

NEA Survives in Senate

by Alfonso Pollard, AFM Legislative Office

As this issue went to press, joint House and Senate negotiators voted to continue funding for the NEA at an annual budget of \$99.5 million.

On September 17th and 18th, the full Senate defeated four amendments designed to destroy the NEA. The Helms (R-NC) Ashcroft (R-MO) amendment to cut all funding from the NEA was defeated 77-23. The Abraham (R-MI) amendment to privatize the NEA was defeated 73-26. The Hutchinson (R-AR) Sessions (R-AL) Amendment providing only block grants to the states was defeated 62-37 and the Hutchison (R-TX) state block grant amendment was voted down 61-39. The final Senate bill will be reviewed by a House/Senate conference committee some time in September, with a final vote taking place afterwards.

The second session of the 105th Congress is now well under way. Heated debate over funding for the National Endowment for the Arts took center stage in the first session, which ended with modest advances for musicians, labor and working families after months of critical debate and extended House and Senate conference sessions.

The cliff hanger of the first session centered around a vote on a parliamentary rule governing the floor debate and vote over the Interior appropriation relating to funding for the National Endowment for the Arts. When the rule was upheld by a narrow margin, final action by House opponents of the NEA to totally defeat funding for the agency became a reality. On July 15, 1997 the House passed the final version of the Interior Appropriations bill by a vote of 238-193 with zero funding for the NEA.

(picture)

In past years the Senate, backed by the Administration, has protected the NEA from larger cuts.

The White House moved swiftly to make its position clear. In a keenly worded letter to Senate Appropriations Committee Chairman Ted Stevens, Office of Management and Budget (OMB) Director Franklin Raines wrote, "If the bill as passed by the House were presented to the President, the President's senior advisers would recommend that he veto the bill due to the elimination of the National Endowment for the Arts (NEA). The President's senior advisers would also recommend veto of the bill should any amendment be added that would terminate the NEA and create block

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Future of AFM Concern of ROPA Conference

by Laura Ross

*An entire day of the 1997 ROPA Conference in Omaha, Nebraska, was devoted to concerns arising from the AFM Convention and discussions of restructuring the Federation. (A report on the Conference, by Laura Ross, ROPA Secretary, will be published in the October issue of the **International Musician**.) This issue of **The Leading Tone** offers three articles dealing with the future of the AFM: Robert Levine's article on the AFM Convention, reprinted from **Senza Sordino**, and Andrew Brandt's article on page 4 dealing with our challenge as ROPA members of the AFM, and the following article about ROPA Conference discussions by Laura Ross.*

The Restructure process and the 1997 AFM Convention were major topics of discussion during the 14th Annual ROPA Conference. The goal was to educate ROPA delegates (who can, in turn, help educate orchestra members and their locals, if necessary) about what has been "going on" since March.

Few remember or understand the reorganization that occurred in the Federation in 1989 with the adoption of the Roehl Report. Richard Totusek, ROPA Parliamentarian and Local 47 Treasurer, gave a wonderful historical presentation. He spoke about the formation of the Players' Conference Council (PCC) and its Steering Committee, our right to participate in debate and make motions on the floor of the AFM Convention, and improved access to the IEB. This led to a short

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presentation by Dennis Dreith, President of the Recording Musicians Association (RMA), on the Blue Ribbon Panel that was appointed in 1990. This panel recommended sweeping changes in funding for the Federation. Dennis pointed out that many of the recommendations made in 1990 reappeared again during the Restructure process this year. This discussion ended with a presentation about the Restructure Committee meeting in March. I, as the representative for ROPA at these meetings, spoke about the American Federation of Television and Radio Artists (AFTRA) reorganization, changes and mergers within the AFL-CIO, and the desperate need on behalf of all the Federation's departments - Symphonic, Electronic Media, Touring/Travel, Organizing, and Computer - for increased, not decreased, funding to provide the services vital to us all. I also spoke about the presentation by the five International Representatives who travel across the U.S. and Canada visiting all the locals in their jurisdiction. These five men collectively said that 75 to 100 locals would be gone in the next five years whether or not per capita dues increase. This had a powerful influence on the members of the Restructure Committee during their deliberations.

