WEDNESDAY AFTERNOON, AUGUST 14, 1985

The conference was called to order by Chairman Frederick Zenone. He welcomed delegates, union officers, observers and guests.

Roll Call

Secretary Nancy Griffin called the roll of the 48 ICSOM member orchestras. Delegates were present to represent the following orchestras:

Alabama Symphony
Atlanta Symphony
Baltimore Symphony
Boston Symphony
Chicago Lyric Opera Orchestra
Chicago Symphony
Cincinnati Symphony
Cleveland Orchestra
Dallas Symphony
Denver Symphony
Detroit Symphony
Florida Symphony
Grant Park Symphony
Honolulu Symphony
Houston Symphony
Indianapolis Symphony
Kennedy Center Orchestra
Los Angeles Philharmonic
Louisville Orchestra
Metropolitan Opera Orchestra
Milwaukee Symphony
Minnesota Orchestra
National Symphony
New Jersey Symphony
New Orleans Philharmonic
New York City Ballet Orchestra
New York City Opera Orchestra
New York Philharmonic
North Carolina Symphony
Oakland Symphony
Oklahoma Symphony
Oregon Symphony

Martha Bell
Michael Moore
Charles Underwood
Jay Wadenpfuhl
June DeForest
Tom Hall
Henry Shaw
Ralph Curry
Melvin Baer
Marsha Holmes
Derek Francis
Anne Bartlett
Carole Beck
Mark Schubert
Bernice Beckerman
Jerry Montgomery
Orrin Olson
Michael Nutt
Katherine Lurton
Herbert Wekselblatt
Rip Prévat
Paul Murphy
Larry Bocaner
Lucinda-Lewis

John Hall
Michael Martin
Florence Nelson
Donald Whyte
Craig Brown
Adrienne Blackshear
Mark Mordue
Connie Whelan
Philadelphia Orchestra  Irving Segall
Phoenix Symphony   Lenore Lehr
Rochester Philharmonic  David Angus
Saint Louis Symphony  Gary Smith
Saint Paul Chamber Orchestra  Carole Mason Smith
San Antonio Symphony  Ellen McGlone
San Diego Symphony  Karla Holland-Moritz
San Francisco Ballet Orchestra  Donald O'Brien
San Francisco Opera Orchestra  Brian McCarty
San Francisco Symphony  Marguerite Figeroid
Seattle Symphony  Stephen Fissel
Syracuse Symphony  Kevin Ladd (attending in place of Richard Decker)
Utah Symphony  Lisa Allyn

Absent because of a foreign tour, but represented by proxy was:

Pittsburgh Symphony   Proxy to Cleveland Orchestra

ICSOM Orchestras not represented at the conference were:

Buffalo Philharmonic
Toledo Symphony

Introductions

Chairman Zenone introduced and welcomed AFM officers and staff guests, including:

Victor Fuentealba, President, AFM
Lew Waldeck, Presidential Assistant, AFM Symphony Department
Lynn M. Johnson, Supervisor, AFM Symphony Department
William Catalano, President AFM Local 6, San Francisco
Robert D'Arcy, President AFM Local 161-710, Washington, D.C.
John Palanchian, Vice-President, AFM Local 802, New York City
Dick Renna, President, AFM Local 2-197, Saint Louis

Additional official guests and participants who were introduced and welcomed at this time or later in the conference included:

Paul Ganson (Detroit Symphony), President's Council
Donald Koss (Chicago Symphony), President's Council
Abe Torchinsky, Administrator, ICSOM Emeritus Program
John Trembath, Chairman, OCSM
Leonard Byrne, Treasurer, ROPA
Chairman Zenone introduced our host city conference coordinator, Marguerite Figeroid from the San Francisco Symphony. She presented members of other San Francisco Bay Area orchestras who had participated in conference preparations: Don O'Brien, San Francisco Ballet Orchestra; Brian McCarty, San Francisco Opera Orchestra; and Adrienne Blackshere, Oakland Symphony.

Zenone expressed appreciation for all of their efforts. He noted that when San Francisco was originally designated as the host city for this year's ICSOM conference, the coordinator was Peggy Lucchesi of the San Francisco Opera Orchestra. Lucchesi died suddenly this past February.

**Tribute to Peggy Lucchesi**

Brian McCarty presented a brief tribute to Peggy Lucchesi, indicating that she was both the ICSOM delegate and union steward for her orchestra. She maintained a great deal of involvement with her family and with her outside activities, which included work with the Boy Scouts as well as participation in church and community service. She was an award-winning swimmer; at the time of her sudden and unexpected death she had just completed her best time in the 100-yard sprint. Her energy and spirit meant much to everyone who knew her; her colleagues miss her very much.

Zenone added that the ICSOM Conference remembers her energy and her visibility.

A moment of silence was observed in memory of Peggy Lucchesi.

**Additional Introductions**

ICSOM officers introduced were Chairman Frederick Zenone, President Melanie Burrell, Secretary Nancy Griffin, Treasurer Penny Anderson, and Senza Sordino Editor Tom Hall. Also presented were Leonard Leibowitz and Liza Hirsch DuBrul, acting ICSOM Counsel.

**Minutes of the 1984 Conference**

A motion carried to approve the minutes of the 1984 ICSOM Conference (Motion #1, Nutt/Segall).
Welcome by William Catalano, President, AFM Local 6

William (Bill) Catalano spoke briefly, welcoming all of us to San Francisco. He wished us a most successful conference.

Chairman Zenone expressed our thanks to Catalano.

Special motion

A motion carried that there be no smoking in the conference room during conference proceedings (Motion #2, Holland-Moritz/O'Brien).

Victor Fuentealba, President, AFM: Opening Remarks

President Fuentealba greeted us and stated that he felt privileged to address the conference. He added that he would be present for the entire conference week and that he expected this to be a crucial series of meetings.

He reviewed the history of the AFM, which was formed in 1896 and is one of the oldest labor organizations in the United States. It represents a diverse group of musicians, who have had differing opinions throughout history. The AFM is the largest entertainment union in the world.

Problems have existed throughout Federation history in finding employment for members and also in funding the organization. Membership today numbers 231,000, the majority of whom are part-time musicians. There isn't enough work for this many musicians, although many would like to be full-time.

Federation finances began to suffer in the 1950's when legislation changed the availability of funds from taxes on traveling musicians. Various solutions to the economic problem were tried, including a Federation initiation fee. Per capita dues were introduced; Fuentealba indicated that it is important that such dues remain low in order to keep the part-time musicians.

Prior to passage of the Taft-Hartley Act in 1947, the AFM was the strongest of unions; musicians had to join the AFM in order to work. Beginning some years after the passage of Taft-Hartley, a series of cases finally resulted in settlement agreements between the Federation and the NLRB. The NLRB and the courts said that although a musician works at a hotel, club, etc., such a musician is not employed by that hotel or club. This is not a problem for symphony musicians, but presents difficulties for other AFM members where the union has no right to represent them.
Currently this situation is a severe one and has hurt the earning ability of musicians.

The AFM represents a diverse membership, and the need for mutual cooperation exists especially today. This is a critical period in the history of the labor movement because of the anti-labor climate, Reagan's policies, the NLRB, and the Right to Work Committee. It is important that we work together now, more than ever.

Fuentealba indicated his concern for the future of the Federation, noting that he has tried to make changes where changes are due and has not avoided controversy. No organization is perfect, and it is not possible to please everyone.

In 1978, when Fuentealba became President, the Federation was almost bankrupt. He suggested Federation work dues, knowing that this would be controversial but seeing that other approaches had not worked. Our sources of funding are limited because we are a labor organization. Fuentealba also succeeded in convincing delegates to the AFM convention to meet every two years instead of each year, thereby saving $500,000/year.

Last year our work dues exceeded per capita dues and represented slightly over $2.5 million. In addition, an amount slightly less than this was paid in per capita dues.

Income from work dues has enabled implementation of Federation programs including the Symphony Department, which was formed by Fuentealba. Lew Waldeck has done an admirable job as head of this department and travels more than any other Federation officer or staff member; he traveled 259 days in a two-year period. Lynn Johnson has been added as Waldeck's assistant, and another new staff member is a computer specialist.

Other services which are available because of the work dues income include computerization of the Federation's job referral service, claims procedures and national contracts. New administrative assistants have been added, and the Canadian office of the Federation is full-time now.

