamentable was that information from the Conferences, via the Minutes, would probably not reach a broad cross-section of the membership. Experts from specialized fields, legislators, and others with detailed reports were reaching a relatively few people regardless of the efficiency and industry of the delegates. The Secretary suggested the provision of digital tape indications in the Minutes, and the provision of a tape copy for anyone interested in complete detail of a specific presentation. Tapes of the Conference meetings would become part of ICSOM files, and be permanently available. The tape library had been started a few years ago, and easier referral to it, along with a streamlining of the Minutes would seem a progressive move.

Apropos the Conductor Evaluation Sheets, temporarily administered by the Secretary for 2 years, it was concluded that orchestras held a generally consistent view of individual conductors. The program was extremely valuable then, regardless of opinions expressed by the ASOL Conductors' Guild. Cautions regarding the use of the sheets were again repeated.

In answer to a question pertaining to the number of Evaluation Sheets submitted, it was estimated that roughly half as many were turned in compared to the prior year. The entire evaluation bank had been properly transferred to the Vice-Chairman several months earlier.

A report was given on behalf of the Florida Symphony delegate who was unable to obtain necessary funds to attend the Conference. What evolved, after certain corrections and up-dating, was that 19 members
of that orchestra were notified of the possibility of per-service status. The orchestra would now number 52, with a $220 weekly minimum for 52 weeks. Since the orchestra did not have a budget of $1,000,000, it did not fall under the jurisdiction of the NLRB.

Treasurer's Report. John Palanchian submitted a printed copy of his report to the delegates, so the recording of those details is unnecessary here. What followed, however, was a long discussion pertaining to the collection of ERF loans and ICSOM Dues, a perennial problem since the latter has currently no union suspension consequence for non-payment.

ERF loans, the Treasurer emphasized, are a responsibility of the orchestra, that ICSOM was not about to pursue collection from individuals. Counsel Sipser suggested that any cancelled check to an individual marked "loan" would be sufficient evidence for legal action in case of payment default. Stan Domrowski related that Judgment Notes were signed in Pittsburgh by anyone borrowing ICSOM-ERF money from the Committee Treasury. Sipser suggested that loan requests from individuals not paying orchestra assessments be denied.

Annual orchestra assessments were the easiest way to collect ICSOM Dues, provided of course everyone in the orchestra agreed to pay them. Bob Jones, Portland, Oregon, had by far the most novel and provocative suggestion: In Portland, the players and the association agreed to have a check-off in the payroll checks for union work dues and ICSOM dues and such agreement became contractual.

Dallas formerly had a clause in the Local By-Laws providing for mandatory orchestra/ICSOM dues collection. It was thought illegal because, said Ted Dreher, the money was going to ICSOM and not the Union. Sipser's view was based on the Taft-Hartley requirement for equal dues across-the-board. Under the Dallas arrangement, obviously, the symphony musician would pay a higher dues rate than other musicians of that Local. However, if the union membership approved such a provision (i.e., payment of ICSOM dues) as an expenditure from the Union treasury, it was not in Sipser's opinion, illegal.

The motion was made and seconded to approve the Treasurer's Report. Carried unanimously.

Report from Editor, Senza Sordino. Henry Shaw read a financial report relating to the costs of printing Senza Sordino. Costs did not materially rise - $3,641 this year as compared to $3,427 last year - even though the mailing list was expanded. The Organization of Canadian Symphony Musicians (OCSM) could subscribe to Senza at a rate of $1 per member.
The Editor enunciated a policy of not printing negotiations reports unless signed by the Committee Chairman or ICSOM Delegate. Drawing the line in this manner was perhaps partially the result of a conflicting pair of letters from two different committees in the New Jersey Symphony in the past year. Stating that he "had to believe somebody," Henry Shaw strongly suggested that orchestras settle their differences at home.

While there were 16 articles printed on contract negotiations/settlements, the Editor asked for more material having to do with general news from orchestras, deploring that he often found such items of considerable interest in newspapers before any was offered from the respective delegates. Delegates were urged to notify him of any address change.

The Editor thanked those who had contributed material during the year; said he would also welcome any criticism. Senza incidentally, had appeal beyond its regular circle, having as subscribers the American Symphony Orchestra League (ASOL), the National Endowment for the Arts, Managers, Boards of Trustees, critics, authors, libraries and others.

Counsel's Report. Counsel Phil Sipser and Len Leibowitz had prepared and distributed a "Summary of Services Performed for ICSOM," so the substance of that will not be entered here. Leibowitz did make the annual plea for new contracts to be sent to his office, referring to the distribution of contracts to all orchestras by Pittsburgh. Stan Dombrowski suggested that such distribution is best facilitated at the conclusion of negotiations and/or when such printed contracts are distributed to orchestra members. Managements usually have ample stocks then.

Sipser expressed "shock" that arbitration awards were not forwarded to his office for duplication and addition to the "ICSOM Kit," a sizeable collection of past awards as well as other reference materials distributed to all ICSOM orchestras. Asking for a show of hands, it was learned that arbitration proceedings had taken place in the Chicago Lyric Opera, Dallas, Kansas City, New Jersey, Philadelphia, Phoenix, Pittsburgh, and San Francisco. The inclusion in the Kit of all new arbitration awards was critically important since there was no other legal volume extant containing settlements of grievances in symphony orchestras.

