

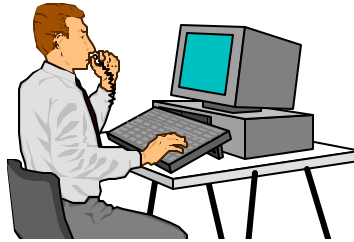
Colorado SSD Office to Close?

*The announcement of the International Executive Board's recent decision to close the Symphonic Services Division's office in Colorado Springs surprised and disconcerted many AFM members, and touched off a lively debate among members of the various players' conferences, local officers, International Executive Board, and Symphonic Services Division staff. The following article was printed in the October 1995 issue of **The Officers Edge**. See also Andrew Brandt's and Florence Nelson's articles in this issue of **The Leading Tone**.*

Colorado SSD Office to Close in '96

In an effort to consolidate the activities of the Symphonic Services Division (SSD) in a more efficient and economical manner, the International Executive Board (IEB) voted at its September 1995 meeting to close the Colorado Springs office as soon as practical. In recognition of the dedicated service provided by the employees currently working in the Colorado Springs office, the AFM is offering all those employees continued employment in the New York office; all reasonable and customary relocation expenses will be provided to those employees opting to move to New York.

It is anticipated that the Colorado Springs office will close sometime



Wayne King has assisted many AFM members with the AFM BBS from the Colorado Springs office.

in the late spring of 1996. In order to maintain the level of accessibility, service and communication currently being provided by the two offices, the SSD will extend its hours in New York (when the Colorado Springs office is closed) to accommodate the needs of Local officers and members in western time zones. The AFM will advise its Local officers and members of the exact closing date of the Colorado Springs office once that date has been determined.

Inside This Issue

From the First Desk	4
New Foundation to Address Organizational Issues of Orchestras	8
Settlement Information	2-3, 7
Symphonic Services Division	6

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ROPA Hires New Counsel

The Regional Orchestra Players' Association is proud to introduce our new legal counsel, Liza Hirsch Du Brul, who began working for ROPA last September. She replaced John Schulman, who resigned in August.

Ms. Du Brul brings artistic, organizing and legal expertise to her new position. A trained cellist, she turned down a 4-year music scholarship to study cello with the Lenox Quartet at the advice of César Chavez in order to pursue her talents in organizing and negotiating.

Ms. DuBrul has been practicing labor law for sixteen years. Previously, she spent thirteen years as an organizer, negotiator and assistant to the president for the United Farm Workers of America. She has also worked with many other unions, including the Communications Workers of America, International Woodworkers of America, United Steelworkers; United Auto Workers, Utility Workers, Carpenters, Hospital Workers, Glaziers, and several employee benefit funds. She was also present at last month's AFL-CIO Convention in New York City.

According to ROPA President, Andrew Brandt, "The ROPA Executive Board is delighted that we were able to negotiate an agreement with Liza Hirsch Du Brul. When the Executive Board met in August to discuss replacing John Schulman, she was clearly our

(Continued on page 5)

ROPA Orchestras Negotiate Multiple Year Agreements

On August 15, 1995, musicians of the **San Jose Symphony** ratified a new three-year agreement effective from September 1, 1995, through August 31, 1998. Their previous contract was for 2 years. Season length remains the same. The total wage and benefit increases for the three years are 16.75%. A medical insurance contribution of approximately 70% (equal for all musicians) the first year will include any increase in the premium. Management will add \$7,000 to the pool in the second year, and an additional \$8,000 in the third year. Other changes to the provisions of the agreement include an expanded time period for dismissal procedures, greater flexibility in asking for leaves of absence, an increased number of absences allowed for Signature Sets, a voting procedure for auditions, language which permits musicians to refuse to cross legal picket lines, improved working conditions for outdoor concerts, one additional service per week allowed for ballet, and reduced instrumentation for ballet services.

