Report on 1965 Annual Meeting in Toronto

The International Conference of Symphony and Opera Musicians held their annual meeting September 2-4 in Toronto, Ontario. It was the first such meeting to take place outside the United States. Sessions were held in the School of Music of the University of Toronto and were attended by representatives of orchestras from coast to coast.

J. Alan Wood, President of Local 149, Toronto, a new member of the International Executive Board of the American Federation of Musicians, attended the sessions as the personal representative of A.F. of M. President Herman D. Kenin.

Members of the Toronto Symphony Orchestra served as hosts and had a continuous supply of coffee and refreshments on hand to buoy up the delegates during breaks in the business sessions.

ICSM delegates were also guests of the officers of the Toronto Musicians Association, Local 149, A.F. of M., at a reception held in their honor at the Loyalist Country Club in Thorncliffe Park section of Toronto. The delegates enjoyed the opportunity to relax from the sessions with cocktails and a delicious buffet supper.

Each delegate was accommodated during the three-day conference. The delegates discussed many subjects of importance to symphony and opera musicians. The conference decided to:

1. Establish an "emergency relief fund" to aid member-orchestras to successfully complete contract negotiations.
2. Join the American Symphony Orchestra League as an organization.
3. Apply to A.F. of M. for recognition as an official conference.
4. Send the Executive Committee to meet with A.F. of M. President Herman D. Kenin and the International Executive Board to resolve problems facing symphony orchestras on a national basis.
5. Apply to a number of foundations for grants to carry out specific ICSOM goals.
6. Send either Chairman Zarofsky or Vice-Chairman Denov to an alternate to the next A.F. of M. convention to be held in June, 1966 at Las Vegas, Nev., to promote ICSOM and its goals.

The conference also heard the work done by the Contract and Rapid Communication Center in Baltimore, Md., under George Arnow and the Legislative Committee composed of Henry Shaw and Victor Rice of Cincinnati, Ohio. ICSOM delegates expressed their gratitude to retiring Editor Reinhardt Fister of the Metropolitan Opera Orchestra of New York and elected Sam Denov of Chicago as editor.

On September 29, President Lyndon B. Johnson, at a ceremony in the White House rose garden, signed the National Foundation on the Arts and Humanities Act of 1965.

Legislative action on the bill was completed in the House of Representatives on September 15, when that body approved H.R. 9460 and substituted it for S. 143, which had previously been passed by the Senate.

The Act authorizes annual over the next three years up to $21 million of Federal grants-in-aid on a matching basis to State Art Councils, performing groups or individual artists engaged in artistic performance or humanities research. Under certain circumstances matching funds are not required.

Passage of the bill came some 138 years after a President of the United States was first urged to adopt a plan to permanently encourage the Arts.

In his message before signing the Act, the President said that among the activities of the Foundation will be creation of a national opera company, a national ballet company, commission of new works by American composers, support of local symphony orchestras and grants to bring more artists into schools and universities.

"We in America," President Johnson said, "are not always kind to the artists and scholars who are the creators and keepers of our vision. Somewhere, the scientists always seem to get the headlines, while the arts and humanities get the basement."

Symphony and opera musicians will benefit greatly from the provisions of the new law. To ensure that Federal money will actually trickle down to the performing artist, Sec. 5(f) provides that performers employed in federally aided projects or productions will be paid "not less than the minimum compensation as determined by the Secretary of Labor to be prevailing minimum compensation for persons employed in similar activities."

The signing ceremony was attended by several hundred persons prominent in the arts and humanities fields.

Art Subsidy Bill Signed Into Law

(See Rep. Thompson's explanation on Page 2. Full text on Page 3)

NOTICE

Pursuant to ICSOM By-laws, dues at the rate of $2 per musician are now due and payable from each member-orchestra for the 1965-66 year. To maintain good standing, member-orchestras must be paid up no later than December 31.

Orchestra committees should make checks payable to International Conference of Symphony and Opera Musicians and mail them to the undersigned.

Contributions are also being accepted for the Emergency Relief Fund of ICSOM. Suggested rate of contribution is $3 per musician. Checks to the Fund should be made payable to the Emergency Relief Fund, ICSOM, and also sent to the undersigned. Please send separate checks as these funds are kept in separate accounts.

GINO RAPALLI, Treasurer
1799 F. 100th St.
Cleveland, Ohio
Chairman's Message

Review ICSOM Progress, Goals

It was a great pleasure to welcome all my colleague delegates and staff to the annual meeting of ICSOM. This meeting, besides being the largest and most significant gathering of symphony and opera orchestra representatives in recent years, reaffirmed that it was the first outside the United States. We were delighted that Toronto was our host for this session.

In considering material for our agenda, one very dramatic statistic became apparent. The number one item on the agenda, since our last meeting in 1967, has consistently been Rati

Explaination of Arts Act

By Rep. Frank Thompson

Rep. Thompson, explaining the new legislation, stated:

"The greatest summation of the high purpose of this bill was given by Dr. Franklin K. Williams, president of Yale University, when he testified, in part:

"Perhaps an educator and a father of five in a special position to appreciate the importance of having our country represented in the cultural life of the community, the cultural life of the city, the cultural life of the state, the cultural life of the nation."