Problems still exist with traveling musicians. Passage of the proposed amendment to the Taft-Hartley Act (SB 670, HR 2761) is especially important and will require the help of all of us. Although this will not directly benefit symphony musicians, it will strengthen the union and therefore help everyone. It is important that we work together to improve the prestige, strength and image of the union.
President Fuentealba noted that he sometimes hears of unhappiness with administration of local unions. He reminded us that we have one of the most democratic labor organizations, and there is machinery for our participation in making changes. We have 550 locals in the U.S. and Canada, and the Federation tries to see that our rights are protected. The eight international representatives have been instructed by the President to see that bylaws are being carried out. Results have been that there have been some mergers, some trusteeships, and some local officers removed. Fuentealba assured us that he wants to hear about anything improper or illegal, and he will take steps to deal with any such situations.

We are basically a service organization. Most local officers are grossly underpaid. Many musicians do not want to run for local union offices, especially if it would mean giving up better paid jobs to do so. Our support and attendance at meetings is especially needed at the local level.

The process for making changes exists at the Federation level every two years at the convention. At the local level there are much more frequent opportunities. A new procedure exists for making local bylaw changes at least two times each year. New administrative assistants are sent to school to learn basics so that they can help locals. The President has started both a service program and a public relations program. We want to increase our membership and therefore lower the economic burden.

President Fuentealba indicated that he agrees that some of us do pay an inordinate amount of work dues. He asked Lew Waldeck to prepare a list of information about this prior to the convention.

There are currently 50,000 life members in the Federation. Fuentealba proposed to the IEB a change in the system so that life membership requirements would be standardized throughout all locals and so that those who become life members would not vote. These proposals were referred to the joint Law-Finance Committee, chaired by Robert D'Arcy. Much debate occurred among the representatives of the 46 locals who were on this committee.

The AFM Convention ultimately adopted, effective January 1, 1986, a uniform life membership standard of 35 years membership at age 70. Life members will pay $12 annual dues, plus 25 per cent of the difference between $12 and the per capita dues. Beginning on January 1, 1987, this percentage will increase to 50 per cent. Some members may drop out, but the result will be that active working musicians may have more voice in the operation of their locals.

Our problems are far from over. Synthesizers have hurt us; this is a worldwide issue for all musicians. Electronic developments are a problem throughout the world and were discussed at the last
meeting of FIM (Fédération Internationale des Musiciens).

The Congress of Strings has had a successful season, with good participation. Lew Waldeck was in charge for the first time, since J. Martin Emerson is now retiring. President Fuentealba decided to change the format to include representation on the Congress of Strings Board by ICSOM, management, and ASOL. Southern Methodist University is the new location for the Congress of Strings.

In summary, President Fuentealba indicated that he expects to see fewer locals and more mergers. Many mergers are in the works; most of these are voluntary. The result should be better strength and participation and better service to members.

The work dues issue must be resolved so that we are treated fairly and get services from our locals. At the 1987 AFM Convention in Las Vegas there must be remedial legislation to put a cap on work dues. We need a solution to the unlimited work dues now being paid. Our input on the local and international level can be effective. We must read our local by-laws and attend meetings. With our cooperation, we will once again regain our stature as the strongest entertainment union in the world.

Discussion

Following a break, Chairman Zenone invited dialogue between delegates and President Fuentealba.

Issues addressed included the question of whether the IEB has emergency authority to deal with such things as work dues caps during the 2-year period between AFM conventions. Fuentealba stated that this provision was removed when Petrillo retired. The IEB supervises between conventions, but does not exercise this type of emergency authority. A satisfactory alternative hasn't been devised yet; locals vary from 1 to 5 per cent in their work dues.

Delegates also asked about choice of an orchestra's bargaining representatives and legal counsel, IEB power to intervene in a local, work dues in other professional organizations, the possibility of equalized work dues throughout the country, and the AFM Symphony Department budget. Other items discussed were media negotiations, local recording scales, decreased recording activity by our orchestras, auditions, and scheduling of union meetings when symphony musicians are working and therefore cannot attend.

Fuentealba indicated that certain issues depend upon circumstances and upon the local union. These matters include financial help given by the local to the orchestra (for such
things as negotiations and legal counsel), representation for individual groups, and final say on what is in our contracts before we ratify them. He said that years ago the AFM held a seminar with symphony orchestra representatives and local officers. This could be done again, with the Federation, ROPA and ICSOM participating.

Treasurer's Report
Treasurer Penny Anderson was able to be at the conference only briefly because her orchestra is on a foreign tour. Therefore, the Treasurer's Report was given at this time, outside of the usual conference agenda order.

Anderson presented a brief explanation about reporting of certain expenditures. She said that a CPA now reviews her work, although this is not an audit. The CPA is also assisting her with the filing of LM2 forms for the Department of Labor. ICSOM is a labor organization within the meaning of the Labor-Management Reporting and Disclosure Act.

The ICSOM Emergency Relief Fund (ERF) was discussed, and Anderson clarified how the ERF operates. It is important to have the maximum amount of money available in the ERF for loans to orchestras. Our bylaws describe the rules for repayment and provide for extension of the term of a loan if it is needed.

Written reports for the ICSOM treasury and Emergency Relief Fund were provided for delegates.

A brief discussion included questions from delegates about the treasury as it pertains to the Mendelson Fund, AFM convention expenses, ICSOM conference expenses, conductor evaluations, directory and ICSOM dues.

A motion carried to approve the Treasurer's Report (Motion #3, Segall/Whyte).

Counsel Appointment
Chairman Zenone indicated that we must discuss the matter of appointment of ICSOM Counsel at this time, rather than at the end of the conference as has usually been the case. Acting Counsel Leonard Leibowitz and Liza Hirsch DuBrul were excused from the room during the discussion.

Leonard Leibowitz and Philip Sipser are no longer a part of the same law firm. Leibowitz has, together with DuBrul, opened a separate firm. Zenone noted that Leibowitz and DuBrul are at this
conference as "Acting Counsel". Meanwhile, Philip Sipser, who has been a guiding light in the history of ICSOM, is not with us at this time.

The absence of Philip Sipser from this conference was deeply regretted by all, and Zenone reminded us of Sipser's significance in the history of ICSOM. As a critical figure in the growth of our organization he has made an enormous contribution, the importance of which is always with us.

We must now make a decision about legal counsel for the next year. The Governing Board had addressed this issue prior to the conference, and Zenone presented that body's recommendation that the firm of Leibowitz and DuBrul be retained for the coming year.

Much emotional discussion followed, and Sipser's contribution in shaping the history of our organization was repeatedly acknowledged. All agreed that we want a continuing relationship with Sipser.

A motion was made to accept the Governing Board's recommendation to retain the firm of Leibowitz and DuBrul (Motion #4, Wadenpfuhl/Bocaner). After additional discussion, the question was called (Bocaner) and delegates voted to end debate. However, a chance to speak was given to those who had already asked to be recognized.

A subsequent motion was made to table the preceding motion until the following day (Motion #5, Fissel/Moore); this motion failed to carry. Motion #4 carried.

THURSDAY MORNING, AUGUST 15, 1985

Chairman Frederick Zenone called the conference to order, and announcements were made. Secretary Nancy Griffin called the roll of member orchestras.

President's Report

President Melanie Burrell described her job, which was created a year ago. The President's work is concerned primarily with internal affairs, including communication with delegates and orchestras, and coordination of committees. The Chairman and President are ex officio members of all ICSOM committees. Burrell indicated that she has had enormous cooperation from everyone during the first year of her new office.

Conductor evaluations are handled by Brad Buckley, who is the president's assistant to deal with this subject.
Creation of the President's Council was a highlight of the year. Members of this group represent expertise in orchestra leadership; their mid-year meeting in Chicago was reported in Senza Sordino. Participants in the President's Council are Ralph Curry, Paul Ganson, Donald Koss, Ellen McGlone and Rip Prétat.

Various ICSOM committees continue their work. The Media Committee is an ongoing ICSOM committee which has participated in media negotiations at the invitation of the AFM. The Music Medicine Committee developed the basis for a professional survey. Sound level issues have been addressed via an in-house survey by the Sound Level Committee. Transportation of instruments is being investigated by the ICSOM Instrument Transportation Committee.

