

Seldom, if ever, do more than two or three of our established orchestras undertake foreign tours in any one year and I can assure you that none of us would want to plan such tours in the future if they were deemed to be not in the best interests of the people of the United States and our Government.

I would like to emphasize, though, at the beginning, that these tours are not undertaken for tourism to which this tax program is directed, but, on the contrary, they represent the efforts of dedicated musicians and nonprofit institutions here backed up financially by citizens in each city, by public-spirited people in each city, often by the local governments and by the Federal Government, to do all they can to help project the true cultural image of the United States to peoples abroad and, therefore, even though so few of the established orchestras of the Nation are actually involved in this travel program or this touring program, orchestras in virtually every State of the Nation have expressed their concern over the implications that this tax could have on such tours and with the possible resulting loss to American international prestige and our cultural standing abroad.

The first two orchestras which might be affected by this program have already some time ago made arrangements for tours this coming year. The San Francisco Symphony accepted an invitation extended 3 years ago to open the International Music Festival in Osaka and to make a tour of various other Japanese cities in a 3-week tour of that country.

The New York Philharmonic is to make a 5-week tour of Europe and Israel, conducted by Mr. Bernstein, in August and September of this year. This tour is to include a number of international music festivals where we will be the only orchestra representing our country, though there will be orchestras from other countries, and our Department of State is assisting financially in this project so that we can bring this representation of America's great achievements to these international audiences.

Now, while we are talking first of all about these orchestras that are already committed to tours and which are quite imminent and upon us, we would also like to discuss with you the implications on future tours by American symphony orchestras, and to do so I would like to go on for a few minutes into just what these tours consist of, how the orchestras are financed.

The symphony orchestras in this country are, of course, nonprofit institutions. It is impossible for an orchestra to earn as much as it costs to run one of them. In fact, most of our orchestras earn some 50 to 60 percent of their total cost, but the remaining deficit of, say, 40 percent must be raised from interested local citizens and from whatever sources that the orchestras can turn to, sometimes the local government, sometimes foundations, or whatever it might be, but still it is a major struggle each year for these orchestras to raise this deficit amount, so anything that tends to increase this kind of deficit calls upon the local citizenry to do just that much more than they are already doing, which is substantial now, to keep the orchestras in business.

The undertaking of a good will international tour is certainly nonprofit. In fact it just costs that much more to the symphony orchestras and to those that back them. They are undertaken primarily for international good will and for the prestige of our country.