Strike Fund Report. Ted Dreher, AFM, requested deferring his report until information was updated. The Chairman asked for discussion pertaining to the change in payments and benefits in the Strike Fund. According to what seemed generally accepted, the year prior, as a mandate to increase benefits -- and, many understood, payments -- the
Strike Fund Trustees, 2 from ICSOM, 3 from the AFM, acted to increase benefits to $100 weekly and payments to $55 annually. In other words, benefits were increased 100% while payments were increased 57%. What followed was animated, sometimes heated, discussion relating to procedural aspects of this matter, carried out to extreme length. It might be conjectured that the AFM-originated decision to undertake a general ratification of the decision of the Strike-Fund Trustees to increase payments as well as benefits served to precipitate the question and banter which followed. On the other hand, if the increase in payment were considered the same as a dues increase, ratification would be necessary. The decision to ratify appeared therefore, precautionary, perhaps prudent. There was no substantive objection to the change, a noteworthy point. The Los Angeles delegate, Miles Zentner, questioned the fairness of allowing for increases but disallowing disaffiliation from the Fund. The brunt of objections, however, purely procedural, came from Sam Denov, the Chicago alternate, who seemed to feel that the Trustees (of the Strike Fund) should have made a recommendation to the ICSOM Conference meeting, rather than effect a change by themselves and ask for approval later. Discussion on whether or not the Trustees already had such a mandate from the Conference-year preceding, or in fact whether or not the Strike Fund By-Laws provided for such discretionary Trustee action went on at considerable length. A peripheral, yet important, point was made by John Palanchian who noted that 14 orchestras were soon to negotiate contracts, and that procedural delay would have precluded them from availing themselves of the benefits doubling.

Sipser noted succinctly that the benefits of the change would far outweigh the possible and justifiable criticisms, and that certain smaller orchestras would immediately be able to have as much as 40% of their salaries in the event of a strike. The Motion which finally emerged, initiated by Sam Denov, Chicago, was the following: "We concur in the understanding of the I.E.B. that in order to increase the Strike Fund Dues, a majority of the participating orchestras must ratify that action." Motion carried unanimously from the participants in the fund who were in attendance. In order of voting, they were:

1) Chicago 7) Indianapolis 13) Rochester 19) Seattle
2) Cleveland 8) Detroit 14) Kansas City 20) Dallas
3) National 9) Baltimore 15) San Francisco 21) Cincinnati
5) Milwaukee 11) Pittsburgh 17) Houston City Opera
6) Minnesota 12) Honolulu 18) St. Louis
The Chairman reminded delegates of the "Metro" caucus scheduled for 8:30 PM and the workshop sessions at 9:30 the next morning.

First general session adjourned.

**Morning session - 31 August 1976**

Chairman Segall introduced Dave Weinstein, member I.E.B. and President, New Orleans Local, and Ken Farmer, President, St. Louis Local.

The Secretary called the roll.

The Chairman announced a slight re-arrangement of schedule, feeling that the Media Workshop would be more valuable after the Media Report. Before that report, however, he called on Bob Jones, Portland, to summarize his impressions of the "Metro" caucus the preceding evening. Bob noted that 30-40 people attended informally, and that representation was well-spread among orchestras of varying size. He expressed appreciation for the experience given by the more established orchestras, but noted that there were no clear-cut solutions to the problems faced.

**Electronic Media Report.** This exhaustive report was in three parts, and presented by three ICSOM officers: Irving Segall, John Palanchian and Fred Zenone, on the respective subjects of FM Transcription Tapes, Cable TV and Home Box Office, and Public Broadcasting Television. All are becoming a vital part of symphonic orchestra activity, all pose problems of complexity new to musicians, and all require ICSOM involvement with the AFM to achieve national contracts. It was to elucidate the problems and make recommendations that the report was made.

The Chairman noted that negotiations for a new national agreement with phonograph recording companies were forthcoming after the Conference (October 1976), and those for a PBTV-N.E.T. national contract in February, 1977. Also -- the burgeoning Cable TV and House Box Office areas were demanding attention, since companies involved were already making approaches to Lincoln Center, the Metropolitan, the Philharmonic, New York City Opera, and to Kennedy Center and the National Symphony in Washington.

In phonograph recordings, an area of concern was the "Special Sessions" clause in the Los Angeles and Boston contracts. The AFM, through Bob Cruthers, regarded such a provision as violation of the national contract. Were it implemented (it never has been, since the clause would only become operative after the recording/media guarantee
had been exceeded), only the musicians actually playing a work for fewer than the full compliment of players would be paid. (This is in direct contradiction to national agreement which states that every player will be paid for the first two hours of every piece recorded, regardless of whether or not he played.) The Chairman conceded that not much recording of small orchestra repertoire was taking place in this country, but that the L.A. approach sets up a competitive situation among orchestras that could be mutually damaging. On the positive side, the L.A. clause provides for a rotation of players in special sessions, so that each one would end the season with approximately the same extra (over the guarantee) income.

On the subject of transcription tapes sold to FM stations on either a local or national basis, Irv Segall distributed a questionnaire to 42 orchestras, to which there were 32 replies, for the purpose of gaining some insight into the actual work experience. The salient points were that 17 orchestras were already involved in making tapes, with 5 more about to undertake such work next year. Seven orchestras made unlimited tapings per season, others made 7 to 39 tapes; 6 orchestras contributed proceeds from the tapes to the pension fund, partially or wholly, while in 3 orchestras, musicians were paid directly:

- New York Philharmonic - $23. per tape
- Chicago Symphony - $36. per tape
- Chicago Lyric Opera - $63. per tape

7 orchestras were satisfied with their taping arrangement; 11 orchestras were NOT satisfied; 4 orchestras were undecided.

Two things are at once obvious. There is considerable activity in this area, and an enormous variation in methods and amount of payment -- setting up one orchestra in competition with another.

**Recommendations:**

Make distinction between (1) taping for local re-broadcast and (2) taping for national distribution. In the first, the orchestra and Local would make their own determination as to scales and conditions. In the second, the AFM, in consultation with ICSOM, would establish a minimum price, and the method of payment — either direct to the player or to the pension fund — would be by local contractual agreement. In either case, the amount would be the same per player.
Most are aware that PBTV or NET comprises a network of stations subsidized to a small extent by the public sector and to a larger extent by private contributions. It is in short, non-commercial. Since the 3-year-old Public Television agreement was expiring on February 28, 1977, ICSOM involvement in this area of rapidly increasing importance to musicians was essential.