We have previously had additional committees including an Auditions Committee, Taped Résumé Committee, and an Audition Code of Ethics Committee. The Audition Code of Ethics was further developed by the ICSOM Liaison Committee together with the Major Managers and the AFM and represents the first such major cooperative effort.

Results of committee work are coordinated by the ICSOM Executive Committee. This year the Members at Large will be examining and supporting various committee functions.

Chairman's Report

Chairman Frederick Zenone began his report by noting that his remarks would be an overview of the field, addressing especially areas which have not been reported in writing.

Reorganization of ICSOM's structure, an item of much concern and effort at last year's conference, has not provided the Chairman with relief from work, but has brought access to more areas. Zenone observed that there is vigor throughout the organization. A good working relationship exists among ICSOM officers, who are efficient, available, and hard-working.

Within our organization, the President's Council was created as a part of the reorganization and represents an exciting development. Remarkable work has been done by the Music Medicine Committee and the Sound Level Committee; this work has progressed so rapidly that it has developed beyond our wildest imagination.

Sound level work has reached outside of our organization and has involved consultants at a meeting in Chicago on Sound Level Hazards for Musicians. Minutes of this meeting are available. Three kinds of sound perception were noted: anatomical, behavioral and physiological. Drugs (such as aspirin) can influence our influence our perceptions. Pain was discussed at the Chicago meeting, as well as social factors (such as our concerns about finding relief from sound-induced problems).
The work of the Music Medicine Committee and its medical questionnaire has also taken on much larger proportions than we expected. Gratitude was expressed by Zenone to both the Sound Level Committee and the Music Medicine Committee for the enormous amount of extra work they have done this year.

Outside of our organization, we continue our role with the National Endowment for the Arts. In the past we have always had an ICSOM leader on the Orchestra Panel for the NEA, and we will continue to press for this in the future. The Challenge Grant Panel also included ICSOM representation this year, with Zenone serving in this role. Zenone noted that the NEA administration is less enthusiastic toward us now than in the past.

Our relationship continues, through our Liaison Committee, with the Major Orchestra Managers Conference. Medical, sound level, and other issues have been addressed in this forum. This year, for the first time, Zenone and Burrell were invited to appear before a general session of the Major Managers.

Mandatory retirement was addressed together with the managers, and it was noted that California and New York State laws now no longer permit mandatory retirement. It is possible that the Federal Government might also abolish mandatory retirement; the economic burden of funding retirement would then be shifted to the employer. The result could be that retirements would be replaced by terminations, and managements are not happy about this possibility.

We need more vigorous retirement counseling, beginning at an early age, so that we are informed about what to expect economically when we retire. Managements may resist this, since an informed position on our part could increase the pressure on management. Alternatives to total retirement, such as job sharing should also be investigated. We need more sophistication about pension plans. Increased information will create a situation for us where there are choices.

Delegates took part in a brief discussion about these retirement issues.

Problems yet to be solved by ICSOM were also addressed by Zenone. The Federation is more identifiable now that its leadership is more vigorous and work dues have increased; this means that we have greater expectations. Work dues have enabled many locals to stay afloat, but this money comes from us. We are the largest and sometimes the sole support of our local unions.

We, in turn, want more generous and more vigorous local support for our economic needs. We also expect a better understanding and appreciation of the value of the rank-and-file movement in our unions. This rank-and-file movement is personified by ICSOM and by our orchestras and their orchestra committees. A lack of appreciation of this at the local union level interferes with our ability to get on with our business with the union.
Zenone indicated that President Fuentealba's offer of a symposium with local union presidents is attractive. Such a symposium should be convened by the Federation apart from any ICSOM conference. It would offer a chance for us to talk with our local union presidents, and for local presidents to talk with each other. This would be an opportunity for us to deal with local union presidents as a group.

For the first time this year, a meeting occurred with representatives from selected negotiating ICSOM orchestras. The six orchestras chosen to participate were those perceived as "haves" during a critical year where we are approaching the $1,000/week figure. The six orchestras were Chicago, Detroit, Houston, Minnesota, New York Philharmonic and Saint Louis. Such meetings should continue, but future meetings could involve different orchestras dealing with different needs.

At this conference we see a year of many good settlements and some that are not so good. Strikes have occurred in San Antonio, Louisville, and San Francisco (San Francisco Symphony). We have seen ratification of a major national contract.

Certain patterns have emerged. Too many successful orchestras have insufficient communication with each other. Responsibility delegated to committees is not always as it should be. There has been serious misunderstanding of ICSOM's role concerning national contracts. We also see a reluctance to do things in the name of the union movement.

A crisis exists in our representation; life in our committees is no longer simple. We must make ongoing daily efforts at being trade unionists. The orchestra must be with the committee in the many areas that are dealt with.

Zenone closed by saying that at this conference we will deal with "back to basics", including both organization and representation.

Secretary's Report

Secretary Nancy Griffin presented her report in writing. A copy of the report was provided for the Delegate Manual.

Senza Sordino Editor's Report

Editor Tom Hall also provided a written report in the Delegate Manual. He spoke briefly in order to amplify his written report. Hall recommended a new uniform subscription rate of $6 for all paying subscribers to Senza Sordino (U.S. and Canada). This would eliminate problems arising from the current two subscription rates.

A motion carried to accept all officers' reports (Motion #6, Whyte/Segall).
Counsel's Report

Chairman Zenone welcomed Leonard Leibowitz and Liza Hirsch DuBrul as new ICSOM Counsel.

Leibowitz thanked the conference and summarized services available from Counsel. Telephone advice and consultation is available, as well as review of certain documents and contract language. Counsel is anxious to continue and to expand work with ICSOM orchestras.

Delegates were reminded that copies of each orchestra's master agreement should be on file with Counsel. Ten copies should be sent to Counsel as soon as contracts are printed and available. Arbitration awards are also needed and should be sent to Counsel as they occur. An extensive library of these awards is of value to all of us and can help us in winning future arbitrations.

DuBrul extended her appreciation to the group, observing that the work from ICSOM conferences radiates nationally and has a large scope of influence.

Counsel's written report appears in the Delegate Manual.

THURSDAY AFTERNOON, AUGUST 15, 1985

Non-renewals and Dismissals

Leonard Leibowitz stated that job security is the most important part of any agreement. "Tenure" is at the heart of job security; usually tenure refers to our ability to challenge, in some form, management's decision to discipline or to dismiss. Musicians on probation generally do not have this protection. Leibowitz provided details of recent dismissal arbitrations and discussed non-renewals based upon musical reasons and those based upon "just cause". The peer review process was described and discussed.

Mandatory retirement is on its way out, and this change may affect us. Delegates contributed information about related situations in various orchestras.

Detailed information was provided by Leibowitz about the process of arbitration, as well as the roles which are played in this process of the local union, the NLRB and local attorneys.

President Melanie Burrell took the chair, as the conference moved on to additional agenda items.
Nominations Committee

Henry Shaw reported on behalf of the Nominations Committee, consisting of Brad Buckley, Irving Segall, and Shaw. Elections will be held at this conference for the four Members at Large, all of whose terms expire at this time.

Names placed in nomination by the Nominations Committee included those current Members at Large who had expressed a willingness to run for another term in office:

   Catherine Compton  
   Michael Nutt  
   Donald Whyte

Also placed in nomination by the Nominations Committee were:

   Ralph Curry  
   Ellen McGlone  
   Gary Smith

A motion was made and seconded to accept the slate presented by the Nominations Committee (Motion #7, Shaw/Nelson); this motion was not voted upon as such.

The floor was opened for further nominations, and one additional name was presented:

   Karla Holland-Moritz

Voting was scheduled to occur on Sunday morning, but delegates who were scheduled to leave the conference early were informed that they could leave their votes with the Nominations Committee ahead of time.

Instrument Transportation Committee

Ralph Curry reported on behalf of the Instrument Transportation Committee, which was formed at last year's conference to study problems which exist in this area. Curry said that investigation had first involved compiling information about equipment, including types of airplanes (and other carriers) and arrangements for both small and large instruments. Next, major airlines were contacted and information was obtained about policies and prices for transportation of large instruments. A variety of requirements and costs exists among the major airlines.
Curry contacted the Flight Attendants' Union, which is affiliated with the AFL-CIO. Lew Waldeck and Curry have also been in touch with the DPE (Department of Professional Employees) of the AFL-CIO. The stated position of the DPE is that there is "no problem". Curry also communicated with the FAA but has not yet received a reply.