Charleston Symphony Orchestra musicians ratified a three-year agreement on September 19. The new agreement, which runs from September 1, 1995, until August 31, 1998, will increase weekly scale 3-1/2% for each of the 3 years and achieves parity between local and import extra musicians. The season increases from 35 to 37 weeks. Three musicians were added to the core and service guarantees were increased. Both Guaranteed Service Players and Full-time Core now have insurance coverage. The musicians' health insurance premiums are currently covered at 100%; however, an insurance premium cap allows management some cost control. The sickness and leave policies were improved and extended to include Guaranteed Service Players, who also now have a tenure procedure. This agreement also contains many improvements in working conditions

and a "module" system for time usage on tours.

Musicians of the **Grand Rapids Symphony** ratified a three-year agreement on September 24, 1995, which runs from Sept. 1, 1995 through Aug. 31 1998. Wages will increase 3%, 1%, 1%. This agreement also contains the option for either party to request a contract reopener for the 2nd and/or 3rd season to negotiate changes in wages, pension, season length, orchestra size, and guaranteed services. Although there was no change in season length, it is now divided into a 36.5-week winter season and a 3.5-week summer season (was 37-week winter season and 3-week summer season).

Richardson Symphony Orchestra musicians ratified a new three-year collective bargaining agreement on October 10, 1995. (The agreement runs from September 1, 1995 through August 31, 1998.) Sixty-two musicians are guaranteed 30 services. The per service rate for section musicians will be \$55 this season and increase \$5 each of the remaining years. Principal players saw a 5% increase (from 10% to 15%) in their base over-scale wages: this year's rate will be \$63.25; in 1996-97 it will be \$69, and in 1997-98, \$74.75. Musicians who serve on audition committees will now be paid for one service. Management agreed to pay the prevailing Local 72-147 wage scale for any chamber music services which do not specifically promote the Richardson Symphony. A contractor, paid at the applicable Local wage scale, will now also be required for these services. A year's leave-of-absence may now be granted after 4 years of employment (was 6 years). The substitute musicians list will now be provided by the Principals with a provision that the Music Director is allowed to refuse to hire a musician. (This is a change from the personnel manager doing all hiring without consulting with the principals.) New language in the contract prohibits hiring alien musicians without proper

immigration work authorization and states that no musician shall be required to cross a primary picket line.

Members of the **Kalamazoo Symphony** ratified a four-year agreement beginning June 1, 1994, through May 31, 1998, in a mail ballot during the last two weeks of June 1995. Bargaining stretched over a period of some eighteen months and included one tentative agreement which was rejected by orchestra members in December of 1994. The KSO paid a 3% bonus on all wages earned during the 1994-95 season once the contract was ratified. The 1995-96 scale represents an addition of \$1.65 per service regardless of Player category. Wages will increase 3.5% in 1996-97 and 4% in 1997-98. Beginning in the 1995-96 season, the KSO will contribute 4% to the AFM-EP fund for all regular orchestra members and 5% during the next two seasons. The new contract defines the size of the orchestra for the first time. It incorporates most of the AFM media language and contains a Union security clause requiring new orchestra members to become members of the local within 31 days. Audition, retention and dismissal policies were clarified and reworked; attendance and substitution policies were defined. The musicians agreed to one 3-hour dress rehearsal for opera performances with no additional compensation (standard rehearsal is 2.5 hours). They will now be paid for any services canceled with less than 30 days notice.

Information for this article provided by: Cheryl Fippen (Negotiating Committee) of the San Jose Symphony; Kathy Schuh, ROPA Delegate for the Charleston Symphony; Grand Rapids ROPA Delegate; Patricia Baser, Richardson ROPA Delegate, Valerie Pancratz, and Kalamazoo ROPA Delegate, Harrison Orr.