New International Executive Board member Tammy Kirk gave a short report that afternoon on the method by which the Restructure Committee created the resolutions that were submitted to the Convention. ROPA President Andrew Brandt spoke briefly about what changes occurred at the Convention and the anger that the Players' Conferences felt because much of the important legislation of the Convention was bottled up in committee and never came to the Convention floor for debate or vote. Bruce Schultz, a member of the Joint Law & Finance Committee at the AFM Convention, defended the committee's action in discarding all the financial

Recommendations and Resolutions in favor of a "compromise package" developed by the committee. Following Bruce's presentation, there was a short panel discussion which led to questions and answers.

The problem with any discussion of Restructure is that there is too much information to absorb quickly. Some delegates discovered this on Saturday. While looking toward the ideal union we aspire to be, the session gave some appearance of engaging in "local bashing". Discussion was steered in the direction of local problems; however, many ROPA orchestras have wonderful locals which give enormous support to their members. There are *still* times when we all need the Federation - especially the Symphonic and Electronic Media divisions. ROPA musicians have justifiable fears that the budgets of these divisions will be cut to shreds, and there will be no where to turn when we or our locals need those specialized services. Everyone must understand is that the Federation is facing enormous problems right now. It is imperative that ROPA musicians take charge of our lives and interests and lead the way to finding some solutions. During the conference, we distributed information to the delegates and began the process of talking about these problems. We invite your participation as the process continues.

NEA

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grants for the arts."

Meanwhile, Senate Appropriations committee proponents for a more viable NEA voted to restore funding. Likewise, the Senate Committee on Labor and Human Resources (the authorizing committee) headed by Senator Jeffords (R-VT) held hearings an important re-authorization bill. Introduced by Senators

R.I.) and Reed (D-R.I.), S. 1020, *The Arts and Humanities Amendment Act of 1997*, recommends a five year authorization for the National Endowment for the Arts. Stiff verbal opposition to the agency at Labor subcommittee hearings came from Senators Hutchinson (R-ARK), Coats (R-IN) and Frist (R-TN). Senator Hutchinson withheld an amendment that would solely provide for block grants to the states and shut the NEA down completely. Funding in S. 1020 was originally introduced at \$175 million. After some debate, an amendment by Senator John Warner prevailed, leading to a final recommendation of \$105 million.

The final bill voted out of the Labor established four NEA grant programs. They are Partnership Grants to state and regional groups, National Significance Grants, Direct Grants and Arts Education and Underserved Communities Grants.

OMB Director Raines underscores the importance of the NEA to the Clinton Administration and to the American people when he writes, "The NEA performs a critical Federal role in promoting the Arts. Elimination of the funding would prevent the NEA from assisting communities across America in providing important cultural, educational, and artistic programs."

The Clinton administration continues to lend verbal support to the NEA, charging the agency now to assist with recording and celebrating American history at the turn of the century. In his August 15, 1997 remarks describing the White House Millennium Event, President Clinton states, "The National Endowment for the Arts Leadership Project for the Millennium will tell America's stories through the arts and initiative projects, such as new boys choirs modeled after the acclaimed Boys Choir of Harlem. The NEA will also send teams of photographers across the country to capture their vision of America at the turn of a new century..."

