Senza Sordino

Official Publication of the International Conference of Symphony and Opera Musicians

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Rhapsody In Bluegrass

Louisville Musicians Find the Keys to Change Without Striking

First in a Continuing Series

AN EPIC DRAMA IN THREE ACTS
Cast of Characters, in order of appearance

For the Musicians:
The Louisville Orchestra Musicians and their Committee

Liza Hirsch DuBrul Medina	Counsel for the Musicians
William Thompson	Musicians' Media Consultant
Ron Bauers	Musicians' Financial Consultant

For the Management:

Wayne Brown	Executive Director
Baylor Landrum III	Operations Consultant
Max Bragado-Darman	Music Director
Stan Curtis	new Board President
Gregg Gustafson	new Executive Director

For the Union:

John Roy	past President, Local 11-637 AFM, Louisville
Rocky Adcock	President, Local 11-637
George Sartick	AFM Trustee, Local 11-637

For the Community:

The Honorable Jerry Abramson	Mayor of Louisville
The Courier-Journal	Louisville's largest newspaper
Louisville Orchestra Audience Association	The Citizenry
Clarita Whitney	Widow of LO's founder, Philanthropist
Henry Fogel	Executive Director, Chicago Symphony and Advisor to the Louisville Orchestra

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PROLOGUE

The Louisville Orchestra recently ratified a new, progressive contract. Not an unusual occurrence. Orchestras do it all the time. But this contract is different. By all conventional logic it should never have happened, and the Louisville Orchestra should be either downsized or dead. This contract is a miracle, a major milestone along the way toward waging and winning a new kind of war.

For fours years the Louisville musicians have battled their board, management, and their own union on the road to this settlement. In the process, almost the entire orchestra board, management, and union leadership have been replaced, but the musicians and the Louisville Orchestra have survived and prevailed. The institution is still not out of danger, with another difficult negotiation for a new collective bargaining agreement only months away, but thanks to the perseverance and wise organizing strategy of the Louisville musicians over a span of years, there is still hope for the orchestra's future.

This battle is not being fought with the usual weapons. A strike, the musicians knew, might mean death for the orchestra. More concessions from the musicians would just as surely kill *them*. The organization, led by the musicians, had to find a path to the future that skirted around both of those destructive alternatives. As Louisville committee chair Clara Markham said at the 1996 ICSOM Conference, "The Louisville Orchestra's musicians nearly went on strike in spring 1995 after the board demanded to break the contract for the third year in a row. Instead, the musicians decided to reform the LO from the inside, a mission that was very, very different from our original intent."

Sheer muscle would not carry the battle for them, so the musicians looked for other, more subtle, strengths. They chose to fight an evolutionary guerrilla-style war within their community and their organization rather than risk annihilation in an all-out nuclear war of confrontation and strike. They found a way to build a path toward a more stable orchestra by gradually, patiently transforming every aspect of their situation – board, management, union, and community. They have shown us new ways to fight and new ways to win in these times when the lives of orchestras seem balanced on the head of a pin.

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In This Issue

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ACT I
(Louisville, Kentucky, 1993)

Scene 1: THE RISING TIDE OF DISCONTENT

The Louisville Orchestra had never fully adjusted to being a full-time orchestra, a condition it acquired in 1981 when the board grudgingly agreed to it to end a strike. The organization simmered through the 1980's in a state of uneasy status quo, but by May 1993, the pot started to boil. The musicians' committee entered into a "getting to yes" negotiation process that was hailed throughout ASOL circles as the model for the future. It looked less positive from the musicians' perspective: a salary freeze during the contract's first year, then 2.1% increases during year two and year three of the contract.

But by April 1994, the LO's board of directors declared it couldn't even pay for the first year's salary freeze, let alone the small increase promised during the contract's second year. Management announced that the orchestra's 70 musicians would have to give up one week's salary during the current year, and that three full-time musicians and five weeks' salary would have to be cut during the 1994-95 season. The board imposed a deadline that was only 12 days away, and declared that they would be forced to shut down the orchestra if the musicians did not agree to the pay reductions. The musicians complained but agreed to the concessions, which amounted to about $330,000.

The powerlessness the musicians felt boiled over within their ranks. A new Louisville Orchestra Musicians' Committee (LOMC), headed by hornist Sue Carroll, sought legal and strategic help from Liza Hirsch Medina (then DuBrul).