Two Orchestras Ratify One Year Agreements

One day prior to the expiration of a six-week work-and-talk contract extension, musicians and management of the **Tulsa Philharmonic** reached a tentative one-year agreement. Musicians ratified the agreement on October 15, 1995, (the date the extension was due to expire). The term of the agreement is retroactive from September 1, 1995, through August 31, 1996. The season remains at 39 weeks, and includes two weeks paid vacation. Orchestra size remains at 70 (37 full-time core, and 33 guaranteed service musicians), but the orchestra will continue with 10 vacancies for the current season. Salaries and wages will be restored at approximately one-third of the difference between pre-bankruptcy and post-bankruptcy rates. (Example: Annual salaries for core section musicians were \$14,657.37 last year; will be \$15,724.80 this year. Section per service rate is now \$57.60 [\$5,356.80 annually], up from \$55.69 [\$4,832.10 annually].) Opera services will continue to be paid at pre-bankruptcy rates. Management will provide \$30,000 toward health and dental benefits, or 50% of premiums, whichever is greater, to all participating musicians. Management also agreed to spend \$5,100 for instrument insurance at \$85 per musician. Disability insurance will be available at the musicians' expense. A Flexible Spending Account will be set up to cover all qualified medical expenses and dependent care. Musicians may donate accrued sick leave to other musicians in need up to a maximum of 10 days for Guaranteed-Service Musicians and 20 days for full-time Musicians. Unpaid Parental Leave

will be extended from three to nine weeks. [The 1994 Addendum guaranteed all Sunday and Monday as days off. This new agreement allows the Philharmonic to use 10 Sundays during the season, but no Sundays will be booked during the remainder of calendar year 1995.]

On September 5, 1995, the musicians of the **Shreveport Symphony Orchestra** ratified a one-year extension to the 1994-95 collective bargaining agreement. This agreement marks the second year of wage freezes for full-time musicians. Minimum guarantee for contract per-service players was increased minimally from 40 to 43 services. New language is included for benefit concerts for the SSO. A joint board/management/musician liaison committee was formed, and a new procedure for implementing a Music Director search was included in the agreement. (The SSO is currently auditioning candidates for

music director.)

Information for this article was provided by Tulsa Philharmonic ROPA Delegate, Marc Facci; Local 94 Secretary, Tammy Kirk and Shreveport Symphony Orchestra's Andrew Brandt, member of the SSO musicians'/Local 116 negotiating committee.

Special thanks to Liza Hirsch DuBrul, Laura Ross and Andrew Brandt for their invaluable assistance with this issue of *The Leading Tone*.

Northeastern Pennsylvania Musicians Extend Agreement

The musicians of the Northeastern Pennsylvania Philharmonic voted in April of this year to ratify a two-year extension of their current Master Agreement which ran from Sept. 1, 1992 through August 31, 1995. The contract which now expires August 31, 1997, includes increases in wages (3% for each season), pension (from 1% to 2% in 1995-96 and 2.5% in 1996-97) and per diem.

Information for this article was supplied by Jeff Caswell, 1994-95 ROPA Delegate for the Northeastern Pennsylvania Philharmonic.

From the First Desk: Office Closing Causes Concern

By Andrew Brandt, ROPA President

The decision last September by the International Executive Board (IEB) to close the Colorado Springs office of the Symphonic Services Division and move its employees looks, at first, like a normal executive administrative decision. But upon further examination, the decision and the ensuing surprise of the affected employees points out a grave lack of communication between the New York office and its field staff and could lead to losing the SSD's most experienced staff members. The subsequent dismissal of Diane Merrill, a former ROPA President and one of the four Colorado Springs staffers, adds to these concerns. If this scenario continues on the same course, the losers will be those orchestra musicians and their locals throughout the United States who rely on these valuable human resources.

The Colorado Springs SSD office began as a one-man office staffed by Nathan Kahn, who was hired as a field representative for the Symphonic Services Division. In 1993, Wayne King and Sharon Neal asked permission from the IEB to move to Colorado Springs (Wayne from New York, Sharon from Los Angeles). The IEB deliberated for two executive meetings and three months before approving the move. Diane Merrill, a member of the Colorado Springs Symphony Orchestra and a resident of Colorado Springs, later joined the office. The AFM moved the offices to a new location in September 1994, and signed a lease which expires in September of 1996. The Colorado Springs staff received assurances from New York just a few months ago that the office would be kept intact.