Orchestras Ratify Agreements

On May 15, 1997, the musicians of the *Ohio Chamber Orchestra* ratified a 3-year agreement which is retroactive from September 1, 1996 through August 31, 1999. The orchestra's season generally runs from late September until late April each year. The orchestra struck their first rehearsal on October 6, 1996 following a brief meeting with a Federal Mediator on October 5. The strike ended after one day; all sides returned to the table and reached a tentative financial settlement in principal a few days later. The ratification process was dragged out until May 15 however, due to problems with the Ballet. The Ballet was the only one of the three bargaining groups (Chamber Orchestra, Opera and Ballet) that failed to bring legal representation to the table during discussions. During later talks, the new head of the Ballet company appeared to have little authority to make a deal and was continually traveling between the Ballet's board and the negotiation table with revisions.

The three employers currently pay different rates and also contribute to the AFM-Employers' Pension Fund at different rates. Modest increases over the term of the agreement will result in a unified base rate of \$112 per performance and \$30 per rehearsal

hour, with a 7% pension fund contribution, in the third year of the agreement.

Other gains include: a Section 125 Flex Plan to help with medical expenses; instrument insurance with \$3,000 cap on cost for entire orchestra (instrument cases are excluded; there is a \$500 deductible). Musicians will perform from "published" scores only. Free broadcasts have been eliminated; new language requires compliance with AFM of Local Broadcast regulations.

Thanks are due to the OCO negotiating team: Thom Moore, Chair; Charles Griffith, David Bell, Ida Mercer, Janet Pemberton, Katherine Thompson, Kent Collier, and Laura Russell. Special thanks to Legal Counsel, L. James Juliano and Lenny Leibowitz, and to Local 4 President, Dave Brewer.

On June 6, 1997, the musicians of the *Toledo Symphony Orchestra* ratified a new 3-year Master Agreement. The previous 3-year agreement expired on May 31. The new contract runs from September 1, 1997 through May 1, 2000, and includes salary increases of 3%, 4%, and 4%. Season length will remain at 40 weeks, with a 200 service minimum guarantee for Core musicians and 80 service minimum for Full Contract

musicians.

Core musicians will earn seniority pay of \$50 per season for each consecutive year of service, and full contract musicians will earn \$0.25 per service. Other gains include increased compensation for overtime and run out mileage. Doubling will be compensated at \$15 for first double and \$10 for each additional double, and a temperature range between 65 to 85 degrees was established for all services.

Toledo Symphony musicians thank the negotiating team: Al Taplin, Chair; Nora Shankin, Bart Dunning, Tim Zavadil, and Joseph Morin, and their Local, 15-286, for providing Attorney, Joan Torzewski.

Musicians of the *Tucson Symphony Orchestra* ratified a three-year agreement last year which included numerous changes in working conditions, with wage reopeners in the second and third years of the agreement. On April 1, 1997, the musicians ratified the financial portion of an agreement that gave them a 1.25% retroactive raise over the previous season's scale as well as a 1.25% bonus, and extended the agreement for an additional year; the term of the contract now runs through 1999-2000.

Both last year's and this year's negotiations were facilitated by Federal Mediation and Conciliation Services' Commissioner Pete Cinquemani. Even though the agreement was ratified by both the musicians and management, until an executive order was sent by President Young, the local delayed signing the agreement.

Management will continue to pay 70% of health insurance premiums for core musicians enrolled in a group plan. In the 1996-97 season, management began to contribute 1% of total payroll into an account which will reimburse those salaried musicians who do not participate in the plan for expenses. For the remaining seasons of the agreement, management will contribute 1.5% of payroll to this account. They anticipate

Colorado Springs

As *The Leading Tone* went to press, Colorado Springs Symphony Orchestra musicians announced that they had unanimously ratified a new three-year agreement on September 28, 1997. The CSSO Board will vote officially on the agreement October 6, however an informal vote on September 24 was overwhelmingly in favor of the agreement.

The orchestra opened its season working under management's implemented agreement, having authorized the negotiating committee to call a strike at any time. Both sides in the dispute had filed charges of Unfair Labor Practice; the orchestra was threatened with cancellation of its season if musicians failed to accept the implemented agreement. Musicians leafleted their first concert and took part in other public awareness efforts, including presenting a highly successful free public concert.