An immediate problem was manifest in the fact that most productions were combined with services already contracted for in the musician's Trade Agreement. Thus, the rehearsals and concert would be part of his regular work while the live broadcast was also in progress. His additional recompense would therefore be only for the "product" aired by the station. Several combinations could occur simultaneously — such as a live concert, live broadcast, and videotape for replay. But the "studio" type situation, of playing without an audience, where all rehearsals were paid for and done specifically for the production of the product — and the basis on which the current PBTV contract was probably conceived — is not happening in most of the work musicians now do in this field.

The dual-column pay schedule should be abolished in the current PBTV contract:

<table>
<thead>
<tr>
<th>Unlimited re-broadcast in</th>
<th>3-year period</th>
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<tbody>
<tr>
<td>1 hour $49.20</td>
<td>$65.60</td>
</tr>
<tr>
<td>1-1/2 hrs. $73.80</td>
<td>$98.40</td>
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</table>

per person, per production.

The second column, providing scales for 3-year unlimited broadcast rights, significantly cuts the need for new productions by the stations. Tapes of holiday presentations or other gala affairs can be shown annually with continued audience attraction.

Problems also exist for the companies. Musicians insist on their contractual intermission time during a concert, yet a 15-minute void to a broadcaster is anathema. That period can be excised in a tape, but in a live broadcast, the air time is 15 minutes longer and the costs for an intermission production are additional.

In a comment, Sipser called attention to the rapidly increasing funds allocated to Public Broadcasting, a trend that could bode well for performing artists if they recognize it and provide properly for it in their local and national trade agreements.
Cable TV and Home Box Office (John Palanchian)

The initial part of this presentation had to do with the Cable TV system and how it works, its monthly charges, type of programming, and general availability throughout the country. Only few areas in the country, it was quickly found, are not served by some such system. Not to be confused with it, is Home Box Office, parented by Time-Life Inc., an independent distribution of productions that is an adjunct, or "plugged into" the existing cable network — at additional cost to the already-paying cable subscribers. This enterprise has already begun negotiations with the constituent artistic entities of Lincoln Center and Kennedy Center, and in one case, the Metropolitan Opera, achieved a signed contract.

While it was stressed repeatedly that no national agreement between Home Box Office and the AFM had been entered into, the details of the Met settlement were presented as follows:

$182.50 per performance, per musician up to a distribution to 500,000 subscribers.

$1.00 additional for each 10,000 subscribers with no ceiling on compensation/subscriber number.

The agreement provides for 7 replays in a 30-day period from the original live telecast.

At the end of the use-period, the tape is returned to the custody of the Metropolitan Opera Management. No further use of the tape is permitted without negotiations with the AFM and the parties involved.

When negotiations began, the company tried apparently, to arrange compensation on a flat-fee basis, a proposal rejected by the AFM. A "formula-type" agreement was sought with a flat-fee "up front," but allowing for the anticipated future growth in subscriptions. Similar arrangements were subsequently offered to the New York City Opera and the New York Philharmonic — with the front monies being $150 and $100 — the latter rejected.

Delegates were urged to consult with ICSOM and the AFM before entering into any individual agreement with any cable company. This is a field growing in size at a rapid pace. Especial attention in any proposal should be given to the (1) method of payment (2) eventual disposition of the tape, and (3) the number of replays allowed.
Sam Brown, Treasurer of the State of Colorado addressed the delegation. The very young state official praised ICSOM's efforts toward "democratization" in symphony orchestras, expounded on the value of involving as many as possible in the decision-making process, whether it be in foreign policy or the objectives of political parties. He lamented that 5 holding companies (banks) in his state, having 58% of all deposit capital in the state, are run by only 60 to 70 individuals who ultimately determine "who will succeed or who will fail" in financial terms.

Afternoon session

Kenneth Farmer, retiring President of Local 2-197, St. Louis, and who visited with the delegates for a short time during the meetings, was acknowledged for his years as a union leader. Bob Maisel, also from St. Louis, presented Ken a book, recalling the transition of their mutual feelings through the years "from bitter enmity to utmost warmth, respect and admiration."

Music Assistance Fund, Orchestral Fellowships. Dr. Leon Thompson, Secretary and Administrative Director of the Fund, represented it at the Denver Conference. He is also Director of Educational Activities of the New York Philharmonic and conducts Young People's Concerts of that orchestra. His approach to ISCOM was on the subject of providing non-white musicians an opportunity to gain experience in professional symphony orchestras. Specifically, this was to be effected by granting fellowships to specially selected players who then would each take up an additional position (most likely in the string section) in a major American orchestra. The Fund, originally begun in 1965 by Mrs. David Rockefeller and conceived then as a source of scholarship aid for non-white students, was expanded with financial support from the Exxon Corporation and the National Endowment for the Arts. It now contemplated a $10,000 grant for one year to a symphony association toward payment of full minimum salary for one of its selectees. Those selected for the program — and Dr. Thompson saw only 4 in the first year — would be required to play for the music director and audition committees where applicable, of the 4 orchestras which they were joining. These would not be competitive auditions in the ordinary sense, but the music director's approval of the Fund's choice for that particular orchestra.

A question-and-answer period followed Dr. Thompson's presentation, and after his departure, there ensued a long and involved discussion raising a number of questions. None of the delegates from orchestras which apparently agreed to participate in the program was aware of his
I move that ICSOM adopt a policy of recommending that the player-trustees of the AFM Symphony-Opera Orchestra Strike Fund be officers of ICSOM and that when such trustee no longer holds office in this group that he resign his position as trustee. Motion rejected. Two votes positive.