The decision by the International Executive Board this September surprised everybody. Nobody consulted with the Colorado Springs staff, with any of the players' conferences or any local officers before making this decision.

In a letter to AFM President Steve Young, a copy of which was obtained by ROPA, the staff members in Colorado Springs have asked the IEB to reconsider its decision for the simple reason that they are unable to move to New York City and will need to look for other employment rather than make the move. If this happens, the SSD will lose its most experienced staff members. This would be a great blow to the many orchestra musicians and local officers who rely on these people for advice, information, and guidance.

These staffers have many reasons for choosing to move to Colorado Springs and for choosing NOT to move to New York. These reasons include medical conditions, compensation and living expenses (the cost of living in Colorado Springs is far less than that of New York City), quality of life, escape from urban blight and crime, climate, and so on. Two of the affected staff recently bought homes in Colorado Springs. The AFM is offering no additional compensation to these people for the move (although they are offering

to pay for moving expenses). The fact that the Colorado staff

members object so strongly to the IEB's decision, and the apparent surprise on both sides, certainly demonstrates a serious lack of communications between the two offices — one which mere presence in New York may not alone be enough to bridge. The Coloradans did not receive a formal written communication from New York informing them of the IEB's decision until more than four weeks after the decision was made, nor have they received a written response to their letter to the AFM President. In fact, the first written notice they received of the office closing was a copy of *The Officers Edge*, a newsletter for the AFM's local officers...shabby treatment by the AFM of its employees and poor

communication.

So why the fuss? The fuss is because the AFM will be a weaker organization if these employees are lost. Sharon Neal is the undisputed AFM expert on orchestra recording and media. Wayne King has been in charge of computer operations for the SSD for years, long before the AFM decided to computerize and network their operations, and is Sysop (Systems Operator) for the AFM BBS, helping AFM members to become more comfortable with that new communications medium.

Nathan Kahn is the founder and former President of ROPA. Nathan Kahn and Diane Merrill are two of the AFM's most dedicated unionists. They both volunteered thousands and thousands of hours of work to the AFM and to ROPA and other orchestras before being hired by the AFM for the SSD. The combined knowledge of working conditions and people in the orchestra industry of the three remaining Colorado Springs staff members may equal that of the rest of the AFM's staff.

Historically, there has been some friction between the SSD and some members of the International Executive Board. Some IEB members have labeled the Colorado Springs office staff as "Waldeck clones," referring to the former director of Symphonic Services Division, Lew Waldeck. In fact, these SSD staff members, like Lew, believe in helping working musicians to determine their own fate through grass roots activism and democratic unionism — an admirable philosophy. They have been also called an "unguided missile," which probably illustrates the lack of communication between the two offices rather than any logical criticism. An IEB member apparently complained that if AFM members don't like an answer they get from New York SSD staff, they call the Colorado Springs staffers to shop

The primary focus must be for the AFM to serve its members and meet their needs.

(Continued on page 5)

First Desk

(Continued from page 4)

around for a different opinion. The truth may be closer to the observation by the president of a major AFM local, who, it's reported, said that he simply doesn't get answers to his questions from New York SSD staffers, but he gets answers and service from the Colorado Springs office. Colorado Springs staffers have repeatedly invited IEB members to visit their offices, but no one has taken up this offer (even when traveling to the ICSOM conferences in Vail, a few hours drive away). One IEB member reportedly asked why he should travel to Colorado Springs to watch them answer phones. If that's all they do, then why move them to New York? Can't they answer phones the same way in Colorado Springs?

If the IEB is determined to replace these positions (whether for political reasons or for convenience), where are they going to find the people to replace them? The primary focus must be for the AFM to serve its members and meet their needs. The experienced employees in Colorado Springs do this on a daily, even hourly, basis. If they cannot or will not move to New York City, it is in our members' interest to accommodate these workers rather than have to rely on new, untrained, inexperienced employees who don't know the industry.

