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TWO YEAR PACT SIGNED IN ST. LOUIS

In August of 1970, the members of the St. Louis Symphony elected a "Contract Team" to represent them in the forthcoming negotiations to take place during the 1970-1971 Season. The regular "Orchestra Committee" was able to function unimpaired by the responsibilities of negotiations: Simultaneously, the Contract Team was able to function without getting caught up in the daily hassles that usually occupy much of the Orchestra Committee's energies. It is our recommendation that other orchestras try this too.

The Contract Team spent a great deal of time and thought in preparation; and being prepared, we presented the Society with our list of demands in May, 1971.

Society Retracts Offer

Negotiations continued with little progress until a few days before the season was scheduled to start (Sept. 71). At that time the Society rescinded everything to which it had agreed, further stating that all conditions would remain the same as before (because of the Price Freeze) and that if this was not acceptable as the *new contract* a lockout would result!

After much debate it was agreed that the season would be started as scheduled under the provisions of the expired contract, but with the condition of the right to strike on 30 days notice (the old play and talk ploy).

Local Helps Provide Legal Counsel

The need was realized for better legal counsel. It was unanimously decided to agree to pay one half of the legal expenses to retain the office of Phil Sipser, under the condition that Local 2-197 would pay the other half. In a precedent setting action, the Board of Directors of Local 2-197 unanimously and generously agreed.

After several more fruitless meetings it was decided to serve the Society the 30 days notice. The first day of the strike was scheduled for March 6, 1972, coincidental with the beginning of an East-Coast tour which was known to be of great importance to the Society.

Ground Work Pays Off

Committees were set up by the Contract Team. Radio and T.V., the press, and music teachers and performers all over town were notified to be on the stand-by. Envelopes were addressed to be used if needed. The picket signs were made, etc. etc. We were ready for the strike three weeks before it was scheduled!

The combined threat of losing their tour and the many obvious preparations being made by the musicians for a strike finally

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ONE STRIKE SETTLED — TWO SUSPENDED

Three Year Contract In Cincinnati

On Apr. 1st, a three-year contract was ratified by the Cincinnati Symphony Orchestra. The 46 to 30 vote ended a five week strike. The Orchestra Negotiating Committee recommended approval "with reservation and reluctance."

Major terms are: Across the board raises of \$10, \$10, and \$15. bring minimum to \$220, \$230 and \$245. Yearly minimums will be \$11,440; \$11,960; and \$12,740.

Blue Cross — Blue Shield — Major Medical: Apr. 20, 1972 Management assumes cost for musician plus 50% of family coverage. In 1972-73 Management assumes full cost.

Starting in Oct. 1972, Management contributes \$20,000 a year for five years to a Supplemental Pension Fund. Musicians will seek to match this through Pension Concerts and other activities. Management also contributes 3% to AFM-EPW. With the hodge-podge of contributions presently on hand and anticipated, 30 years of service at age 65 will mean a pension of about \$3,100 a year.

Six vacation weeks guaranteed, with at least three coming in the summer.

Sixteen run-outs permitted where back to back plus evening concerts are scheduled. The practice of borrowing services to make nine-service weeks ends after second year.

Per Diem: \$24, \$25, and \$25. Overtime raised to \$4 per quarter hour. In second year, doubling fee is \$30 per performance.

Maximum of eight consecutive days without a free day.

Five-day weeks: 10, 15 and 20.

The major area of disappointment was in the very limited gains towards a meaningful pension plan. A last minute proposal that would have raised the guaranteed pension to \$4,000 a year without increasing Management's obligation was flatly turned down. It was this callous indifference towards a proposition that would mean the difference between a large favorable vote for ratification and a vote that reflects discontent and division in the Orchestra that prompted our Committee to "recommend with reservation."

Our negotiation team was composed of five orchestra members: Mark Cleghorn, Betty Glover, Dick Johnson, Carmine Campione and Henry Shaw; Eugene Frey and Jack Wellbaum, Pres. and Vice Pres. of Local #1, and the extremely capable Phil Sipser and Len Liebowitz, legal counsel, whose advice and guidance cannot be overestimated.

Cincinnati Symphony Orchestra
Players Committee

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HONOLULU INSURES ITS CONTRACT

Last September the Honolulu musicians signed a pleasing new contract. The contract also put the Society in debt. Last month the Orchestra did something about that. Richard Roblee, Orchestra Committee Chairman tells how:

"On March 11, the Honolulu Symphony staged its most ambitious and successful fund-raising event ever, the Mayor's Symphony Ball. The Ball, at \$200 a couple, netting \$115,000 for the Symphony, was the result of hard work by the musicians, the Symphony Society, and Mayor Frank F. Fasi. The original idea came from the Mayor himself last August when the Orchestra Committee, seeking a breakthrough in negotiations, asked his advice on fund-raising. The fact that we were able to convince the Society such a ball would succeed was one reason we were able to negotiate a \$40/week raise for each orchestra member.