Librarian Survey. Earlier in the year, Ken Richmond, Rochester, sent out questionnaires to librarians in ICSOM orchestras. Being engaged in this work himself, his own interest and expertise served as a background for the detailed information he was able to compile from the 31 responses received. Some of the highlights of the report showed the considerable activity that goes on behind the scenes, to the extent that of the 12 orchestra-respondents playing 200-plus concerts per year, all had at least 2 librarians, at least one working full-time. Of the total responding 20-25 had degrees from a college or conservatory. Responsibilities vary, from writing in bowings to securing the best edition - or even arrangement - of a work. Curiously, the librarians in 40% of the orchestras were not considered to be members of the Bargaining Unit; one was not even a member of the AFM. Some were left to fend for themselves in salary negotiations, and faced, in some instances, recalcitrant managements characterizing their work as "clerical." The need for an experienced musician to perform a symphony librarian's tasks is an obvious requirement. It was strongly urged that Locals so include all librarians and thus give them status connected to the players rather than to management.

Session adjourned.

Evening: Caucus on Electronic Media

Wednesday, 1 September 1976

Morning: Mountain Trip with splendid outdoor breakfast and breathtaking views.

Afternoon: Session - 2:30

Dr. Walter F. Anderson, Director of the Music Program, National Endowment for the Arts.

Dr. Anderson, one of the main speakers at this year's meeting, gave first a short history of the National Endowment for the Arts; an outline of its modus operandi; some details on budget allocation, its hierarchical make-up, and the general criteria for its awarding grants. An affable person seeming to have much sympathy especially for musicians,
and whose experience with the Endowment extends back to 1968, Dr. Anderson also tried to answer the many questions that came from the delegation during his 1-1/2 hours on the rostrum. Any encapsulation of that total presentation must of necessity be very brief, so a tape-copy can be made for individuals requiring full detail.

When the National Endowment was first started resources were naturally small. Innovation was the by-word, a way to get the most mileage from the least fuel. Monies were allocated mainly on new programs in arts institutions.

In 1970, after it became evident that new ideas alone could not enable the NEA to support the arts in the country, a slight change in policy took place. This second period, one of "responsivity," allowed for the support of on-going programs, not only the innovative ones. It heralded a more responsive kind of action, getting the money where it was needed.

Feeling no longer bound by the procedures of the past, NEA emerged into its "third period" — one of "initiative" — boldly using funds to develop some of the programs underway today.

Since making grants is the backbone of NEA work, what would its priorities in this area be?

1. Quality. No quarrel with this premise, but who is to judge it? Dr. Anderson felt peer-judgment to be the only meaningful one.

2. Support for existing institutions. In music, symphony and opera companies.

3. Help in the emergence and support of young and talented artists.

4. Establishment of opportunities for creative artists (composers) by commissions.

5. Performance of 20th Century literature (not only the commissioned works).

6. Creating of opportunity for musical artists to earn a "decent" living — a "splendid" one, was the speaker's second thought.

How would the above goals be implemented? Dr. Anderson said the Endowment's budget was $85 million. From that, came the following allocations:
$16 million to the Music Program
7 million to the Symphony Orchestras
3.5 million to the Opera Companies
$650,000 to Jazz, Folk and Ethnic music
$400,000 to composers' commissions.

By congressional legislation, 20% of NEA monies must go through the States.

Endowment mechanisms. When a grant application is received it passes through a receiving agency which in turn directs its path to one of the advisory panels — usually composed of 15-22 members who are appointed by Nancy Hanks. In music, there are 105 consultants who each serve intermittently as required. Recommendations of the panels then are passed to the National Council for the Arts. The Chairman, however, (Nancy Hanks) has the final word and, though it is rare, can overturn recommendations of the panels or of the National Council.

Grants are made for 3 general categories of improvement:

I. Artistic - to provide for more rehearsal time, increased number of musicians, etc.

II. Administrative - to help in fund raising, by improving the ability to generate money; to improve or add to management personnel.

III. Service - to make possible organizational function outside of regular subscription series; to form smaller units performing in educational programs, or to go to communities where music is not generally available.

All funds are given on a matching basis as required by law.

During the question-answer period, Dr. Anderson encouraged ICSOM to have representation on the Music Advisory Panel and to offer testimony to a Congressional Committee when considerations of legislation for the Arts or budget for the NEA arise. He urged communication with Nancy Hanks to accomplish this purpose. For all regularly-issued announcements, bulletins, circulars, and the paper, "The Cultural Post," he suggested writing to:

Marcia Hovey, Director
Office of Program Information
National Endowment for the Arts
2401 E Street, N.W.
Washington, D.C. 20506
Report:

Effectiveness of Artistic Advisory Committees  (Leslie Martin, Boston)

In a word, Artistic Advisory Committees had little or no effect. Leslie Martin's report, based on 31 responses from ICSOM member-orchestras, made one major conclusion based on committee experience in selection of conductors, guest artists, personnel, programming, control over quality of recordings and tapes, and control over the public image of the orchestra. In some cases, the committee was consulted after the decision had been made with management using the committee to legitimize its action. Veto power was non-existent. There were strong political overtones in dealings with management, with the latter calling upon the artistic committee to bypass or infringe upon the duties of the Orchestra Committee (e.g., disciplinary action, etc.) or the Union. The threat of reprisals also tainted those dealings. Managements tended to lean toward first-chair players for advice, being less receptive to others, thus setting up a kind of ivory-tower dialogue and the basis for schisms that generally result.