The other, sadder, part of this conflict shows that the AFM is not effectively communicating between its New York office and its field offices. Some may believe that consolidating offices might help this. In this age of telecommuting, however, with faxes, phones and the AFM's new electronic mail networks, it should be possible to maintain two SSD offices efficiently. (Just like it is possible to maintain AFM offices in Los Angeles and Canada in coordination with New York.) Conversely, mere proximity does not guarantee better communication.

It's ironic that if an orchestra

manager tried unilaterally to make decisions similar to the IEB's, the AFM and its orchestra committees would quickly file grievances and try to negotiate a better deal for the employees. In their managerial roles, these same union officials seem to be hiding behind misinformed notions of office efficiency rather than dealing with the best interests of their employees and members.

The loss of the Colorado Springs staff members would be a boon and a joy to those symphony managers who oppose us at the negotiating tables.

Fortunately, it is not too late to correct the mistakes of the past. The officers of ROPA join executive officers of Locals 47, 257, 7, 618, and others in strongly encouraging the IEB to engage in a real discussion with their

Colorado Springs staff members. If the SSD staff members still cannot or will not move to New York (and there are many reasons why they would not want to), then the IEB should reverse their decision to close the office. The IEB can do this at their December meeting. We hope that they will take this course of action and also do what they can to improve communications among all officers and staff. We have faith that this all can be done and that the result will be a stronger union.

New Counsel

(Continued from page 1)

first choice. Liza is no stranger to many people in ROPA, particularly through her presence at least two ROPA Conferences. She brings a wide range of experience to her job and I hope this is the beginning of a long and beneficial arrangement for us all. We also give thanks to John Schulman for his fine service over many years. He was a close advisor and a personal friend and we all wish him continued success in his legal career."

Liza has also negotiated or handled arbitrations for the major orchestras of Atlanta, Boston, Buffalo, Cleveland, Denver, Florida Orchestra, Florida Philharmonic, Los Angeles Philharmonic, Louisville, Metropolitan Opera, Milwaukee, National, New Jersey, New York City Ballet, New York City Opera, New York Philharmonic, Oregon, St. Paul Chamber Orchestra, San Antonio, San Diego, San Diego Opera, San Francisco Ballet, San Francisco Opera, as well as ROPA orchestras: San Jose Symphony, Jacksonville Symphony, and the Long Island Philharmonic. She was legal counsel for ICSOM (from 1983-90), and has represented AFM locals 802, 47, and 325 (of which she is a member).

Liza maintains offices in both San Diego and New York City. ROPA Delegates have received detailed information on how to participate in ROPA's Legal Advisory Service. Please follow those guidelines if your orchestra needs legal advice.

Symphonic Services Division Prepares

by Florence Nelson, SSD Director

The unanimous decision of the International Executive Board to close the Colorado Springs office has thrown many symphony musicians into great turmoil. No one was informed ahead of time, and the decision of the Board took everyone by surprise. The current staff members there have initially indicated that they do not want to move to New York. There has been a lot of concern that musicians and local officers are going to lose valuable, knowledgeable, experienced staff. As the Director of the SSD, and the person assigned to implement this decision, I must assure you that we will continue to serve the members of ROPA and everyone in the AFM with efficiency, knowledge and experience. It is unfortunate that the emotionalism that surrounds the possible loss of the Colorado staff has created a level of unrest about the future service of the SSD and has distracted from the fine reputation and hard work that the other staff members have developed.

The presence of the Colorado Springs office has been the subject of an on-going debate by the IEB since its inception. It was created to make it possible for three employees to live in a comfortable area while working for the AFM. Lew Waldeck was on the road a majority of the time, and there had to be one place where there was someone available to answer questions and give recommendations. The work was primarily communications - telephone advice, electronic media assistance and computer support. This was all done

with telephone and fax machine. Until I arrived, the staff met together as a unit only once a year, and had no specific, in-depth special training.