"The Mayor's office and members of the Symphony Board handled ticket sales. The musicians planned the entertainment, which was to include show business celebrities. But, that part fell through and as the West Coast dock strike continued to cripple Hawaii, prospects began to look dim.

"Nevertheless, Mayor Fasi proved an excellent ticket salesman and, entertainment-wise we presented an exciting "3-ring circus" show featuring the orchestra itself, small brass and string ensembles, three local ethnic dance groups and, as a finale, the donated talents of comedian-conductor Bill Dana. Before dinner and our 1½ hour show, guests were serenaded by a large string ensemble playing pop music during the cocktail hour. After dinner there was continuous dancing to Dixie and Society bands.

"Some encouraging highlights:

- "1. The Musicians' Union bought two tables — \$2,000 worth of tickets.
- "2. The Mayor has proclaimed the Ball will be an annual event.
- "3. The Society had incurred a \$275,000 deficit upon signing our Agreement last September. Thanks to the combined success of both the regular Sustaining Fund drive and the Ball, the season will close with practically no deficit at all."

Note to a Maestro

The String section sends its regrets.
We're tired of your ravings and threats.
Rehearsal's a bore,
a tedious chore.
We're off to play Haydn Quartets.
V. Viola

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VANCE BEACH, Editor—Mailing Address: 4161 Holly Knoll Dr., Los Angeles, California, 90027

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TWO YEAR PACT SIGNED IN ST. LOUIS

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brought the Society around to serious and non-frivolous negotiations. The legal expertise of Phil Sipser and his associate, Len Leibowitz, the complete cooperation of Local 2-197, President Ken Farmer, and the Contract Team all helped to bring things into place in the final hour. The Society's new and greatly revised proposal was read to the orchestra and it was promptly ratified.

Let it be stressed that *no increase in salary was gained for this year, and that only an increase of \$10.00 per week was gained for next season.* In spite of this it is believed that the new contract will be much easier to live with, for a great many of the major bumps have been ironed out. The highlights are listed below.

Two year contract—ending Aug. '73. Increase of season to 51 weeks in '72-'73. Paid vacation increased to four weeks this season, six weeks next season. Society paid major medical (average take home increase of \$7.00 per week).

The Sipser Touch

Society paid pension plan (average take home increase of \$11.00 per week). All past employee contributions to pension plan to be refunded (average refund—\$2,000.00). Maximum of ten 9-service weeks. Optional leave of absence with no pay. Paid sick leave—26 weeks or to end of the season, whichever is greater. Increase in: doubling, overtime, solo and ensemble pay. Per Diem \$25.00 per day. Minimum of 20 five day weeks. Second rehearsal of day limited to two hours. No Lockouts. A recording agreement is still to be negotiated.

We are truly grateful to have had the very capable assistance of Phil Sipser and his associate, Len Leibowitz. We are also deeply appreciative for the support and generosity of our Local 2-197 and its President, Mr. Ken Farmer.

LARRY STRIEBY
Member—Contract Team



"This must be the scherzo."

Drawing by Richter, © 1971
The New Yorker Magazine, Inc.

ICSOM'S PAST LEADERSHIP

GEORGE ZAZOFSKY

From 1962 through 1969 ICSOM and ZAZOFSKY were virtually synonymous. Neither name rolls off the tongue with ease, and on paper each looks as though a novice typist got his fingers stuck in the keys. But through eight years of misspellings and mispronunciations, both names stood squarely for a better life for all symphony musicians.

When ICSOM was founded, George Zazofsky, violinist, Curtis graduate, was in his 20th year in the 1st violin section of the Boston Symphony Orchestra. He was an annual soloist with the Boston Pops, concertmaster and director of the Zimblar Sinfonietta which did extensive touring and recording. He was a faculty member of Brandeis University, the New England Conservatory, the Berkshire Music Center, and a member of both the New England Conservatory and the Boston Symphony string quartets. He vied for the concertmaster's chair of the Boston Symphony, and although he did not win, his playing of the Alban Berg concerto in the audition earned him performances of that work with the orchestra in Boston and on tour under the baton of Erich Leinsdorf.