Amtrak provided the only really positive response, stating that we are welcome to bring instruments aboard Amtrak trains and that there is no extra charge.

New concerns of the Instrument Transportation Committee will involve orchestras on tour. Curry will contact us to obtain information about airlines and trucks and also about the trunks we use.

Airline policies in our country may be following those seen in Canada, where metal forms exist in airports to measure carry-on baggage. Several incidents have occurred where instruments such as a trumpet or a bow case were not allowed as carry-on baggage. Also, reed players have been denied taking reed tools on board; sharp knives and other implements have been confiscated.

Senate and House subcommittees on aviation will be addressing various issues of concern to us in this area. Curry will provide us with form letters so that we can contact these committees and encourage them to put pressure on the FAA. We should also express our concern about extra fares and restrictions.

A written report from the Instrument Transportation Committee appears in the Delegate Manual.

Music Medicine Committee

Catherine Compton presented a report on work done by the Music Medicine Committee. Written material was also provided for delegates. Committee members were Compton (Chair), Carol Beck, Bernice Beckerman, Karla Holland-Moritz, Doug Howard, Judith Litt, Rep Pretat and Melanie Burrell.

A list of medical problems of musicians was compiled, so that this information might be used in a scientific survey. Doctors were consulted, and eventually two different questionnaires were developed. One questionnaire provided for open written responses; the other questionnaire asked for check marks in boxes. A pilot study was done in two orchestras, and information was then combined into one questionnaire.

The pilot study provided much interesting material, indicating that many musicians have problems and that a wide range of
difficulties is involved. Information obtained included descriptions of problems, ages of occurrence, treatments tried, and much other material.

There is interest by at least two universities in carrying out research based upon these investigations. The ICSOM Executive Committee will decide what is the best approach. The ultimate purpose of further study, Compton stated, would be to determine the extent and nature of medical problems among musicians. A focused study of our significant problems could hopefully generate information about cures and prevention.

President Burrell expressed appreciation for the excellent job done by the Music Medicine Committee. By learning what we can (and cannot) study, we are in a position to go forward with a study, very possibly during this coming season.

**Sound Level Committee**

Karla Holland-Moritz presented the report of the Sound Level Committee, beginning with thanks to delegates who had cooperated with the committee's survey. She also thanked members of the committee, including Bernice Beckerman, Richard Decker, Nancy Griffin, Paul Murphy, and Henry Shaw.

A folder of material was provided for each delegate; these folders contained the committee's report, a summary of solutions attempted in various orchestras, and additional materials. Holland-Moritz noted that photographs of sound shields were on display at this meeting, and a sample baffle was available. Also available were minutes of the Chicago meeting on Sound Hazards for Musicians. Photographs of sound shields were available for delegates to take home and share with their managements.

The Sound Level Committee was created at last year's conference in order to study the extent of the problem of excessive sound levels on stage in ICSOM orchestras. Results of the committee's questionnaire indicate that we have a serious and universal problem with excessive sound levels in our orchestras. Holland-Moritz read a short sampling of comments from the questionnaire responses, and she gave an overview of numerical results.

Recommendations by the committee were addressed. Players should do all possible to protect their hearing. Earplugs should be of a type with a good fit (such as foam); cotton and other similar materials do not provide adequate protection. Each musician should have a baseline hearing test; this could become important later if difficulties occur.

The value of various solutions seems to vary from orchestra to orchestra. We need to continue our efforts to find good solutions. Cooperative efforts will be needed between musicians, management,
and conductors. We must also have access to scientific and technological resources involving medical personnel, engineers, researchers, and acousticians. We are encouraged by the February meeting in Chicago on Sound Level Hazards for Musicians, which involved participation by ICSOM, major managers, and hearing specialists. At the June 1985 ASOL meeting, a subcommittee was formed to deal with this subject. ICSOM Chairman Zenone and President Burrell participated in this ASOL meeting. Additional encouragement came with the publication of an article by Donal Henahan entitled "Orchestra Players and Ear Plugs" (New York Times, July 21, 1985). Future approaches to these problems will be determined by the ICSOM Executive Committee.

Chairman Zenone added that we are now able to give our managers a list of orchestras that use sound barriers and thereby put these managers in touch with each other.

Zenone warned us that certain drugs are ototoxic and can actually cause hearing damage. Other drugs (such as aspirin) taken for any problem can heighten hearing damage. We should not take aspirin where damage could occur from excessive sound. He said that he would try to provide a list of ototoxic drugs.

He added that it is important that we go forward with careful follow-up studies on sound levels. Our situation is extremely specialized, and our investigations can provide up-to-date information for our managers.

Delegates participated in a discussion about sound level issues. Henry Shaw reminded us that the initial impetus to study this subject was brought about by Jim Meyer, a musician in the Saint Louis Symphony. Meyer did substantial early work to investigate and open up this subject. Shaw suggested that an expression of appreciation go to Meyer and that appreciation also be expressed to Donal Henahan of the New York Times for his ongoing interest in the subject.

Tom Hall and Melanie Burrell pointed out that Shaw himself should also receive much credit for his efforts in publishing material in Senza Sordino about sound levels and hearing damage.

Holland-Moritz stressed that we can have discomfort without hearing damage, and also damage without discomfort.

Zenone closed by reminding us that the possibility of damage from excessive sound levels is worse now than in previous times. This is because of changes in instrument construction, expectations of sound by audience (and conductors), repertoire, amplification, increased numbers of pops concerts, new construction of halls, and the 52-week season. Sound level problems are even worse for pit musicians than for those on stage. We must be aware of changes in our own emphasis and in our career expectations. Our first priority must be relief from pain. Then we can go forward with our study.
1985-18

FRIDAY MORNING, AUGUST 16, 1985

The conference was called to order by Chairman Frederick Zenone.
Secretary Nancy Griffin called the roll of member orchestras.

Information was presented and discussion was held on problems which
exist in two ICSOM orchestras.

New York City Ballet Orchestra

Michael Martin reported on difficulties which have existed in the
New York City Ballet Orchestra. Len Leibowitz gave a history and
background of the controversy, which involves regular (full-time)
substitute musicians and their relationship to the bargaining unit.
The local union is a part of this complicated situation because of
its non-approval of a contract ratified by musicians.

Martin added other items of concern, which have included audition
procedures and the orchestra's relationship with counsel. A further
major issue has been whether and how information about these
problems could be shared with other ICSOM orchestras.

In a lengthy discussion, delegates offered information from other
similar and different situations, and the conference examined possible
solutions to the problems that exist in the New York City Ballet
Orchestra. Also discussed was the issue of whether such internal
matters should be presented to other ICSOM orchestras via Senza
Sordino or ICSOM Bulletins. Local 802 Vice-President John Palanchian
offered information about the situation from the union's viewpoint.

Leibowitz reminded us that contract ratification is not required by
law, although many unions have bylaws that do allow or require
ratification. Neither the Federation nor ICSOM can define the
bargaining unit; it is defined by law but is ever-changing, so
definition can be difficult.

AFM President Victor Fuentealba indicated that this is an unusual
and difficult situation for everyone involved. He expressed the
hope that a resolution would be effected, although the end is not
yet in sight. Martin thanked the conference for the opportunity to
air his orchestra's problems.

Seattle Symphony

Stephen Fissel gave a history of difficulties which have existed
between Seattle Symphony musicians and their local union. He
provided information about work dues contributions to the union by
symphony musicians, and outlined the union's position concerning its
reluctance to provide significant financial support of the
orchestra's negotiations. Symphony musicians in Seattle make up
only about 6 per cent of the local union membership, but their work
dues pay 70 per cent of the union's bills.
Fissel also gave information about the symphony musicians' lengthy efforts to bring about a compromise with Local 76. Eventually the orchestra hired its own attorney in order to facilitate a resolution of the dispute or to investigate alternatives. Negotiations with management had been held up during the entire course of the ongoing difficulties with the local.

It was stressed by Fissel that Seattle Symphony musicians are in no way anti-union. Rather, they have found a serious philosophical difference between what they believe a union should be and what actually exists. As a last resort in bringing about a resolution, Seattle Symphony musicians threatened to remove the union security clause from their contract.