A report of this kind, Mr. Martin quipped, unlike a treasurer's report dealing with finite specifics, is based on opinion, therefore, must of necessity be nebulous (!). Nevertheless, the central theme came through loud and clear. Of the 31 responses, 21 orchestras had artistic committees, but only 4 felt they had any effect at all, and that effect was in no great measure. In 4 other orchestras, the committees themselves were jointly made up of orchestra and management personnel.

The report elicited a broad range of discussion, showing amply that the delegates in attendance shared the views of the report's respondents. Several delegates propounded the necessity of meeting with the real employers, the Board of Directors, where all employees, conductors and managers as well, can be called to task; while another complained that such would simply be a "Wailing Wall" experience, with the other side sitting there nodding their heads; to remove the idea and word "advisory," and to institute artistic committees with veto power. Still another view was that the music director should not be impinged upon in his work by a committee; that if his work is unacceptable, he should be replaced. Sipser suggested abolishing any committee that was ineffective. The message of that action would require no writing.

Report: Strike Fund  (Ted Dreher)

Ted Dreher had a written financial report of the Strike Fund's experience at this time, and elucidated where questions arose. It was distributed to all delegates and officers and is self-explanatory.
Los Angeles (Irving Bush)

The facts from this orchestra were amply clear; the delegate needed no words of embellishment:

<table>
<thead>
<tr>
<th>Contract length:</th>
<th>3 years</th>
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<tbody>
<tr>
<td>Season length:</td>
<td>52 weeks</td>
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**Salary**

<table>
<thead>
<tr>
<th>(across board increases)</th>
<th>1st year</th>
<th>2nd year</th>
<th>3rd year</th>
</tr>
</thead>
<tbody>
<tr>
<td>$360</td>
<td>$380</td>
<td>$400</td>
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**Audio-electric guarantee**

| $1,000                   | $1,500   | $2,000   |

**Vacation weeks paid**

| 8                        | 8        | 8        |

(Position of 8th week can be requested by musician; granted at discretion of management)

**Pension (full benefit at 20 years) per month**

| $550                     | $600     | $700     |

**Per Diem**

$18 (food) + $20 (hotels)

**Severance Pay**

| 6 years service, $1,500 | 8 "       | $1,750   |
| "                       | 9 "       | $2,000   |
| "                       | 10 "      | $2,250   |

**Accidental Death Benefit on tour increased to $100,000**

**Life Insurance**

$20,000

**Health Insurance - paid by management**

**Dental**

**Disability**

**Sick Leave - 8 weeks for first five years' service then one additional week per year to 26 maximum. Management policy usually granted one year when necessary.**

**Five-day weeks - 26 winter season**

7 Hollywood Bowl

**Tour days, maximum length - per tour 28, per year 42.**

**Work week during tour - 6 services**

**Residency (one city for entire week)**

4 concerts; 3 rehearsals

5 concerts; 2 rehearsals
String Premium Pay. Second Stand, (all strings) 10% over scale  
Extra 10% per whole service if player moves to First Stand  
Third Stand, (First Violins) - 5% over scale  
+ 5% for move to Second Stand  
+ 10% for move to First Stand

The entire negotiations were conducted on both sides without counsel. While this was time-consuming for the Committee, the new contract was completed three weeks before the expiration date of the old. This demonstration of mutual trust and accomplishment seemed unique in recent times; it received general applause.

Melanie Burrell, Denver, thanked Lucille Bullter, Executive Secretary to President of Local 20-623 for her help in arranging the meeting in that city.

Meeting adjourned 6:45 P.M.

Thursday, 2 September, 1976

The Secretary called the roll.

Negotiations Still in Progress

Dallas (Betty Patterson Girko)

Although players were presented with three unacceptable offers, morale was good. The Dallas delegate was hopeful of a settlement before the September 13 deadline.

St. Louis (Brad Buckley)

The orchestra voted unanimously to strike after unproductive meetings with management. A picket line would be active on September 7. Players seemed determined and unified. Mr. Buckley asked for cards, letters, telegrams and any other form of support from ICSOM orchestras. Those were to be sent to the President of the St. Louis Symphony Society, Mr. Ben Wells.

In response to a question, Mr. Buckley counted this as the 6th strike -- the 3rd "legal" one -- in the St. Louis Symphony's history. The lack of a substantial endowment, he said, was having a serious negative effect.
Houston (Kyla Bynum)

This report cited a maze of problems. Negotiations began March 2, contract expiration was May 29, a play-talk period continued until June 16, 48 hours before which date the players were issued an ultimatum to accept the old contract with a $20 raise for 1 year, or accept a "new" contract which was not yet negotiated, therefore non-existent. The ultimatum was ignored and a lock-out resulted on the above last date and remained in effect at the time of the Conference.

During this time, the orchestra was besieged with proposals and problems that bordered on absurdity. To wit, the management, almost generously, paid the members their vacation pay at the time of lock-out; while the musicians were trying to regain their unemployment compensation, which was cut off "due to a labor dispute," they were also bombarded with a Management's Rights Clause, proposing to abolish committees, hire, fire and re-assign at will, with special provision for demotion of string players. Another clause stated that "some members of this orchestra may be members of the American Federation of Musicians," reflecting Right-to-Work State mentality. Most incredible of all was the provision for possible dissolution of the Houston Symphony 60 days after written notice. All this took place when the orchestra society had no manager (the players pressured his resignation, alleging incompetency) no assistant conductor (he resigned after a conflict with the manager) and no contract. Ms. Bynum asked for Mailgrams to be sent to Charles Jones, Chairman of the symphony board, Mayor Fred Hofheinz, and to members of the Houston City Council.

New York Philharmonic (Paige Brook)

"New York Philharmonic is in negotiations and in contact with Chicago." Verbatim at in toto.