Executive Director David Hall, several board members and some staff members have resigned. Musicians hope that these changes signal forward movement.

More information will be published in the next issue of *The Leading Tone* and

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From the First Desk

Players' Conferences Take Joint Action

by Andrew Brandt, ROPA President

Since the AFM Convention last June (about which we reprint Robert Levine's article from *Senza Sordino* in this issue) the players' conferences have had a great deal of discussion about the future of the AFM and what we can do to change it for the better. In August, all three orchestra conferences (ROPA, OCSM, and ICSOM) held sessions to discuss the history of the restructure process during the past 10 years and the major issues facing the Federation today.

In a historic move, all four players' conferences (the three orchestra conferences listed above plus the Recording Musicians Association) have agreed to set up a joint Investigative Task Force to study the AFM and suggest ways to make operations more efficient for our full-time professional members, particularly those who are covered under collective bargaining agreements (both local and international).

As I write this article, I'm preparing for a trip to New York City to meet with Robert Levine, Chair of ICSOM; Beverley Spotten, President of OCSM; Dennis Dreith, President of the RMA, and local and Federation officers to discuss plans for implementing this task force.

Never before have the players' conferences taken such a leadership role in planning the future of the Federation. It is not an easy job. The task force will have to study the current finances of the Federation and look at how per-capita and work dues are assessed and allocated with an eye to improving members' services. We need to look at the structure of the Federation and find ways to implement changes. These changes may be small or they may include such concepts as forming a trade division or finding ways to regionalize services. There also needs to be fairness in assessing dues and in distributing services for all AFM members.

One thing is sure. During all the discussions that occurred during the AFM's Restructure Meetings last

March, and later at the AFM Convention and elsewhere, *nobody* (local officer, AFM member or International official) has stated that they think the current structure of 305 local offices and 3 International Federation offices (in New York, Los Angeles, and Toronto) is the most efficient way to provide services to our members. There is much less consensus, however, in the vision for a future Federation.

The players conferences are not going to be able to find solutions all by themselves. We will be cooperating with local officers and working with Federation officers and staff during the coming months. Our plan is to put together concrete suggestions for the 1999 AFM Convention.

In order to help implement the recommendations of the task force and to promote further unity among the conferences, all four players' conferences have also agreed to hold a joint Unity Conference next August. Planning for this meeting is already well under way and we are actively looking for a site for this first-of-a-kind meeting. Since this is an international gathering — and exchange rates being what they are — there is a good chance that the meeting will be in one of the major Canadian cities. The search for conference hotels with meeting spaces

for four groups of over 150 representatives (including individual meeting spaces as well as room for plenary sessions) is not an easy one. Let me assure those local officers who represent ROPA (and other) orchestras that we are trying to find as economical a location as possible to avoid any dramatic increase in the cost of sending a ROPA Delegate to this meeting. We are searching for the best combination of hotel rates, air fares, and meal costs in an attractive location which supports unionized orchestral and recorded music. No final decision has been made yet, but people are already out in the field looking at our best options. We will let both delegates and locals know of our decisions as soon as we can. Never before have the players' conferences had such an opportunity to show our leadership to the rest of the Federation. We take this challenge seriously and we hope all our members will continue to support the process as they have at our individual conferences last summer. We will keep you informed as progress continues.

Librarian

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well as collegial ones with our sister organizations. In that spirit, we hope you will be able to have a ROPA representative attend our 1998 conference in Houston. Thank you again, and please support your library staff!!

Marcia Farabee is currently Vice President of MOLA. She has a double degree in violin performance and education from Capitol University Conservatory in Columbia, Ohio. Prior to her appointment as head librarian of the National Symphony, she was a member of the Kennedy Center Opera House Orchestra and the Richmond Symphony. She and her husband Paul, a stagehand at the Kennedy Center, live in northern Virginia. In her "spare" time she loves baking, sewing, gardening, cats, and working with her church's youth group.