George was chairman of the Boston Symphony Orchestra Player's Committee from 1960 until he resigned from the orchestra in 1969 to become Professor of Violin and Chamber Music at the University of Miami. In addition to the normal duties of an orchestra committee chairman, he found time to secure State Department sponsorship for the Symphony Exchange Program, which enables one or two members of the Boston Symphony,



(Left to right) George Zazofsky, Bob Maisel (present Secretary), Dave Smiley (present Vice-Chairman), Gino Raffaelli, Sam Denov.

accompanied by their families, to spend nine months playing with the Japan Philharmonic while their Japanese counterparts play with Boston.

During George's tenure as Chairman of ICSOM, the Statement of Purpose, Constitution, and By-Laws of ICSOM were drawn up; ICSOM sought and finally received some participation in AFM negotiations with the recording industry; ratification of symphony contracts became the standard practice in most locals; ICSOM retained its own attorney; a tentative beginning on Conductor Evaluations was made and ground was broken for a Symphony Strike Fund.

ICSOM's Statement of Purpose, its Constitution and By-Laws
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GINO RAFFAELLI

Gino Raffaelli was elected ICSOM's first Treasurer in 1960 and served in that un-glamorous and tedious duty until 1970. He qualifies as ICSOM's longest-serving and longest-suffering officer. But for ten years Gino did far more than balance the books. His quiet, but firm presence on the Executive Committee was a constant source of strength to his fellow officers.

Bert Siegel, present Chairman of the Cleveland Orchestra Committee writes, "*Among the more dedicated individuals in our midst is a taciturn gentleman who for many years we tended to take for granted. His tenacity in Orchestra Committee and ICSOM matters is legend. The unselfishness with which he gave of his time, energies and knowledge should not, and will not go unnoticed. We propose a salute and hearty thank you from all to Gino Raffaelli.*"

SAM DENOVO

Since ICSOM began, Sam Denov, percussionist in the Chicago Symphony Orchestra, has been in the forefront with bold ideas on the rights of musicians and has accepted responsibility in implementing those ideas in ICSOM, in his AFM local and in his Orchestra.

As Chairman of the Chicago Symphony Members' Committee he became the first shop steward in 1965 when that position was inaugurated by the union. Since then he has frequently been elected to the Members' Committee and has served on most of the bargaining committees, negotiating successful contracts. Most recently he served as Chairman of the Tour Committee when the Orchestra made its first European tour.

Chairman of ICSOM during 1969-70, he helped initiate the AFM Strike Fund and was one of its first trustees. During his tenure as Chairman, ICSOM initiated its relationship with the National Arts Council, a relationship that led to federal funding of some symphonic programs. Prior to becoming Chairman of ICSOM, Sam served as Vice-Chairman and as Editor of Senza Sordino.

During this time Sam was active in his AFM local. He was one of the founders of the "Chicago Musicians for Union Democracy," which, in 1962, defeated James C. Petrillo, veteran president of the Chicago local. In that hard-fought campaign Sam edited much of the campaign literature. Over the years he has continued his watchdog activities for a more democratic local, helping initiate a successful merger of Black and white musicians into one local.

Along with all his activities, Sam found time to write a book, "The Art of Playing the Cymbals," published by Belwin-Mills. He was also featured in the film, "Cymbal Techniques."

Like other musicians involved with ICSOM since its early years, Sam must feel great satisfaction that many of his ideas which seemed so revolutionary a decade ago are now part of the contracts under which symphony musicians work.

Past successes do not keep Sam from being forward-looking. He has gone back to school and is completing work for a pre-law degree. When Sam gets his law degree, there are lots of musicians who are betting he'll be the world's greatest on negotiating a union contract.

JAMES HANSEN
Chairman, Members' Committee
Chicago Symphony Orchestra

GEORGE ZAZOFSKY

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were established without abnormal strain for such a young organization. Naturally the officers fussed and fretted over each paragraph and clause — but that is normal.

Participation of ICSOM in AFM recording negotiations was quite another matter. A chairman can advise and counsel, and is entitled to his own opinions, but in the end he must follow the dictates of those who elect him. Zazofsky recalls it this way:

"It was a very exciting and stimulating ICSOM conference. Participation of Symphony representatives in AFM recording negotiations was heatedly debated. The Chairman was given a mandate to send a telegram to the late President Kenin, 'demanding participation by symphony musicians during negotiations.' Although the language of the telegram, and indeed the wisdom of the action itself resulted in the most painful period for me personally in my twenty-six years in Boston with some of my own colleagues, there is still real satisfaction in the knowledge that 'Special Payments' checks continue to increase to those eligible."

Another strand of barbed wire which stretched between ICSOM and the AFM at that time was the question of ICSOM retaining its own attorney. There was much discussion, searching and interviewing and finally Philip Sipser was engaged by ICSOM's officers. Although time is the only true judge of such actions, it is the writer's opinion that this decision by Zazofsky and his fellow officers will be viewed by future ICSOM historians as a courageous act which ultimately strengthened ICSOM, the AFM and the symphony profession.