"This is the importance of arts and crafts." He added: "And we move in what some sociologists have already called the postindustrial era. If we have no intellectual, esthetic, or moral opportunities as we move into automation, we will be, indeed, a sick society and much of the sick society is due to the fact that many people are now or will be from values deeper than the belief in life and deeper than the belief in work.

"It seems to me that the people's representatives in the House of Representatives should vigorously and accurately declare their sense of the importance of the intellectual, esthetic, and moral aspects of life and declare it in a way that everyone can see and hear.

"So much for the high purpose of this legislation."

We propose to accomplish this purpose. As a result of the creation of a National Foundation on the Arts and the Humanities, having three boards composed of a National Endowment for the Arts, a National Endowment for the Humanities, and a Federal Council on the Arts and the Humanities.

The National Endowment for the Arts is the granting agency, receiving matching grants to organizations and individuals.
Rep. Thompson

(Continued from Page 2)

port Sate organizations whose main function is a one-time $10,000 grant to States having no arts council, or parallel organization, who stimulate literary activity is also authorized.

The National Council on the Arts established in 1964 by the National Arts Foundation Act is transferred to the National Endowment for the Arts. The Chairman of the Council will be the Chairman of the National Endowment. The Council, composed of private citizens, will advise the Chairman on policies and will review applications for financial assistance.

The National Endowment for the Humanities will provide matching grants and loans for research, awards for writing, and to institutions or individuals for training, support publication of scholarly work, and for change of information, and for the preservation and appreciation of the humanities. The bill H.R. 940 will establish a council of the humanities, composed of private citizens, and the National Endowment for the Humanities serving as the chairman of the Council. The Council will advise the chairman on policies and will review applications for financial assistance.

A Federal Council on the Arts and the Humanities will be established to insure coordination of the activities and to promote cooperation between the Foundation and related programs of other Federal agencies. It will be composed of representatives of Federal agencies whose programs are related to the arts and the humanities. Each endowment will be authorized to receive appropriations of $1 million for each fiscal year from 1968 and for each fiscal year thereafter. Thereafter such sums may be appropriated to each endowment as the Congress may authorize.

Illegal drugs (Continued from Page 1)

in the United States are the subject of the report of the National Commission on Marijuana and Drug Abuse by Barry, D. "The War on Drugs: The Emerging Policy of the United States." The report emphasizes the need for a comprehensive strategy that includes education, research, and campaigns against drug abuse.

The report also highlights the importance of addressing the root causes of drug abuse, such as poverty, lack of education, and social inequalities, to prevent people from becoming involved in drug use.

The report calls for a shift away from a criminal justice approach to drug policy and towards a public health approach that focuses on harm reduction and prevention. It advocates for the decriminalization of drug possession and the decriminalization of small amounts of possession.

The report also calls for the expansion of treatment and rehabilitation programs, as well as for the development of harm reduction policies such as safe injection sites.

In conclusion, the report of the National Commission on Marijuana and Drug Abuse by Barry, D. provides a comprehensive analysis of the United States drug policy and calls for a more humane and effective approach to drug abuse.
Symphony is AnotherGreatChicago First

When Jean Martinon lifts his baton in Orchestra Hall Sept 23 to conduct the Chicago Symphony Orchestra, it will be the first time in 75 years the magnificent ensemble will have appeared in the city. The 75th anniversary celebration of the Chicago Symphony Orchestra will begin.

The Chicago Symphony Orchestra, one of the most famous orchestras in the world, has been the home of some of the greatest conductors and musicians. Its history is filled with memorable moments, including the world premiere of Gustav Mahler's "Symphony No. 9" in 1911.

Jean Martinon, the current music director of the Chicago Symphony Orchestra, has been associated with the orchestra since 1982. He has led the orchestra in concerts around the world and has received numerous awards for his contributions to music. His leadership of the Chicago Symphony Orchestra has helped to cement its reputation as one of the world's premier orchestras.

The Chicago Symphony Orchestra is known for its rich tradition of excellence and innovation. It has performed in some of the world's most famous concert halls, including Carnegie Hall in New York and La Scala in Milan. The orchestra has also appeared on numerous recordings and television specials, further cementing its place in the world of music.

Jean Martinon and the Chicago Symphony Orchestra will celebrate their 75th anniversary with a series of concerts and events throughout the year. The celebration will include performances of classical music, as well as arrangements of contemporary and popular works.

The orchestra's 75th anniversary season will feature a diverse range of repertoire, including works by Mozart, Beethoven, Brahms, and Mahler, as well as modern composers such as Stravinsky, Copland, and Glass.

The Chicago Symphony Orchestra is a symbol of the city's rich cultural heritage and a source of pride for its residents. It continues to inspire audiences around the world with its exceptional musicianship and dedication to excellence in music. The orchestra's legacy of achievement and innovation will no doubt continue to shape the future of classical music for generations to come.