1997 ROPA Conference: Selected Resolutions

The following resolutions were passed on August 10, 1997. Similar resolutions were passed by ICSOM and OCSM at their conferences later that month.

Whereas, Most of the recommendations of the AFM's Restructure Committee were not adopted by the 1997 AFM Convention; and

Whereas, The problems of the AFM are profound and could threaten its very existence; and

Whereas, The AFM must address its problems with modern tools and techniques within the principles of solidarity and union democracy; therefore be it

Resolved, That ROPA join with the

other Player Conferences in forming and funding an Investigative Task Force to study ways to enhance the AFM's services, efficiency and resources so it can better serve professional musicians.

(Note: funding was also approved)

Whereas, Symphonic musicians are all too often faced with demands for concessions or threats of bankruptcy; and

Whereas, Financial information and impartial, professional analysis of that information is critical to successful bargaining; and

Whereas, An increasing number of musicians are serving on management boards and committees in which

capacities they need information and assistance, therefore, be it Resolved, That ROPA urge the IEB - in consultation with the SSD and its Steering Committee - to fund the development and maintenance of a database of current and past financial information, together with professional analysis of that information, for all symphonic institutions that employ AFM members; and Resolved, That this project employ the services of Ronald J. Bauers, recognized as the preeminent expert on American and Canadian orchestra finances; and Resolved, That the AFM continue funding financial analyses of orchestras during the development of this database.

Whereas, The budget of the SSD has decreased significantly since 1995 while symphonic work dues steadily increased; and

Whereas, The need for services to symphonic musicians is greater than ever; therefore, be it

Resolved; That ROPA urge the IEB to restore full funding and full staffing to the Symphonic Services Division.

Whereas, The present scheduling of Player Conferences annual meetings at different time and locations is an impediment to effective interaction among the Player Conferences; and Whereas, The 1997 AFM Convention resulted in an unprecedented unity among the Player Conferences, and Whereas, It is crucial to build on that unity for the 1999 AFM Convention and for the future; therefore, be it Resolved, That ROPA, in conjunction with OCSM, ICSOM, and the RMA create an Unity Conference for the summer of 1998, at a time and place to be mutually decided, in lieu of the present separate meetings.

*Similar resolutions were passed by the other players' conferences. More ROPA resolutions will be printed in the November issue of **The Leading Tone**.*

One of the goals of the Major Orchestra Librarians Association is to foster a

Support Your Orchestra Librarian

by *Marcia Farabee*

greater understanding of the role of the librarian within the orchestra's organizational structure. While some librarians are covered under their orchestra's master agreement and others are not, their goal is the same: to provide the best-prepared materials for each player for each concert. To that end we must often straddle the fence, communicating with both "our" musicians and the management team.

Your librarian's musical training and performance backgrounds are called upon daily. Librarians are responsible not only for the usual management-related tasks such as budgets, ASCAP/BMI reports and instrumentation information for operations and personnel departments, but also for musician responses. Is the score in error when proofing, or is it the part? Does this player have enough time to make this page turn? Do we really need four clarinets or can one double on E-flat? Now that *The Planets* is public domain, will we play it enough to justify the purchase?

This dual role is a challenging one for your library staff. Since the library is the informational hub of your organization, it is crucial for librarians to maintain positive working relationships with the staff, be time-management experts, try to grasp all the nuances of copyright law, deal with various music directors, continually increase personal knowledge of the music library field, and fully serve all the needs of you orchestra musicians!

It is equally crucial that you, the musicians, work with your librarians to ensure the success of the end product -- the concert. Share your concerns and expectations of the library with them, but more importantly, share your support. Let your management know that the library serves a vital function, and that they, too, could show their support through staffing and proper equipment support.