Chicago (Sam Denov)

Chicago's representative did not foresee a repetition of the last lock-out after which musicians were paid income lost. Secondly, the opening concerts of the season were not of the "throw-away" variety. Most important, perhaps, was Chicago's "Musical Marathon," which among other things, included the playing of old symphony tapes, permission being granted on the sole condition that proceeds accruing would be earmarked for musicians' salaries. The sum raised was $320,000.
Minnesota (Kirke Walker)

Negotiations began in May. The first money offer was made 3-1/2 months later. The $25-20-25 offer, including $10 media, was unanimously rejected at an August 25 orchestra meeting. Next scheduled meeting was September 12, one week into the uncontracted new season. The orchestra approved the increase in the Strike Fund.

Chicago Lyric Opera (James Berkenstock)

The issue of these negotiations centered about an agreement covering the activities of the newly established opera school. Management contended that the opera school was a separate entity, and not subject to the binding contract provisions of the Chicago Lyric Opera, a contention opposed by the players.

Rochester (Lynn Richmond)

Tentative agreement increased season length from 38 to 46 weeks, salary from $11,210 to $17,000-plus, pension from $4,000 to $5,000 over the contract period. Since a $10 million endowment drive was underway the delegate felt little likelihood of a strike and that the above tentative agreements would hold for final signature.

New Jersey (Melvyn Beiman)

New Jersey's delegate deferred to Counsel. Leonard Leibowitz put the start of negotiations in April, stating that management wanted a settlement by May 1. The first offer, found unacceptable, did not reach the table until August. A meeting was scheduled for September 15, and the deadline was October 12. While being hopeful that an agreement would be consummated by then, he alluded to internal differences among board members which could complicate settlement.

New York City Opera (John Palanchian)

Demands were submitted in May. No response. The first meeting was called in August, with management position being similar to past negotiations, i.e., proposing to cut the number of weeks of guaranteed work. Mr. Palanchian felt the orchestra would not accept such a proposal. September 7 was the expiration date after which musicians agreed to play-and-talk on a week-to-week basis.
At this time, Brad Buckley clarified the address of the St. Louis board chairman, not completely available previously.

Special Request for the Floor (David Gillis, Pittsburgh)

The delegate had requested time to speak on a letter from certain members of the Pittsburgh Symphony. The letter, or more accurately petition, was written and signed secretly, according to the delegate, and delivered to him the last night of the summer season (at Ambler, Pa.). Described as an attack on the past negotiating committee, the petition was drafted by individuals who were fined by the Executive Board of the Local for refusing to picket during the Pittsburgh Symphony Strike, who, in some cases, refused to play Strike benefit concerts, and who pressured their colleagues into joining that boycott.

Mr. Gillis read the letter. It bemoaned financial losses during the Strike, and the purported "gains" reported in Senza Sordino, when in fact everyone lost 7 weeks of employment. It also took issue with the militant posture not only of the Pittsburgh committee, but that which was felt to be prevalent in other orchestras, resulting similarly in "failures and mis-directed efforts."

The Chairman asked for the number of signatures on the petition and there were 40. He then ruled the reading of it out of order. The Chairman stated that suggestion or recommendation to ICSOM can be brought before the delegates if a majority in the petitioning orchestra so requests, but that this petition represented a minority view, and was "outside of anything that really belongs here." Chairman Segall continued that he would not have permitted the reading or the request for floor time had he known this earlier.

Mr. Gillis then suggested that ICSOM make it generally known how to run strikes, how to handle large factions of anti-union people, and generally, how to "de-fuse that problem." (Workshops and other talks on these subjects have to an extent already been done.) When queried by Counsel about the strike vote, the reply was 88-11; after two weeks of Strike, the majority had only deteriorated to 85-13. The Chairman questioned how 40 people could actually have read and understood the petition during the last evening of the season, that such would have taken the time of the entire concert.

Sipser suggested that the next year's Conference include an extensive report on the subject of strikes.
Health and Welfare Package (Irving Segall)

This area met with little progress. The Chairman sought a company in Philadelphia but without success. Later, upon Counsel's recommendation, the Chairman met with a firm in New York, submitting the census information with the objective that a presentation be made by the firm in time for the Conference meeting. Such a presentation, for whatever reason, was not forthcoming. Chairman Segall would do his utmost to achieve some progress in the next year.

Tax Sheltered Annuities (Henry Shaw)

An extensive report on the above topic was prepared, but had to be abbreviated because of the already pressed agenda schedule. The Senza Editor began by saying he would make no company recommendation.

To clarify the report, he proceeded to define the terminology: Annuity, Tax Deferred Annuity, Fixed Annuity, Variable Annuity, etc. Restrictions of course, apply. One of them is the Exclusion Allowance. The IRS restricts the amount that can be deducted for tax sheltered annuities by a formula -- and that includes the factor of future payment. Another regards the relationship of the employer. The IRS insists that the actual payment of the employee contribution to the fund (via payroll deduction) be made by the employer. The employee's gross income, and withholding, is then correspondingly reduced and entered on the payroll check. The employees of non-profit institutions, such as symphony orchestras, are generally eligible for such annuity programs, and the employee may choose whatever company he wishes to set up his particular program; but his payments to it must be made by his employer.

Important items to consider are:

1. The amount received at time of retirement.
2. Load, or administrative charges.
3. Interest or dividends which contributions earn.
4. Purchase Rate, or amount of accrued contributions it takes to purchase a given amount of money -- the monthly return for life.

What to look for in choosing a plan:

1. Past performance of a company or the performance of its plan.
2. Present benefits in plan offered compared with others.
3. Credibility of sales person. Bear in mind that personal livelihood is involved, and that he will tend to accentuate the positive.
4. A "AAA" company is not necessarily an indication of the quality of the plan it offers. The employee is investing, not buying insurance.
5. Seek a consultant if necessary; avoiding a serious mistake could be well worth the small fee.
6. Ask what is the minimum guaranteed rate of interest.
7. Is the total value of the account guaranteed against depreciation?
8. What are the expenses charged?
9. In the event of death, what options do beneficiaries have?
10. What options do you leave your employer?
11. Does the company provide at least an annual report?
12. Does the company provide a contract for your examination?
13. What service will the agent render?