Eventually a compromise agreement was reached between orchestra musicians and Local 76, with the help of AFM President Fuentealba and Presidential Assistant Lew Waldeck.

Randolph Baunton also spoke on behalf of Seattle Symphony musicians, thanking Fuentealba, Waldeck, the ICSOM Governing Board, Counsel, and Local 76. He observed that these parties all felt that it was in everyone's best interests to come to an agreement. Baunton stated that he believes change is possible, and saw evidence of this in President Fuentealba's plans for a symposium with local union presidents and also in Fuentealba's plan to request a cap on work dues at the next AFM Convention.

Delegates took part in a discussion of these concerns. Situations in other local unions were addressed, and information was exchanged about possible solutions. The Seattle situation has provided information whereby some other ICSOM orchestras and their locals have been able or may be able to resolve similar difficulties. Seattle was thanked for its role in stimulating this help. Suggestions were also made for matters to be discussed at the symposium with local union presidents.

AFM President Fuentealba responded to questions from delegates. He said that local autonomy is an important matter, and that situations vary greatly from local to local. There are differences in work dues percentages, budgets, assets, and real estate holdings. These matters could all be discussed at the proposed symposium. AFM by-law changes can only be made at the AFM convention; the next convention will occur two years from now. Fuentealba stated that his prime concern is the working musician.

Presidential Assistant Lew Waldeck urged us to take the time to participate in our local unions. He stressed the importance of our taking time to communicate with local union officials.
Internal Representation

Liza Hirsch DuBrul served as the moderator for a panel of musicians who discussed internal representation, or committee structure and functioning. Members of the panel were Evangeline Benedetti, Ralph Curry, Donald Koss, Ellen McGlone, Florence Nelson, Michael Nutt, Gary Smith, and Jay Wadenpfuhl. DuBrul indicated that all panel members have served on orchestra committees and that they represent a diversity of experience. She encouraged all delegates to participate in discussing questions which she would ask the panel.

"How do people perceive the functions of orchestra committees?" was the first question. Panel members brought out historical reasons for the existence of committees. It was agreed that committees must communicate with all parties both outside and (most important) within the orchestra. The committee is the "pressure cooker" of the orchestra, listening to the orchestra and distilling its concerns. There must be a true dialogue between committee and orchestra. DuBrul reminded us that it is not a conflict to both represent and lead; this is a two-way process.

Communication with the orchestra was discussed. A committee may need to seek different ways of communicating with the orchestra in order to ensure that the orchestra will in turn communicate with the committee. Freer communication leads to a stronger committee and ultimately to a stronger orchestra. The committee is the voice of the orchestra.

"Who gets elected to the committee?" was next addressed. Included in the discussion were issues of continuity vs. "new blood", long-range goals and vision, burnout of committee members, and respect for orchestra by potential leadership.

DuBrul said that collective bargaining is a continuing process; the committee must be able to administer the contract, dealing with constant adjustments and interpretations.

Chairman Zenone called our attention to the fact that we often tend to treat our committee members badly, regarding them as suspect from the time that they are elected.

There is a common assumption that the committee represents the orchestra the moment it is elected; DuBrul asked for discussion of this issue. The committee may be composed of many elements, but it must have a unified orchestra behind it, and the orchestra must trust the committee. Problems exist where musicians speak to management individually. There may also be problems where
the committee represents such diverse elements that its members argue among themselves.

The panel and delegates discussed the question of what the committee can do to get to a position of trust and leadership. Also addressed were matters of attendance at orchestra meetings, loss of good leadership, and mutual support within the committee.

DuBrul asked for discussion of how differences among committee members can be resolved. Solutions may best be found via compromise rather than an either-or approach. Qualities of a good committee chairperson were addressed. Important are patience and an ability to listen with an open mind, both to orchestra and to management. Also important is the ability to say "no".

"What does the committee need from the orchestra?" was the next question. In order to do its job the committee requires honest input, support, authority from the orchestra, trust, and confidence. Regular reporting to the orchestra is a necessary part of the process. The broad charge from orchestra to committee is balanced by the very high level of responsibility from the committee back to the orchestra.

Orchestra meetings were discussed, and delegates shared many ideas about how meetings can be successful. The committee must know before a meeting what it expects to get out of the meeting; it must have a plan of how to get on with the solution of problems.

Relationships between committee and union run a large gamut from good to none at all. Zenone said that although the local is our legal bargaining agent, there is no single answer as to what this relationship between committee and local union should be. DuBrul urged us to prevent the situation where management goes directly to the union and leaves the committee out. At the same time, it is important that we not go over the head of the union.

When difficulties arise, the AFM Symphony Department is a resource for us and for our locals. In addition, we need to keep in touch with each other, with ICSOM, and with Counsel.
SATURDAY MORNING, AUGUST 17, 1985

Chairman Frederick Zenone called the meeting to order and announcements were made. Secretary Nancy Griffin called the roll of member orchestras.

President Melanie Burrell presided over the continuation of committee reports.

Conductor Evaluations

President Burrell presented a report on behalf of Brad Buckley. Buckley's written report appears in the Delegate Manual.

Burrell reminded delegates of the great importance to all of us of information provided through ICSOM conductor evaluations. She also called attention to the warnings provided in the Delegate Manual and to the sample letter which is available for use of delegates. ICSOM conductor evaluation files since 1982 include 224 conductors.

Leonard Leibowitz spoke about the urgency of following proper procedures in the gathering and use of conductor evaluation material. Our legal privilege to use this information must be protected against possible lawsuits. Safeguards have been established, and confidentiality must be maintained. Procedures for written requests were reviewed, including management's signed letter and requests to Buckley from our committee chairperson or ICSOM delegate.

Media Committee

Chairman Frederick Zenone presented a report on behalf of the ICSOM Media Committee, which includes Brad Buckley, Laurence Glazener, Donald Muggeridge, Donald Whyte, and Zenone.

No national media contracts involving our participation were up for renewal this year.

Ratification of the audio/visual (A/V) contract was complete and was overwhelmingly positive, but some dissent was seen. This contract has to do with video product. Zenone described some of the objections to the A/V contract which had been encountered and offered information about the situations where these objections had occurred.

The New York Philharmonic had disagreed with provisions concerning product made on foreign tour. Delegates contributed to a discussion about this matter. Zenone stated that variations
in the agreement made by one orchestra may mean that no other orchestra will be able to do this type of work.

Zenone said that Metropolitan Opera Orchestra objections had been based upon a misunderstanding of what the Media Committee is and does. He noted that Media Committee members are appointed not to represent their individual orchestras but to represent all orchestras in the field.

Discussion followed concerning theories of representation, selection of Media Committee members, and how specialized problems might best be dealt with. Delegates made many suggestions about how to resolve the problem of representation on the Media Committee, especially as it pertains to opera orchestras and to the process of appointment by the Chairman.

AFM President Fuentealba said that negotiations must be done by representatives. He stated that the issue is not how a specific orchestra is represented, but is instead the general principle of representation at negotiations. Zenone observed that whatever the process was, the opera representation didn't work. This matter will be examined by Zenone and by the Media Committee.

A motion carried stating that the appointment system for the ICSOM Media Committee be continued and that the Media Committee be appointed by the Chairman, as in the past (Motion #8, Segall/O'Brien).

AFM Strike Fund

Henry Shaw reported on behalf of the AFM Strike Fund. Printed material was provided for delegates. Strike Fund Trustees are AFM President Victor Fuentealba, AFM Secretary-Treasurer Kelly Castleberry, AFM Presidential Assistant Lew Waldeck, and Musician Trustees Melanie Burrell and Henry Shaw.

Three new member orchestras have joined the AFM Strike Fund this year, bringing the total membership to 40 orchestras. Of these member orchestras, 39 are ICSOM orchestras and one (Vancouver Symphony) is an OCSM orchestra. New members are North Carolina Symphony, San Antonio Symphony and Utah Symphony.

Strike Fund eligibility requirements for chamber orchestras have now been added and defined. A chamber orchestra must have a collective bargaining agreement and must have at least 30 performing members under individual contract, each with a minimum $25,000 annual salary.

A policy clarification has also been made concerning who pays and does not pay dues to the AFM Strike Fund. Each orchestra pays for
the total number of chairs in its master agreement. Dues are to be paid by the actual occupant of the chair; a player on leave pays for the portion of the season he/she played and the actual occupant pays for the remainder. Benefits are paid to the occupant of the chair. A musician on leave is not eligible; his/her replacement is eligible to collect benefits. Where an orchestra is permanently augmented, each new member is to pay one year's retroactive dues, plus all subsequent payments. (This means that a double payment must be made in the first year in each of these cases.)