However, the job has changed since I arrived here 18 months ago. We are serving more orchestras; we have adopted the philosophy of assisting small, unorganized orchestras, and we have taken on the responsibility of writing and distributing educational materials for musicians and officers.

These changes were implemented to serve symphonic musicians more efficiently, to solve problems in a more competent manner and to respond to the types of requests for assistance that the SSD receives daily.

I can proudly say that the perspective for symphonic musicians has expanded over this past year and one-half. We encouraged more interaction between musicians and their local officers, reworked and developed the educational materials necessary for all of us to confidently take control of our working lives, and held staff meetings where we could discuss universal symphonic concerns. In addition, we had specific training in such areas as complex negotiating strategies, contract administration, organizing techniques and budget analysis.

To accomplish these new responsibilities we have added Lou Barranti to the staff as a negotiator (in addition to Barbara Nielsen and Christopher Durham, whom you already know). Lou was the timpanist with the American Ballet Theater and worked extensively in the New York freelance scene. He was an active committee member, and very involved with the freelance committee at Local

802. With his organizational and negotiating background, especially with ballet, opera and per service orchestras, Lou brings experience and knowledge of ROPA-size orchestras when he comes to the negotiating table. I intend to hire at least two more people in addition to the Colorado staff members, one to handle contract administration, and another to specialize in electronic media.

Yes, the IEB decided to close the office. Yes, we are waiting to hear if the staff will move to New York. On the other hand, I must admit that it has been very difficult to have an on-going dialogue with two offices that are two time zones apart. With the goal of maintaining one voice, one philosophy, and more effective problem solving, we tried conference calls until the first month's bill came in for more than \$800. Keeping and sharing phone logs that are decipherable to others takes a lot of precious time when the phone keeps ringing with the next caller. The charge for the 800 number calls between Colorado and New York City last year was approximately \$20,000. While the Electronic Media Services Division was able to assign specific contracts to specific advisors (Film, Phono, Jingles, etc.), which has allowed them to work both in LA and NY, we have situations that arise daily that do not have the kind of specificity that can be assigned to one person or another. We have tried to assign specific orchestras to specific staff members, but this wasn't very successful. There is no way for either office to see all the incoming or outgoing correspondence. Services are duplicated because one office doesn't know that the other is taking care of a

(Continued on page 7)

We encouraged more interaction between musicians and their local officers...

to Meet New Challenges

request. Occasionally, committee members or local officers “shop” for an answer and we have no way to know that another staff person has already given an opinion.

To remedy this, we tried all sorts of new technology to improve the communications between the two offices - daily faxed logs, telephone voice mail, constant telephone calls, e-mail. Technology is great, but it doesn't compare to the ability to meet together as a team for five minutes and arrive at a better answer to resolve the situation.

As a team, the SSD has been able to accomplish many changes that strengthen all symphonic musicians. We revamped the “Dog and Pony Show” to make it more concise, specific to the individual orchestra and more interactive. We coordinated our efforts to compile a large resource of materials for use by rank and file musicians, committee members, union stewards and local officers. We must make better use of the BBS, perhaps with a short newsletter that keeps musicians current with AFM symphonic happenings.

To make us even stronger in the future, I would like to begin regional meetings, similar to the informational seminar held in Cleveland recently, which was attended by committee members and local officers from five orchestras. Not only was this cost effective, but I was able to reach the entire negotiating team of each orchestra, customize the meeting to deal with the specific problems, and share this information with the local officers.

To unify our resolve as symphonic musicians, we need more education, more thorough training in contract administration and grievance handling, as well as training in union

steward and committee responsibilities. The SSD continues to believe in grass roots activism and democratic unionism. Should the Colorado Springs staff members choose not to relocate to New York City, it will be a loss to their friends and colleagues, but it will not be a benefit to symphony managers. The AFM and the Symphonic Services Division will continue to exist and serve symphonic musicians.