Scene 2: MEDIA PREPARATIONS

Medina brought a more aggressive attitude and a proactive strategy to the musicians' efforts in Louisville. Eager to expand a public relations strategy that had been successful in a dispute in Milwaukee, Medina advised the musicians to hire their own local media advisor to help get their message to the public. William Thompson, who teaches public relations at the University of Louisville and, as the former associate director of the University of Missouri's Conservatory of Music, has an extensive background in arts management and marketing, proved to be a lucky find.

He and Medina worked with the musicians to formulate a media campaign that Thompson described as an "outside-in" strategy, creating an environment in the community through the media that, by exerting influence from the outside into the organization, would make it easier for Medina and the musicians in negotiations.

But that was still months ahead. The orchestra's management had already begun the opening shots of their campaign for concessions, which this time appeared to be focused on downsizing the Louisville Orchestra to a core orchestra of a limited number of full-time players, supplemented when necessary by part-time musicians.

A doomsday message was already being established by management, which sponsored a series of presentations by the LO's operations consultant, Baylor Landrum III, to lay out a depressing picture. Landrum said the orchestra, already $250,000 in debt, was staring bankruptcy in the face, and, if that news wasn't bad enough, next season would be an unmitigated disaster.

Landrum predicted that the orchestra's contract income, after increasing an average of 20% a year for seven years, would decline 23% during the next season. Recording income would be down 83%. While marketing salaries were projected to rise 14% the next year, Landrum said ticket sales would drop 11%. Income from special events would go down 80%.

Those disastrous numbers were a special menace to the musicians' job security. A clause in the contract gave the orchestra's board the unilateral right to terminate the entire contract if the management determined that it could not fulfill the contract's financial terms. That limited the musicians' options, since virtually any traditional action they could employ to protect their rights, from going on strike or even trying to enforce their legally binding contract, could be used to proclaim a financial emergency and invoke the termination clause. In addition, because the orchestra's management could delay receiving donations or could carry out their marketing and public relations duties with less than full vigor, they were capable of intentionally fulfilling their bleak financial predictions.

From a practical point of view the musicians had only one route. They had to prove that the management's dreary financial projections were overstated, while policing their manager's performance to assure that he didn't precipitate a financial crisis by his action or inaction.

Thompson initially did his own institutional analysis of the orchestra's state of affairs. He reviewed the reports prepared by the orchestra's management consultants and interviewed musicians to discover what they felt were the weak points of the orchestra's management. Working with Thompson and their financial analyst, Ron Bauers of the University of Nebraska, the musicians studied the organization's financial performance over the past eight years, compared the orchestra's performance to that of other ICSOM orchestras, and analyzed Landrum's budget projections.

Based on that analysis, they decided that the most effective course that the LO's musicians could take was to directly contradict the management's assertion that the orchestra was near financial collapse. There was positive financial data to dispute management's apocalyptic vision. The LO's endowment of $9 million was one of the biggest as a percentage of its annual budget, and its accumulated deficit, considered as a percentage of its annual budget, was less than that of other ICSOM orchestras, including such prominent ensembles as the St. Louis Symphony and the Cleveland Orchestra.

The task was made easier because Landrum's breathtakingly disastrous economic predictions violated the common sense of anyone who took a moment to think about them. In addition, Landrum's financial qualifications, a late-in-life bachelor's degree in business

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administration that he had won two years before, paled before Bauers' experience.

Armed with data questioning Landrum's conclusions, the musicians started a "quiet" campaign. Thompson and Medina educated four members of the musicians' committee and its chair at the time, Sue Carroll, who then went with Thompson to make presentations to Louisville Mayor Jerry Abramson and the editorial board of Louisville's largest newspaper, *The Courier-Journal.* The musicians then fanned out to brief key business, labor and arts figures in the community.

The musicians' message: The orchestra's management was coordinating a plan to exaggerate the orchestra's financial problems so they could radically reconstruct the orchestra and return the Louisville Orchestra musicians to largely part-time status.

The key community leaders who were approached initially didn't believe that the orchestra's board of directors would dismantle their own institution in this way. But their skepticism quickly faded in late November 1994, when management announced that the orchestra would add over $400,000 in debt if its binding contract with the musicians for the 1995-96 season were honored. According to management, that dire forecast demanded that the orchestra reduce the number of full-time musicians from 70 to 45 for the next contract year, representing over $800,000 that would be taken from the orchestra's musicians during the next year alone. The future the musicians had predicted had come true.

Scene 3: MEDIA PLAN SWINGS INTO ACTION

Management's announcement served as the starting gun for the musicians' media campaign. Thompson and Medina had selected LO violist Melinda Odle as the musicians' chief spokesperson, and trained her and members of the musicians' committee in how to communicate to the media. Largely forsaking formal media tools like news conferences and news releases, they instead developed financial spreadsheets, analyses and charts to help the musicians explain the orchestra's workings one-on-one to media members.