Membership continuation is mandatory once an orchestra has joined the AFM Strike Fund. This matter has been discussed extensively at previous ICSOM conferences.

Delegates asked questions and made suggestions about the Strike Fund. Burrell asked that questions be written. Trustees will continue to consider individually and carefully all applications for AFM Strike Fund membership.

**ICSOM Emergency Relief Fund (ERF)**

President Burrell presented the ERF report on behalf of ICSOM Treasurer Penny Anderson, who had left to join her orchestra on a foreign tour. A written report was provided for the Delegate Manual.

The ERF is growing and now contains over $88,000. A striking or locked-out orchestra may apply for a loan up to a maximum of 15 per cent of the ERF balance, according to ICSOM bylaws.

New ERF policies include more regulations about repayment of loans. Loans are interest-free for one year; after that period the prime rate applies.

**Awards Committee: Mendelson Fund**

Irving Segall reported that this is the fourth year of the Mendelson Fund, but that we did not present an award this year. The Mendelson Fund exists as a memorial to Ralph Mendelson, who was a violist with the New York Philharmonic and who served for six years as the third chairman of ICSOM. Mendelson helped to build our organization and, as an outstanding administrator, led ICSOM during an especially stormy period.

The original purpose of the Fund was to provide an award each year for a paper on labor relations. However, Segall said that it appears there are not enough people in the field who are available and interested in this type of competition. He gave a brief outline of the history of the Mendelson awards and the Fund, which currently contains $8,649.00.
At the 1984 ICSOM Conference, delegates passed a motion recommending that Segall study problems concerning the Mendelson Fund competition. The motion stated that, if necessary, the ICSOM Executive Committee be empowered to put the Mendelson Fund assets to another use in the name of Ralph Mendelson.

Segall presented his recommendation that a Congress of Strings viola scholarship be established in Ralph Mendelson's name.

A motion carried that the Ralph Mendelson Fund be used for a Congress of Strings scholarship to be designated "The Ralph Mendelson-ICSOM Memorial Scholarship", the amount of the scholarship to be a function of the yield of the Fund that year as determined by the ICSOM Treasurer, with a floor of $500 (Motion #9, Segall/Bartlett).

Lew Waldeck requested, on behalf of the Congress of Strings, that written material about Ralph Mendelson be prepared so that it could be given to the recipient of each year's scholarship.

It was agreed that similar material should also be provided about George Zazofsky, the first ICSOM chairman and a violinist with the Boston Symphony. Zazofsky died in 1983 just days before he was to attend the ICSOM Conference in Baltimore. ICSOM already provides a $500 Congress of Strings scholarship in the name of Zazofsky; this is called "The George Zazofsky-ICSOM Scholarship".

AFM Symphony Department

Lew Waldeck, Presidential Assistant, heads the AFM Symphony Department; he presented the Department's report. Also present at the Conference was Lynn Johnson, Symphony Department Supervisor.

The Symphony Department has concerned itself this year with national contracts, the Auditions Code of ethics, computerization of various services, A and B charts, and many kinds of information-sharing.

A and B charts have a revised format this year; new charts should be out within a few weeks. Waldeck urged delegates to get completed chart questionnaires in to him as quickly as possible; orchestras whose information is not returned will be omitted from the charts. The deadline is October 1st.

Media cards will be discontinued. Response was not sufficient to justify their continued use.
Master agreements for our orchestras should be on file with the Symphony Department in addition to the copies which are sent to Counsel. Waldeck would like 10 copies of each orchestra's contract sent to his office.

Computerization of various functions at the AFM will soon be on line. Included in information available will be A and B charts, ROPA material, and material about grants. A computer bulletin board should be available by early 1986.

We should keep the Federation informed about what is happening in our areas. A bill now in the California Legislature would have made it impossible for musicians to collect unemployment; Waldeck learned about this only by accident, but has made efforts to resolve the situation in our favor.

Chairman Zenone spoke about computer functions at the Federation. He said that the Governing Board and the President's Council have discussed this matter. Two committees are needed, an Advisory Committee and a Systems Committee. The Advisory Committee will deal with what goes on the computer bulletin board; Len Leibowitz, Donald Koss and Ellen McGlone will take care of this matter.

The Systems Committee will address itself to what we plug into the Federation, and will research what we can do with ICSOM equipment (including a possible more sophisticated approach to the printing of Senza Sordino). Paul Ganson will head this committee and will be assisted by Tom Hall. Additional committee members will be determined by Ganson.

Music Assistance Fund Orchestral Fellowships (MAFOF)

Donald Whyte presented a brief MAFOF report and called our attention to printed material provided. The Music Assistance Fund exists for the purpose of encouraging talented minority musicians to pursue professional orchestral careers. Music Assistance Fund Orchestral Fellowships offer opportunities for minority string players to gain orchestra experience. The program is especially concerned (but not limited to) black and Hispanic musicians. ICSOM works with the program by helping with screening auditions for interested minority musicians in situations where an orchestra has agreed to participate in the MAFOF program.

Qualified minority students are sought by the program. Whyte asked those who may know of such students to let him know. Daniel Windham heads the administration of the program; he can be reached at the New York Philharmonic offices.
MAFOF fellows play as extras and do not replace or substitute for regular musicians in participating orchestras. Because they are outside of the contract, they do not pay Strike Fund or ICSOM dues. Chairman Zenone said that he would discuss these matters with the Federation.

Congress of Strings (COS)

Donald Whyte reported that the Congress of Strings has been moved to its new location at Southern Methodist University in Dallas, and he thanked Lew Waldeck for his work in arranging this change. COS is now a regular non-profit organization and is seeking contributions. Attendance is up about 25 per cent.

Joseph Silverstein is the new Music Director. Conductors this summer included Silverstein, Howard Leyton-Brown, Uri Mayer, and Varoujan Kojian (who substituted when James DePriest became ill). Four different programs were performed, including one in San Antonio. In addition to the regular COS activities, students attended a rehearsal of the Dallas Symphony.

A grant of $10,000 has been received by COS from the NEA; Lynn Johnson spent a great deal of time on this. Johnson said that arrangements were made for rentals of cellos and basses from a local music store.

Chairman Zenone remarked that the ICSOM Conference two years ago provided impetus to go to the Federation in order to seek improvements and upgrading of the Congress of Strings program. The Federation has put a great deal of money and staff time into the COS project. Much time and effort toward bringing about changes has been given by Waldeck and Johnson, as well as by Whyte and Zenone. We are now looking at the possibility of eventually moving the COS to a pre-professional level of orchestral playing.

Local unions give COS scholarships but, Zenone noted, many of our larger locals are not providing scholarships. Whyte urged delegates to speak to management, union, and the music director in any local where scholarships are not being sponsored. Each scholarship is $500.

Henry Shaw spoke about the Congress of Strings alumni organization which has been founded. Shaw encouraged the possibility of private gifts of COS scholarships. Waldeck added that a need exists for unrestricted funds in addition to scholarship funds. Scholarships are limited by the number of students that the program can accept.
Stress Conference (New York University)

Henry Shaw reported on the "First International Conference on Mind, Body, and the Performing Arts", held at New York University July 15-19. Co-directors were Dr. John Kella (a musician and professor of violin and viola at NYU's Department of Music and Music Education) and Dr. Edgar Coons (a composer and professor of psychology at NYU's Department of Psychology). Stress processes were addressed as they relate to the physical and psychological ailments of performers in music, dance, and theater. Participants in the conference included art educators, researchers, health care specialists, and arts performers.

There is an important need for expertise in approaching specific problems of performers in music, dance, and drama. Problems must be recognized as they develop; difficulties should be addressed in the formative years of our careers.

The process of stress in the performing arts was examined, and participants saw that stress involves many interactive aspects and perceptions. Physical stresses must be identified and treated. Psychological stresses exist in both educational and professional phases of our careers.

An international society was organized in order to connect interested organizations and individuals for further study of stresses in music, drama, and dance. Shaw will share names and addresses from the conference.