Omaha Musicians Ratify Five-Year Agreement

On September 18, 1995, the musicians of the Omaha Symphony ratified a five-year agreement from July 1, 1995 to June 30, 2000. The season remains at 38 weeks. Musicians received a \$100 signing bonus at their first rehearsal. Wages will increase 2% per year for the first three years of the agreement and 5% each of the final two years. The core of 37 musicians will increase by 2 positions: principal percussion in 1995-96, and principal keyboard in 1998-99. Guaranteed services for two categories of non-core players will also increase over the life of the agreement: 19 musicians with full per service contracts will play 106 services in the final year (was 100), and 16 musicians with auxiliary contracts will play 61 services (was 55). Omaha Symphony musicians have been participating in a 403(b) pension plan for a number of years. As of this season, management has agreed to match musicians' individual contributions up to 1%, in the following two seasons 1.5%, and beginning in 1998-99 up to 2%. Management will increase its dollar insurance contribution by 5% each year. Scheduling of small ensembles will now be included on the schedule for service credit. In addition, all members of small ensembles will be paid a percentage over base scale, starting at 1% this season and increasing to 2% in 1997-98. Other benefits include one week paid paternity leave (new in this agreement) and four paid leave services (was three) for core musicians. Per service musicians retain 2 unpaid leave services. The second rehearsal of a double-service day for opera and ballet must now be 2.5 hours instead of 3 hours. Grievance procedure was changed as follows: Filing time increased from 14 to 21 days after the incident. Time limits were set for every step. A 7-member arbitration panel was replaced by a single arbitrator.

Information for this article was supplied by Eric Beers, ROPA Delegate for the Omaha Symphony. Please see ROPA Settlement Bulletins for further details.

New Foundation to Address Organizational Issues of Orchestras

Former president of the Chicago Symphony Orchestra and retired investment banking executive Paul R. Judy has established the **Symphony Orchestra Institute**. The new foundation will address organizational issues within North American symphony orchestra organizations. "Despite great artistry and broad enthusiasm among musicians, staff, and volunteers involved in our wonderful North American symphony orchestra organizations, there are, in many communities, deep concerns about the future of these institutions," Mr. Judy said. "It is my goal, in establishing the Symphony Orchestra Institute, to help participants better understand the complex issues within these organizations, and over time bring about positive change in the way they operate." The mission of the institute, according to Mr. Judy, is to "improve the effectiveness of symphony orchestra organizations, to enhance the value they

provide to their communities, and to help assure the preservation of such organizations as unique and valuable cultural institutions."

The General Advisory Board will include Richard L. Thomas, former chairman of the Chicago Symphony, Ward Smith, president of the Cleveland Orchestra, Frederick Zenone, a member of the National Symphony and ICSOM chairman emeritus, and Richard Hackman, Cahners-Rabb Professor of Social and Organizational Psychology at Harvard University. Hackman will also chair the Research Advisory Committee, which will include Paul DiMaggio, Professor of Sociology at Princeton University, Stephen Stamas, chairman of the New York Philharmonic, and William Moyer, former personnel manager of the Boston Symphony.

According to ROPA President Andrew Brandt, "The Symphony Orchestra Institute can be an important

resource for symphony orchestras in these turbulent times. With the current debates on the future of our institutions – internally and in Congress – the formation of a research institute is timely and needed. I congratulate Paul Judy on the formation of his foundation and look forward to cooperating with and evaluating the Institute's work in the future."

The Executive Directors of each of ROPA's symphony orchestras (but not ballet and opera companies) have received several copies of the Institute's research publication, *Harmony*, for staff, board members, volunteers and interested musicians (including one copy addressed specifically to the orchestra committee chair). Mr. Judy has also informed us that any musician of any orchestra can receive copies of *Harmony* by contacting him. Mail, phone/fax, and e-mail contact information is listed in *Harmony*.

ROPA Orchestras & Officers

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