Musicians, librarians, staff... together we make the music a rewarding experience for all. I want to take this opportunity to thank ROPA for extending to me an invitation to participate in this year's conference. MOLA feels strongly that the librarians can best serve their orchestras if we maintain professional relationships as

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The American Federation of Musicians: A Leaking

by Robert Levine, ICSOM President (Reprinted from Senza Sordino)

Question: What do the Titanic and the AFM have in common?

- 1) Both should have watched where they were going;
- 2) Both discovered that an ounce of sound planning is worth a pound of last-minute maneuvering;
- 3) Both should have called for help sooner;
- 4) In both cases, the working musicians on board got drowned.

Correct answers are 1), 2), and 3). We're not sure about 4) yet.

The recent AFM convention, while not having a direct immediate impact on most musicians in ICSOM orchestras, will probably go down in the annals of whatever history the AFM has left as a major-league disaster. The good news is that the notion of work-dues increases on recording work vanished without a trace; the bad news is that the AFM was left somewhere between \$500,000 and \$1,000,000 short of what it needs to operate. The really bad news is that the report and recommendations of the Restructure Committee were strangled in a classic example of back-room dealing, and with them, any hope of dealing with the AFM's systemic problems in the near future.

The delegates to the 1997 AFM Convention faced a barrage of recommendations from the AFM's International Executive Board (IEB) and resolutions from local officers, the Restructure Committee, and the player conferences. The key recommendations from the IEB were financial - to raise per capita dues (those dues that each local pays to the AFM on the basis of membership) by \$12, or from \$46 per year to \$58 per year, and to increase the AFM work dues on electronic media work by 0.25%. The latter provoked furious opposition from the Recording Musicians Association as well as ICSOM. But the recommendation to raise the per capita dues was what provoked the ire of the delegates.

Members of ICSOM orchestras (some of whom pay over \$3,000 a year in dues to

their locals) might well have trouble understanding why the raising cost of belonging to the AFM by \$12 per year would cause such a ruckus. The answer is "member retention". Locals are afraid that, if membership dues are raised, members will leave. The locals may well be right, although that does raise the question of just how valuable union membership is to most members of the AFM - perhaps answers it.

The recommendation put forth by the IEB to raise per capita dues received no visible public support from that group, with the honorable but lonely exception of Secretary-Treasurer Steve Sprague, whose support came via a videotape made in his hospital room, where he was recovering from chemotherapy for leukemia. What the IEB's recommendation did receive was a merciless thrashing from two members of the IEB itself: Ray Hair, President of Local 72-147 (Dallas-Ft. Worth), and Bill Moriarity, President of Local 802 (New York city). They proposed an alternative to the Convention's Finance Committee - an immediate cut of \$800,000 (approximately 10%) in the operations of the AFM - without providing much detail as to where those cuts would be made. Considering the impact such cuts would inevitably have on the operations of the Federation, especially in member services in the form of the Symphonic Services Division and the Electronic Media Services Division, such reticence was understandable.

The Joint Law and Finance Committee, under the leadership of acting chair (and newly-elected AFM Vice-President from Canada) David Jandrisch, put together its own package, consisting mostly of a one-time \$10 per capita assessment, to be used mostly for debt reduction, organizing, and moving the AFM's headquarters. Unfortunately, this package eliminated, *without a vote by the Convention*, virtually every resolution put forth by the Restructure Committee - a move that made a mockery of both the spirit and the letter

of the AFM's own bylaws. The Joint Law and Finance Committee's package did casually add a new layer of unelected bureaucracy to the AFM's structure, though - two members of the Joint Law and Finance Committee, chosen solely by itself, to oversee the financial dealings of the IEB.

One measure of the delegates' confusion about where they wanted the AFM to go was that all of the incumbent officers of the AFM who chose to run again were re-elected, with the exception of those two IEB members whose proposed cuts were, in essence, enacted - Ray Hair and Bill Moriarity. They were replaced by Ed Ward, President of Local 10-208 (Chicago) and Tammy Kirk, Secretary-Treasurer of Local 94 (Tulsa).