Delegates discussed the NYU Stress Conference. It was agreed that this subject is of vital importance to us and that our interest in these matters will continue. However, President Melanie Burrell cautioned that with many such conferences occurring and proliferating, we must choose carefully which we will attend. Shaw agreed, and added that we must be sure that we serve our musicians first, especially with regard to increasing numbers of studies that are being done.

ICSOM Emeritus Program

Abe Torchinsky reported on the status of the ICSOM Emeritus Program and described the requirements for membership in the program. In order to be eligible, a musician must have spent at least 10 years in ICSOM member orchestras (one orchestra or a combination of orchestras), have reached the age of 60, and no longer be playing in an ICSOM orchestra. Benefits to each participant include a free subscription to Senza Sordino and listing in a special section of the ICSOM Directory.

Feedback has been extremely positive, Torchinsky said. So far 27 orchestras have responded and there are 163 members. Excerpts
from some members' letters were shared.

ICSOM delegates are responsible for collecting names of retirees from management and/or from pension files. These names should be sent to Torchinsky, who will contact each retiree about the ICSOM Emeritus Program. As in the past, delegates should also contact retirees encouraging them to get in touch with Torchinsky if they are interested. Cost to ICSOM for the Emeritus Program is minimal.

Appreciation was expressed to Torchinsky for his efforts in administering this very successful program.

SATURDAY AFTERNOON, AUGUST 17, 1985

Medical Problems of Musicians

The regular agenda was set aside for the afternoon so that a special program could be presented entitled "Medical Problems of Musicians".

Participants in the presentations were:

Hunter J.H. Fry, M.S., F.R.C.S., F.R.A.C.S., plastic surgeon; Treasurer, Performing Arts Medicine Society of Australia; Attending Physician, Victorian College of the Arts and Department of Music, Victorian State College for Advanced Education

Richard J. Lederman, M.D., Department of Neurology, The Cleveland Clinic Foundation; Assistant Clinical Professor of Neurology, Case Western Reserve University School of Medicine

Jonathan Newmark, M.D., Clinical Fellow in Neurology and Occupational Neurology, Harvard Medical School, Massachusetts General Hospital

Stuart A. Schneck, M.D., Professor of Neurology and Neuropathology, University of Colorado School of Medicine

John White, M.D., M.B., B.S., B. Mus.; Intern, Royal Adelaide Hospital, Australia; specialist in performing arts medicine.

In addition to the official participants, two guests from the medical field were present and made brief remarks. They were Dr. Ivan Shulman, physician to the Los Angeles Philharmonic and member of the Kaiser Hospital staff, and Dr. Frank Wilson, San Francisco neurologist who was involved in organizing last year's Denver conference on the "Biology of Music Making".
Also present to observe the afternoon session was David Hyslop, new Chairman of the Major Managers. President Melanie Burrell observed that his presence, at our invitation, indicates the interest that the Major Managers have in our investigations of medical and sound level issues.

Each of the presenters gave his overview of certain physical problems which musicians encounter. Various treatments and preventive approaches were described. Following the individual presentations, a panel discussion was held and delegates were able to ask specific questions.

Dr. Stuart Schneck gave a neurologist's perspective on hand problems in our field. He noted that the concept of "playing with pain" is derived from sports. Playing while in pain can actually make our problems worse because acute problems can thereby become chronic problems. Schneck said that musicians often fear that treatments (other than pills) may change playing technique. We also hope for a "quick fix" when problems occur, and we tend to cover up the existence of our injuries. He spoke of the need for communication between various medical specialties concerning our problems. Many musicians are not aware of non-traditional techniques which might help them and do not know how to get proper help. Music teachers often are not aware that student problems may be physical, and they may inappropriately push students too hard.

Three common surgical operations, which are rarely solutions to musicians' medical problems, were described by Schneck. Sites of these operations are the carpal tunnel, thoracic outlet, and ulnar nerve. Tenosynovitis, a "first cousin" to tendinitis, is a painful condition caused by inflammation of tendons and synovium. It is best treated by rest, ice, and heat, with rest being especially important.

Dr. Jonathan Newmark described musicians as "super-specialized athletes" who must perform for many years at very high levels. However, musicians generally are in poor physical condition. We should better regard ourselves as athletes and behave accordingly. It is a mistake to believe that our discomfort occurs simply because we have not practised enough. A conspiracy of silence surrounds our problems: we play while in pain and we do not want others to know of our difficulties. Musicians' problems which were formerly called "occupational neuroses" are now assumed to be physical.

We must become aware of strengths and weaknesses of our own bodies and of causes of problems in ourselves. We must not ignore problems, and we should seek consultation for difficulties. Playing in pain is dangerous, Newmark stated.
Instrumental playing in general can be "hazardous to our health", and it is important that we watch what we are doing to ourselves.

Solutions to our problems involve especially rest and appropriate re-strengthening, together with removal of causes. Return to playing must be done gradually. Physical therapy is most useful. It is a myth that "playing keeps you in condition". Generally, except for painful problems, musicians present themselves initially with mild symptoms. Attention to details can lead to diagnosis and treatment.

Dr. Richard Lederman spoke about efforts to understand and help with problems of performing artists. He described studies which indicated that 60 per cent of respondents reported problems. A "domino effect" exists: when something goes wrong, it is followed by other problems. Most commonly seen are "overuse" disorders; contributing factors are structural abnormalities and limitations, inadequate strength, inadequate conditioning, abrupt increases in practise time or intensity, changes in technique or in instrument, and psychological factors such as tension. Upper extremity disorders include tendinitis, thoracic outlet syndrome, carpal tunnel syndrome, ulnar nerve neuropathy, cervical radiculopathy, occupational cramp, tension myalgia (tight muscle pain), arthritis, impingement syndrome, and shoulder instability.

Treatments prescribed most often involve physical therapy and/or occupational therapy. Also prescribed are medicine, splints or supports, rest, surgery, combinations of the above or none of the above. Lederman noted that tight muscles are more prone to overuse disorders than are relaxed muscles. There are multiple ways to reach an end-point of relaxation.

Dr. Hunter Fry observed that music is basic to our culture and therefore is a community responsibility. We must first of all accept our bodily limitations and understand the differences between overuse and injury. Fry said that many misconceptions exist about musicians' problems, and he outlined findings from his studies in Australian orchestras and schools.

Pain is a predominant symptom and may occur during or even after damage occurs. Once pain starts, it will spread to other muscle groups if the activity which caused it is continued. There may be muscle damage without pain (as with certain heart attacks which are asymptomatic). Physical signs observed include tenderness; most affected are the intrinsic muscles of the hand, which are small and easily overworked and overused. Causal activity involves continuous, chronic, intensive use. Increased practising is a common cause of trouble, especially in such situations as preparing for a recital or attending music camp. Factors in overuse are genetic (survival of the least vulnerable), technical ("energy useful"), and are also based on a combination
or formula of intensity x time (regardless of the first two factors).

Treatments in Fry's studies included drugs (not helpful), exercise (made matters worse), continued practise (also made matters worse), and rest (which led to variable relief). Surgery was done only where both symptoms and signs existed, but appeared not to help. Most effective treatments included revision of practise and of technique, plus removal of static loading (such as the weight of holding an oboe or clarinet). In serious cases, patients were required to avoid all pain-inducing activities.

Prevention of injuries involves proper practise habits, removal of static loading, education of music students, and safeguarding of general health. Practise should be limited and sensible breaks should be taken so that urgent muscle restitution can occur. Ideally, practise should last for 25 minutes with 5-minute break before continuing; there is no point in going nonstop for hours. Schools that supply our music teachers should be informed about the nature of overuse and our needs to be protected from injury, and proper techniques for this protection should be taught. General health should always be maintained; the part is never better than the whole.

Dr. John White spoke briefly about the history of different causes of pain from overuse of muscles. Documentation exists for over 100 years of such disorders, and there are references to many occupations.

Dr. Ivan Shulman noted that playing a musical instrument is an unphysiologic act. Physicians and musicians must learn a common language, with "do no harm" as a guiding principle. Therapy involves designing treatment for the individual musician and is a long process. Rest is valuable, but it can be difficult to manage economically. Shulman said that issues and definitions are not always clear, and results are not always wonderful. There are few experts and as yet no residency or training program in this field. Patience is needed by all of us.

Dr. Frank Wilson observed that results will occur as musicians and scientists work together. We need to develop an approach to practising on our instruments which is most effective in terms of muscles and brain.