AFM Chart (Ted Dreher)

A significant number of orchestras had not yet received the AFM Wage Chart. Since some are mailed to the Local Unions, Ted Dreher suggested inquiring with the Secretaries of those Locals. Charts, he said, can be sent to the ICSOM delegate or Committee (home addresses, preferably) if so requested.

Statement by Paige Brook, N.Y. Philharmonic

Before leaving, the Philharmonic delegate took a moment to recall the earliest beginnings of ICSOM and the first meeting at the Wellington Hotel (New York) attended by representatives from Boston, Philadelphia and the Metropolitan Opera orchestras.

Being his orchestra's committee chairman, he officiated likewise at that meeting, some fifteen years ago. With that background, he left the Denver 1976 Conference meeting saying, "I've never seen such a collection of intelligentsia in my life . . . I'm stimulated beyond anything I can tell you about ICSOM . . . "I'd like to see us form our own orchestra and to hell with the rest of them." The officers and delegates warmly applauded the acknowledgment from this respected and articulate colleague.

Statement by Ken Farmer, President Local 2-197, St. Louis

The retiring Local President thanked the delegation for the tribute accorded him earlier, saying that it literally rendered him speechless at the time. "I regard it as excellent evidence," he said, "of the complete demise of the distrust and misunderstanding that existed at
(the time of) the origins of ICSOM . . . I'm just happy that is . . . all disappeared, and that everyone in the music business is now working for the benefit of everybody."

Nomination and Election of Officers

1976 was election year for the first four officers of ICSOM (held every 2 years), and the Editor of Senza Sordino (every year). All five were individually re-elected by acclamation:

Chairman: Irving Segall
Vice Chairman: Robert Maisel
Secretary: Stanley Dombrowski
Treasurer: John Palanchian
Editor, Senza Sordino: Henry Shaw

The Chairman thanked the delegates for their vote of confidence, and on behalf of them and himself thanked the other officers for their work and cooperation. Melanie Burrell was given a special accolade for her outstanding job as coordinator of the Denver meeting.

Renewal of Counsel's Contract

Sam Denov (Chicago) moved to renew counsel at the same salary as in the past. Seconded by Larry Hartshorn (Kansas City). Motion carried unanimously.

Action on Electronic Media

The following motions emerged after considerable time on the subject via reports, discussion, workshop session and caucus:

On N.E.T. - PBTV:

I move that the body of delegates of ICSOM authorize the Executive Committee to appoint a subcommittee to work with the AF of M in the renegotiation of the PBTV contract.

That committee should seek improvement in the following areas but will not be limited to those areas.

1. Live concert format more explicit.
2. Institution of a single column pay schedule to replace the dual column pay schedule.
3. Adjustments in allowable replay.
4. Adjustments in Section 3B (2)
5. Pay raise.

Motion by Fred Zenone, seconded by Olive Rhodes, carried unanimously.

(I-1)
(824)

On Cable TV; Home Box Office:

That ICSOM go on record as insisting that any contract involving Cable TV, HBO, or any similar TV system include a formula of revenue sharing.

Motion by John Palanchian, seconded by Fred Zenone, carried unanimously.

(I-2)
(282)

On Radio Taping:

Move to empower an ICSOM committee, appointed by the Executive Board, to work with the AFM to establish payment methods similar to the "Home Box Office Formula" for radio taping, and to accomplish the following goals:

1. Permit Local "up-front scales."
2. Payments based on number of syndicated radio stations.
3. Permit choice of receipt of payments to either pension or wages by players.

Motion by Bert Siegal, seconded by Sandor Balint, carried unanimously.

Action on National Endowment for the Arts

As a result of the earlier appearance of Dr. Walter F. Anderson, and discussion following it, the following motion came forth:

(I-2)
(206)

I move that the ICSOM Executive Committee appoint a sub-committee to serve in the following capacity:

1. Liaison with the NEA
2. Provide recommendations for names of people to serve on the NEA Music Panel
3. Provide recommendations for names of people to serve on the National Council for the Arts.

Motion by Fred Zenone, seconded by Leslie Martin, carried unanimously.
Statement by Phil Sipser

Before entering his intended subject matter, Counsel reported on the latest decisions concerning the Honolulu Orchestra. After discussion with Ted Dreher and Dave Weinstein, it was decided that

1) The Committee and all other authorized persons would be given the names of persons to whom ballots were sent, and the names of persons who voted. The Committee could then make judgment as to which ballots were valid.

2) The Committee acknowledged that 61 voted in the ratification vote. It also appeared, subject to confirmation, that 11 did not have the right to vote. Should this be verified on examination of the names, it would leave 50 valid ballots; and if in respect to those 50, 29 had approved the contract, there would be no challenge to the ratification note.

3) To set the future clearly, there would be a meeting with Louise Solmsen (Honolulu delegate), the Committee, and the President of the Local regarding ratification procedure. In the event that meetings were not fruitful, an ICSOM-AFM Committee composed of Bob Jones, Ted Dreher, and Phil Sipser (ex officio) would attempt to solve the problem. It was hoped that it could be resolved without necessity for legal action.

Phil Sipser then embarked upon his annual statement, often the high-point of ICSOM Conference meetings. This year it dealt with several subjects which shall be taken in order:

Continuity of Committees. It came almost as unexplainable phenomenon that orchestras elected negotiating/orchestra committees with no apparent thought to the individuals' experience in negotiations. Yet such was often reality. Sipser urged some method of assuring continuity in the composition of these committees.