Another casualty of the back-room deal making was the resolution put forth by the player conferences that would mandate that SSD and EMSD work dues be used only for those departments. The notion that work dues taken from professional musicians should be used to meet their needs, first put forth by the Blue Ribbon Committee in 1990, is evidently politically incorrect in the AFM's current climate. Ironically, a similar resolution *was* allowed to go to the floor and was overwhelmingly approved: a recommendation from the IEB that musicians who received certain kinds of media income would pay any legal costs incurred in recovering that money. ICSOM and RMA both spoke against this recommendation to the Convention, but the notion of an additional fee for working musicians for legal representation, above and beyond their already hefty work dues, didn't seem to bother anyone else.

What went wrong?

Most important, there was a failure by virtually the entire elected leadership of the AFM to vigorously support its own package. The IEB also declined to back the work of the Restructure Committee, leaving the delegates to the Convention with a very confused picture of where the

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Ship in Troubled Waters

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leadership of the AFM wanted to go.

Second, the Joint Law and Finance Committee essentially hi-jacked the convention. They did so, moreover, without consultation or testimony from the player conferences or anyone else. All in all, it was a bad day for the concept of democracy within the AFM.

What was never told to the convention, by the Joint Law and Finance Committee or anyone from the IEB, was that this package does not provide enough money to run the AFM without major cuts. Because no one mentioned this inconvenient fact, no one had to address the issue of where the cuts would come from. But cuts there will be; when chopping between \$500,000 and \$1,000,000 from a budget of less than \$10,000,000, services to working musicians are going to get hit hard - services that cannot be provided by ICSOM and will not be provided by the locals. The elimination of toll-free access to the AFM's electronic bulletin board, one of the AFM's most valuable services to symphony musicians, is only the beginning.

Why should we care?

So, the good ship AFM has hit an iceberg and is beginning to fill with water. Are repairs possible? Are there enough lifeboats for the working folks?

The history of the AFM and its working musicians proves beyond a doubt that working musicians receive what they need from their locals only when there is a strong and active national AFM to make it happen. Without a strong national union able to enforce its bylaws, the professional musicians of the AFM will be as much at the mercy of their locals as they were 35 years ago when ICSOM was founded, largely in response to abuses of local unions' power over working musicians. Virtually everything that symphony musicians have achieved over the past four decades, in terms of their rights as union members, is at risk if the national union is weakened or goes under. The right to sit at the bargaining table, to ratify collective bargaining agreements, to have negotiating counsel of their choice paid for by their

union dues - the basic rights of trade union self-determination, in short - are now up for grabs. So are the services provided by the Symphonic Services Division to *every* local of the AFM with an orchestra.

Without these rights and services, we are time-warped back to 1962, when the Chicago local threatened to deprive the musicians of the Chicago Symphony of the right to work other jobs, and when the musicians of the Cleveland Orchestra had to appeal to Congress to be able to sit at the bargaining table when their labor agreement was negotiated.

Given the hostility with which even the relatively tepid and noncontroversial report and recommendations of the Restructure Committee were met by the 1997 AFM Convention, it is clear that the working musicians of the AFM now need to put together their own vision of how the AFM needs to change. The only way the AFM will survive is by putting the needs of its working members above all else. Convincing the AFM to change to that extent will be one of the more difficult tasks that ICSOM and the other player conferences have ever undertaken, but the alternative is to sit back and watch while our union is sent to the undertakers. Even if only for its potential to be an effective trade union for professional musicians, the American Federation of Musicians is still worth fighting for.

Agreements

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that money in the account will accrue each season and may later be able to fund additional benefit initiatives. Per service musicians are allowed to participate in the health plan at their own cost; they may also contribute their own money to this plan for later use.