Physicians participated in a panel discussion and answered questions from delegates.
Fry described pre-pain symptoms or warnings, which he said may be vague but involve abnormal feelings in upper limbs (most often in forearm or hand). Such symptoms include tightness, discomfort, heaviness, weakness, pins-and-needles feeling, and stiffness. If symptoms occur, all causal activity should be stopped or the problem will become worse.

Duration of sustained practise without a break was discussed, with the warning that any sudden increase could be critical. Sporadic practise is not biologically wise. One day off should be o.k., but two days could present more of a problem. What we do regularly is the important issue. If we have a heavy day, it is important to follow it with a light day. We should pay attention to the total time per day that we play and be aware of segments and breaks. Difficulties can occur especially after a vacation. The problem is not the total amount of practise, but is rather the rate of increase. Delegates and physicians acknowledged that we experience pressure in our profession because of conflicts between demands of conductors and our own needs.

Additional topics discussed included aerobic exercise, standing vs. sitting for practise, Bell's palsy (not an overuse syndrome), and recovery time after a difficult concert.

(Note: Copies of the complete panel presentation on Medical Problems of Musicians will be available from ICSOM President Melanie Burrell.)
Winners of the election for four two-year terms as Members at Large were:

Ellen McGlone
Michael Nutt
Gary Smith
Donald Whyte

Negotiation Reports

Written reports of negotiations in progress were provided by delegates from negotiating orchestras.

Our attention was called to the extreme importance of treating this information confidentially. Negotiation reports are provided for our use only, or for our discreet use with our committees. In some cases contracts have not yet been ratified and/or the orchestra involved is not in session at this time and does not yet have the information which we have been given.

President Burrell reminded us that that we should get information about contract settlements to her and to Secretary Griffin immediately upon ratification. An ICSOM Bulletin will then be prepared and mailed out as quickly as possible by Griffin so that all of our orchestras have access to the information.

New Business

Duties of Members at Large were discussed. Last year's Members at Large contributed ideas about how these duties might better be defined and communication improved. President Burrell said that in our reorganization last year we wanted freedom for the Members at Large to communicate with everyone, but we need to define further how this can occur. More ideas are needed from everyone, and the importance of sharing information was stressed.

Responsibility, decision-making, and the role of the Executive Committee were discussed. Delegates addressed the concerns they had regarding the sharing of information both about certain decisions and about troubles within member orchestras. Special concern was expressed that member orchestras would like to know certain things ahead of time or while they were happening. Burrell indicated that it is difficult to determine what is fair and appropriate to share.

The Governing Board will continue to discuss these matters and will try to improve the situation.
Injuries on the job were discussed as they relate to our medical insurance and to Workman's Compensation. We should be aware of our individual state's rules about Workman's Compensation, and know that our own insurance may not cover on-the-job injuries. In cases of injury, our responses on initial questionnaires are important, especially concerning cause of injury. Booklets are available about Workman's Compensation; we should urge our managements to see that relevant information is posted.

Injuries away from work may be made worse by what we do at work. Again, we should be careful how we deal with the description.

Delegates did not want this conference to close without our agreeing upon a means of honoring Philip Sipser. A motion carried to name I. Philip Sipser "Honorary Counsel" or other such appropriate title, provided he gives his permission (Motion #10, Beckerman/Shaw).

Chairman Zenone expressed gratitude to all who had served on the Governing Board during the past two years. Zenone observed that these were especially challenging and troublesome times; major reorganization was accomplished.

Site and Dates for 1986 Conference

An offer was presented by Michael Moore on behalf of the Atlanta Symphony Orchestra to host the 1986 ICSOM Conference in that city. It was agreed that the next conference would be held in that location.

Dates for the 1986 Conference were discussed, with delegates expressing a preference for a Wednesday-through-Sunday format in order to allow for the best options on air fare savings.

A motion carried to consider the dates of August 20-24 for the 1986 ICSOM Conference, subject to final decision by the ICSOM Executive Committee (Motion #11, Allyn/Wekselblatt).

A discussion was held about release of delegates from work, with pay, for the purpose of attending the ICSOM Conference. Major Managers have agreed to do this, but there is no mechanism to inform managers of opera, ballet, or regional orchestras about this matter. The possibility of the union requiring our attendance at this as an official union conference was addressed, with the thought that this might make it easier for managements to release us. Chairman Zenone reminded us that there is no obligation under the law for our managements to release us to
attend the conference; we should try to get a provision for this release into our contracts.

Good and Welfare

Special thanks were again extended to San Francisco Bay Area delegates, who had spent endless hours doing a remarkable job of coordinating this conference. Appreciation was expressed to Marguerite Figeroid (San Francisco Symphony), who was in charge of arrangements, and to the other Bay Area ICSOM Orchestra delegates who worked with her: Don O'Brien (San Francisco Ballet), Brian McCarty (San Francisco Opera), and Adrienne Blackshere (Oakland Symphony).

Chairman Zenone expressed appreciation to President Melanie Burrell for her remarkable work in organizing the presentation on Medical Problems of Musicians. He said that the entire effort represented years of work by Burrell in coordinating the presence at this conference of the medical specialists, and also in participating on boards and acting as a liaison with the medical community.

Burrell will pursue the project of seeing that we have material about the medical presentations to share with our colleagues. If possible, tapes will be made available to us.

Senza Sordino Editor Tom Hall made his annual plea for material for our publication. He thanked delegates for the material which has been submitted throughout the past year and noted that there are serious decisions which must continually be made about what to publish in Senza Sordino. Hall expressed special appreciation for the contributions to ICSOM by former officers Irving Segall and Henry Shaw.

Catherine Compton, outgoing Member at Large, thanked the conference in appreciation of the opportunities she has had to work with the organization. She offered her continuing help in the future.

Irving Segall paid tribute to Chairman Zenone and to the Governing Board for an excellent job. He noted especially that the scope of the Chairman's duties and responsibilities has grown, and he expressed gratitude at Zenone's excellent handling of this growth.
Chairman Zenone observed that this conference has faced difficult issues, substantial controversy, and some misunderstandings. This sort of high-level discussion has sometimes required a vigorous chair; he felt that a vigorous chair is appropriate so long as we are not deprived of our feeling of dignity. This is a unique body of people, and the kind of discussion which has occurred at this conference can only go on with some kind of serious controls. The substantial dissent which was expressed at this conference is healthy; this is where we come from and what we are all about. It will never be different. Zenone hoped that we had felt that the floor was free for us to express whatever we wanted to say. He said he was gratified that this body had accepted such a charge, had carried out its deliberations, and had come to real resolutions. He thanked us all.

In closing the conference, Zenone observed that we will soon be 25 years old. This is the first ICSOM Conference where the President of the Federation has addressed us and has remained with us through the entire conference.

The 1985 ICSOM Conference was adjourned.

Nancy Page Griffin
October 26, 1985
The following motions carried:

1. To approve the minutes of the 1984 ICSOM Conference (Nutt/Segall).

2. That there be no smoking in the conference room during conference proceedings (Holland-Moritz/O'Brien).

3. To approve the Treasurer's report (Segall/Whyte).

4. To accept the Governing Board's recommendation to retain the firm of Leibowitz and DuBrul (Wadenpfuhl/Bocaner).

5. To accept all officers' reports (Whyte/Segall).

6. That the appointment system for the ICSOM Media Committee be continued, and that the Media Committee be appointed by the Chairman as in the past (Segall/O'Brien).

7. That the Ralph Mendelson Fund be used for a Congress of Strings scholarship to be designated "The Ralph Mendelson-ICSOM Memorial Scholarship", the amount of the scholarship to be a function of the yield of the Fund that year as determined by the ICSOM Treasurer, with a floor of $500 (Segall/Bartlett).

8. To name I. Philip Sipsen "Honorary Counsel" or other such appropriate title, provided he gives his permission (Beckerman/Shaw).

9. To consider the dates of August 20-24 for the 1986 ICSOM conference, subject to final decision by the ICSOM Executive Committee (Allyn/Wekselblatt).
The following motion failed to carry:

5. To table motion #4 until the following day (Fissel/Moore).

The following motion was made but not voted upon as such:

7. To accept names presented by the Nominations Committee for Members at Large (Shaw/Nelson).

Nancy Page Griffin
October 26, 1985