Exchange of Information. Every year a number of orchestras negotiated contracts -- some might have a peculiar similarity of interests. It was vital -- "imperative," said he -- that such orchestras stay in constant touch, every day if necessary.

NLRB possibilities. A common reply from management in negotiations is their alleged inability to pay. For those orchestras with budgets over $1 million, and who therefore fall under jurisdiction of the NLRB, it was suggested that any request receiving such a reply be handled by a request, made in writing, for specific details of the organization's financial records. Refusal to offer information of financial nature
after a poverty plea could be considered an Unfair Labor Practice by
the NLRB.

Copies of Contracts. Sipser again beseeched the delegates to send
his office copies of their Trade Agreements as soon as they are avail-
able.

Internal Divisions. Counsel reached into this delicate matter,
finding it to his dismay that as financial, fringe-benefit, and general
contract provisions have been improved over recent years, internal
dissension has come to the fore in some orchestras. Cautioning that the
old tactic of "divide and conquer" has been prevalent in labor negotia-
tions for 100 years, Sipser's voice rose when he said, "When you see
that division -- look for the employer!" "Be sophisticated enough," he
warned, "to recognize what is a legitimate issue and what is
totally illegitimate" -- what is merely interference in the internal
affairs of the orchestra and what is genuine concern for its future.
Having enough experience to know whereof he speaks, Sipser openly
spoke of the management tactic of quietly calling a trusted player(s)
to propagate certain ends. "Let them carry their own mail," he
railed. "Any damned fool can exacerbate differences . . . never forget
who the beneficiaries of disruption are, whether they create it or not."
He recalled the brave few who began ICSOM, when such implied rebelliou-
ness had the usual consequences. "Today," he reminded, "you have a
unique trust to keep (it) alive" -- a unique organization in the labor
movement, where all are rank and file players and no one individual
makes a living out of association with it. While he implored ICSOM
people to lend a hand in "decreasing the decibel of noise," he empha-
sized that was not to squelch criticism, from which everyone can bene-
fit as long as it is "criticism openly stated, so that the other side
can reply." Secret activity, divisive in nature, "should be verboten,
should be resisted, should not be given credence . . . not be given
currency."

Arbitration Awards. They are a valuable addition to the ICSOM
Kit. Those orchestras not yet sending in copies were reminded to do so.

Supplemental Unemployment Benefits. This provision, originally
conceived by the United Auto Workers, is now part of contracts, with a
different concept, in the Metropolitan Opera, New York City Opera, and
New York City Ballet. Sipser detailed the difficulties of negotiations
at the "Met" -- and the play-talk arrangement which lasted 10 weeks and
culminated in agreement for such a contract provision. In the two-year
contract, each year provided for 44 weeks of employment, plus 5 additional weeks of employment or Supplemental Unemployment Benefits in the first year, and 8 additional weeks of employment or S.U.B. in the second. S.U.B. would be in the amount of 50% of actual salary. In New York, Unemployment Compensation is not affected by the receipt of S.U.B. Payments, nor is S.U.B. affected by other, outside work that is normally practiced in addition to the main employment. Such an arrangement, with the obvious savings in daily expenses and in taxes (Unemployment Compensation is non-taxable) resulted in less lost income than would be at first apparent. Even so it was only a temporary not a permanent solution. In the meantime, the 50% S.U.B. could be negotiated upwards -- eventually putting great pressure on management to find work for its "vacationing" staff.

Annual Survey of Corporate Contributions. This book, issued by the Conference Board (1974) 845 3rd Ave., New York, NY 10022. ($15.00), dispels apprehensions of many musicians: that corporate contribution to the Arts has decreased. In fact, the survey shows (and the Conference Board is an employer-dominated and-funded organization) that corporate giving has increased approximately 75% between 1972 and 1974.

Sipser also urged negotiators to suggest HEW to symphony managements when they plead poverty. A friendly Congressman making the proper introductions and a visit to Washington by representatives from the orchestra and from management could, for example, yield funds for school concerts in a particular locality.

In closing, Mr. Sipser spoke words of appreciation to Ken Farmer, thanking him for his part in making the relationship between ICSOM and the AFM a rational, working entity.

ICSOM Directory (Lynn Richmond) This valuable item provided by ICSOM to member-musicians is issued every two years. It was emphasized that personnel lists from orchestras be sent in alphabetical order, with the player's instrument listed next to his name. The lists should be typewritten, and notation should be made of the Committee Chairman, ICSOM Delegate, Librarian, and Personnel Manager.

Selection of Site for Next Year's Conference

Bert Siegal, Cleveland, mentioned an approach be made to his Local concerning a possible Conference meeting but had not yet received a reply. The matter was left open for decision at a later time.
A Note on Pensions. Due to time pressures, some delegates might not have attended a workshop-session on this subject. Phil Sipser reminded everyone that the Employee Retirement Income Security Act of 1974 (ERISA) must be complied with by the end of the year (1976). Two areas of importance were Vesting and Funding. In the former, there were three options, of which the first was favored: 100% vesting after 10 years of service. He warned that due to requirements for compliance, managements may want to impose upon players the cost of changes brought about by ERISA. For example, while a yield assumption raised by 1/4% can provide 7-1/2% increase in benefits, or a 1% assumption increase provide a 30% benefits increase, making such assumption changes without the corresponding benefits changes can significantly lower the cost of the plan to management.

Finally, another work from Poet Laureate Ted Dreher was read by the Chairman. It was undoubtedly inspired by Leslie Martin's report on Artistic Advisory Committees:

The Committee in Boston gave input,
The better to analyze outgo.
But the input and outgo, and the output and ingo
Resulted in unput and no-go.

The 1976 ICSOM Conference Meeting was adjourned.

Respectfully submitted,

Stanley Dombrowski,
Secretary

SD:esu