Conductor Evaluations are still not an accepted procedure in all ICSOM orchestras. Since the program was initiated under Zazofsky's chairmanship, his recollections and present thoughts are of more than passing importance. He writes now, *"This issue stirred up a hornet's nest within ICSOM, and without. Matters such as lawsuits from 'artistically injured' parties, what evaluative questions should be included, how to corrolate information, where the questionnaires should be repositied — all these questions were debated. With the help of Phil Sipser, the problems were solved. All this resulted in propelling ICSOM into a New York Times feature story, including the reactions of three prominent conductors to Conductor Evaluations. I believe Conductor Evaluations will prove to be of the highest significance in the future despite the reluctance of some colleagues to consider them seriously at this time."*

(Emphasis is editorial.)

In reviewing his eight years as Chairman of ICSOM, eight years which were probably far more momentous than most of us presently realize, George Zazofsky wrote, *"All these events could not have culminated successfully without the labor of love, dedication and good common sense which prevailed in all member orchestras. I should particularly like to thank the colleagues who served with me on ICSOM's executive board for their patience and assistance."*

George sometimes gave as a reason for leaving the Boston Symphony Orchestra the fact that climatic conditions prevented him from fulfilling his capabilities as a golfer. Now that he is in Miami and can stroll the links every day, he writes, "Golf is still horribly difficult, but still 'FUN.'"

For the writer the words ICSOM and ZAZOFSKY are synonymous. Perhaps that is because the words CHALLENGE and FUN are synonymous to a gentleman named George Zazofsky.

VANCE BEACH

Mayors Intercede in Indianapolis & Baltimore

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After twelve months of fruitless negotiations and after being on strike since Jan. 21st, the Indianapolis Symphony returned to the concert hall on March 31st. Following many weeks of stalemate, Mayor Richard G. Lugar asked the Orchestra to finish the season through May under the terms of the old contract, but with a 5.5% across the board increase. The Society publicly accepted this proposal and the Orchestra then added its approval.

It is hoped that by the end of the season negotiations will lead to a firm agreement. There is no contract at the moment. There does appear to be some rapport between the Mayor and the Orchestra and between the Mayor and the Society. A contract between the Orchestra and the Society is, of course, the only real solution.

Blue Ribbon Panel in Baltimore

The Baltimore Symphony returned to work on March 14, after just over twelve weeks of lockout and strike. By a vote of 63 to 13, the Orchestra agreed to have a "morally binding" determination made by a "Blue Ribbon Panel" appointed by Mayor Schaefer. The panel will make recommendations for a short term contract as well as for long range funding.

Conditions for finishing this season include a \$10 across the board raise retroactive to Nov. 14, payment of the week's salary withheld at Christmas, a 3% pension contribution, and a four-week extension of this season, for a total of thirty-one weeks, with the extension stipulated not to be a precedent for future contracts.

The Baltimore Symphony Association, which continues to insist that a summer season is impossible, has indicated that it plans to use the extension for making up cancelled subscription concerts from the winter season.

The Mayor's panel hopes to have ready its recommendations as soon as possible after May 1st. How soon a contract for next season will be signed remains to be seen.

Near the end of the strike, a much appreciated act of solidarity was taken by the Seattle Symphony. When Baltimore's conductor, Sergiu Comissiona, appeared with them in Seattle, they made a generous contribution from their salaries for the concert to underline their expression of concern.

Baltimore Symphony Orchestra
Players' Committee

A Tale of Two Cities

When Paul Kletzki had to cancel his guest-conducting appearance with the Seattle Symphony in early March '72, our management engaged Sergui Comissiona, Musical Director of the Baltimore Symphony, to conduct this series.

Members of the Seattle Orchestra, concerned about the muted plight of Baltimore musicians while their conductor was able to work elsewhere, met to materialize a statement of sympathy and to pledge voluntary contributions to ease the erosion of strike benefits in Baltimore.

We were most gratified at the reaction of the Seattle Symphony management and Maestro Comissiona. President Robert Denny Watt, Manager Lanham Deal, and Chairman of the Sustaining Drive — Dr. Ellsworth C. Alvord not only sympathized with our feelings but had our statement printed and inserted into over 6,000 copies of that week's programs. Maestro Comissiona, touched by our action, gave part of his fee to our contribution.

In this manner 800 dollars was sent to the Baltimore Orchestra Committee.

We are deeply impressed with this quality of leadership.

MEYER SLIVKA,
Tympanist, Seattle Symphony Orchestra