The media results this time were dramatically different from what they had been when the orchestra was asked to take cuts the previous spring. At that point, the only message presented in the paper was management's gloomy view of the budget and the seemingly inevitable conclusion that the musicians must take salary cuts if the orchestra were to survive. Now a battle was joined that focused the city's attention on the reliability of the management's financial projections.

Within three weeks there were two major *Courier-Journal* articles with in-depth analyses of the orchestra's finances. The city's leading business newspaper called for an independent consultant to review the orchestra's financial projections. And the *Courier-Journal*'s editorial page acknowledged that Louisville's citizens had a "right to know if the books were 'cooked.' " Board members who used their influence to get their viewpoints published in local newspapers were immediately answered with letters to the editor from musicians and supporters.

The flurry of attention to the orchestra's problems was astounding. In a little over five months, there were 78 news articles, features, analysis pieces, editorials, letters to the editor and editorial cartoons in local print media outlets, as well as stories concerning the orchestra in the *New York Times, Wall Street Journal, Houston Chronicle* and *Washington Post*. This was supplemented by over 20 television and radio feature packages that covered the board's downsizing attempts.

Through the musicians' efforts, media members and then the public were educated about the complexities of the orchestra's situation. Those articles examined the orchestra's financial picture in detail, comparing the rival economic projections of the musicians and the board. Reporters followed orchestra members as they worked second jobs in order to cobble together a living wage. Other stories studied the marketing successes of other orchestras, and asked if they could be applied to improve the Louisville Orchestra's performance. Another series of television and print stories investigated the financial woes of regional orchestras that had adopted the core orchestra idea being advocated by the Louisville Orchestra's board.

Scene 4: THE RESPONSE OF THE COMMUNITY

The city-wide debate fostered by the extensive media coverage heightened the citizens' sense of ownership of the orchestra, which was ultimately crucial to the success of the campaign. Louisvillians were no longer content to let the orchestra's board run the orchestra as their private game preserve, but demanded input into what form the orchestra was going to take in the future.

A citizens' support group, the Louisville Orchestra Audience Association, sprang up, and their violet ribbons supporting a full-size, full-time orchestra sprouted from trees, stop signs and utility poles all across the city. Clarita Whitney, the widow of the orchestra's founder and first Music Director, began a fund drive to help save the orchestra, and raised about $80,000 in just a few weeks despite the threats from the city's combined arts fund director that he would cut the orchestra's appropriations one dollar for every dollar that Whitney raised. The city's mayor, The Honorable Jerry Abramson, got involved. Mayor Abramson eventually sought out and drafted Henry Fogel, executive director of the Chicago Symphony, as a mediator for the rapidly deteriorating negotiations. . . .

Stay tuned for ACT II (Chicago, Illinois, 1995) appearing in the next Senza Sordino.

Recording Musicians Go On the Record Against Dues Increase

The following notice appeared in an April 1997 Special Bulletin from the Los Angeles Chapter of the Recording Musicians Association (RMA):

AFM PROPOSES WORK DUES INCREASE!

I.E.B. tax hike will cost L.A. musicians additional $1/2 million annually!

In March, a subcommittee of the AFM Restructure Committee (recently appointed by AFM President Steve Young to address the AFM's structural and financial problems) met with the AFM's International Executive Board (IEB) to outline its findings and recommendations. Despite the extensive proposal presented to the IEB, which included a complete financial package, the IEB chose to ignore the Restructure Committee's findings, and has instead proposed several contradictory recommendations, including increasing work dues for recording musicians by 1/2%!

RMA has undeniably taken a harsh view of this proposal, especially in view of the fact that at the 1993 AFM Convention we agreed to a sweeping work dues increase which not only resulted in a 1/4% increase in work dues on electronic media, but also the unprecedented 12% work dues on "new use." It was this compromise package that ostensibly "bailed out" the Federation from the financial crisis it faced at that time, and was done so with the understanding that this would be the last such increase of its kind. It is important to note that the current proposal by the IEB could cost Local 47 (and its members) as much as $500,000 annually. Of this amount, approximately $300,000 would be paid directly by Los Angeles recording musicians.

It is imperative that we send the strongest message possible to the IEB and to the upcoming AFM Convention. To do this it is essential that you attend the Local 47 membership meeting on April 28th at 7pm to instruct your delegates to the AFM Convention how you want them to vote on your behalf.