The musicians would like to thank their negotiating team: Ed Reid and Don Bourque, Co-chairs, Ann Iveson, and Michael Fan. Thanks also to Nathan Kahn, AFM-SSD for his assistance.

On September 4, 1997, the musicians of the *Nashville Symphony* ratified a 4-year agreement. The new contract is retroactive to August 1, 1997, and continues through July 31, 2001. The previous agreement expired on July 31, however negotiations continued until August 19 with the assistance of a Federal Mediator. Negotiations addressed a number of problems that included vacation pay, the core service guarantee, an inflated per service scale versus annual salary, and other working conditions. The orchestra will receive a 5% annual salary increase for each of four years. The per service scale has been adjusted so that in 2000-01 all contract levels will have the same per service rate. The core will also add an additional work week in year 2 and another week of vacation in year 3. The core service guarantee will be cut from 270 services in 1996-97 to 259 services in 1997-98. Beginning in 1999-2000 the core will perform 8 services per week for 36 weeks.

Management will continue providing 80% health insurance coverage on an individual policy with a maximum monthly payment by management of \$200 on the individual policy. AFM-Employers' Pension (remaining at 5%) will be paid on all scale wages. Management agreed to pay State of TN rate for mileage (no change for the current season, but future rates will increase as state rates are changed). Extra work will now be discussed with

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Agreements

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the orchestra committee prior to submission to the orchestra to avoid problems. Notification of schedule changes for orchestra services will increase from 21 to 30 days.

Musicians and Nashville Symphony management also signed a Side Letter agreeing that, following Schermerhorn's tenure, the Music Director will not be allowed to fire anyone in his/her first or last season of tenure as music director.

The musicians would like to thank their negotiating team: Laura Ross, Chair; Brad Mansell, Dan Lochrie, and Gary Armstrong; President Harold Bradley and Local 257; and SSD Staff, especially Chris Durham, for invaluable assistance during negotiations.

On August 31, 1997, the musicians of the **Fort Wayne Philharmonic** ratified a four-year contract which runs from September 1, 1997 through August 31, 2001. By the end of the 2000-01 season the orchestra will have achieved a number of goals: full-time musicians' pay structure will convert from per service pay to a weekly salary with a unified service

guarantee. 20% and 10% overscales for full-time principal and assistants; parity between the per service rates of part-time section and full-time section; contributions to the AFM-EP Fund of 2% in Year 3 and 4% in Year 4. This is a "transitional contract" to move the orchestra toward a daytime, full-time contract. Season length was 38 consecutive weeks including 11 unpaid vacation days. An optional 2-week summer season consisting of 6 services was instituted in 1996-97. Now each 38 consecutive week season will include 3 paid vacation weeks, with a guaranteed an optional 2-week summer season consisting of 7 services each year.


Three positions will be upgraded over the course of the agreement. Beginning in Year 3, management will pay 70% of the annual premiums for family coverage (individual premiums are already paid at 70%). New language was added to cover maternity leave, bereavement leave, and paid leave for religious holidays (all previously granted on a case-by-case basis). Other new language deals with scheduling, notification and musician

participation on a Music Director Search Committee.

Fort Wayne musicians thank their negotiating team: Diane Dickson, Chair; David B. Cooke, Dennis Fick, Michael Galbraith, and Bruce Graham; AFM Local 58 representative Samuel Gnagy, and AFM Symphonic Services Division negotiator Christopher Durham.

Information for this report was provided by ROPA Secretary, Laura Ross, with assistance from: Ohio Chamber Orchestra ROPA Delegate, Tom Fetherston; Ed Reid of the Tucson Symphony; Toledo Symphony ROPA Delegate, Joseph Morin; and Fort Wayne ROPA Delegate Joe Kalisman. For more details, see the ROPA bulletins dated: August 2 (Ohio Chamber Orchestra), August 3 (Tucson), August 4 (Toledo), September 4 (Nashville), and September 29 (Fort Wayne).

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