The RMA's ire and the history behind it was explained in greater detail by Russ Cantor, Secretary of the Los Angeles RMA: "It was barely a decade ago that the RMA was treated with scorn and vitriol and was at opposite ends of the philosophical spectrum with the Federation, struggling to be accepted as a bona fide Player Conference and be seated at AFM Conventions. In a remarkable turnabout, the 1993 AFM Convention (under then President Mark Tully Massagli), appealed to the RMA to bolster and save the capsized Federation. Since then, the synergism between the AFM and the RMA has been unprecedented. In fact, recording musicians today benefit from the most open, fluid dialogue with the AFM and its Locals than at any time in AFM's history.

"While the aforementioned accomplishments are a matter of great pride to all recording musicians, the future of the Federation is still unclear. Saving the AFM from financial ruin was possible in 1993; however, the generous spirit of working musicians has been thoroughly exhausted in the process. It will be up to the leaders of the 1997 Convention, including the Player Conferences ICSOM, OCSM, ROPA, and RMA to find alternative solutions to secure the AFM's future."

Implications for Orchestra Musicians

RMA President Dennis Dreith points out, "While the biggest hit from this proposed work dues increase will be from recording musicians in Los Angeles, there would also be significant increases for recording musicians in every recording center in the U.S. and Canada, especially in New York, Nashville and Toronto." This proposed increase for recording musicians also has serious implications for the rest of the AFM membership. The IEB and the AFM Restructure Committee are similarly exploring ways to increase AFM revenues from the symphonic field. Several possibilities have been presented, most of which would have the effect of increasing the AFM share of symphonic work dues at the expense of the locals, requiring the locals to forward to the Federation a portion of the work dues that had heretofore remained with the local, but with no guarantee that the additional money going to the Federation would be spent on serving symphonic musicians.

The four Player Conferences – ICSOM, ROPA, OCSM, and RMA – together provide a major chunk of the AFM's total revenues. In 1993 the AFM reported receiving over 80% of Federation Work Dues from symphony and electronic media players (44.87% and 35.38% respectively). This amount represented about 26.96% of total AFM revenues, and reflected only work dues, not including the per capita dues paid by the locals to the Federation for symphony and recording members as well as all other members. Given the demographic changes in the AFM since 1993, we can reasonably project that AFM reliance on orchestra and recording musicians is even greater now.

ICSOM will work with RMA, ROPA and OCSM at the upcoming AFM Convention to ensure that working musicians receive the services from their union that they need and deserve.

Orchestra-L

ICSOM's Own Marketplace for Ideas

You've just bought a shiny new computer, hooked up all the cables and cords, gotten all the lights blinking and fans whirling, and signed up with your ISP (Internet Service Provider, that is) for e-mail and several zillion hours of access time on the Internet. Now what? Where do you start? So much information, so little time!

One stop on the information superhighway that you will want to visit often, after the ICSOM Website (http://www.icsom.org/icsom), of course, is Orchestra-L, ICSOM's own interactive bulletin board, our public forum in cyberspace. It works like this: Cor-

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Book Review

An Orchestra Musician's Odyssey
A View from the Rear
By Milan Yancich

Hardcover, 376 Pages, 58 Illustrations
Wind Music Inc. $28.00
153 Highland Parkway Rochester, NY 14620-2544
(716) 473-3732

A horn player's cornucopia of recollections, Milan Yancich's recent collection of observations is a pleasure for all who find particular fascination in orchestral tales. Essentially a series of plain-spoken vignettes about musical personages encountered between World War II and the present, Yancich writes engagingly of those who won his respect. Those about whom he feels less warmly are given due credit, yet are inevitably skewered by clear-eyed recitations of their perceived shortcomings.

Currently a member of the Rochester Philharmonic, Yancich is now retired from the Eastman School faculty. His book recounts a wide variety of impressions and anecdotes about colleagues and conductors dating back to his earlier days with the orchestras of Columbus, Chicago and Cleveland.

Like many other ICSOM orchestra members, Yancich displays near-classic love-hate attitudes towards conductors; fascinated by them, he admits to having had many of his finest musical experiences under the best of them, yet finds most simply aggravating. In contrast to generally available adulatory literature about conductors, Yancich's experienced observations provide a basis for a more balanced view of that glamorous profession.

Horn players may be particularly interested in his accounts about teachers Philip Farkas, Arnold Jacobs and Max Pottag, as well as his friendship with the legendary Chicago horn maker Carl Geyer. In other sections of the book, Yancich shares impressions about such noted hornists as Alan Civil, Dennis Brain, John Barrows, James Stagliano and Barry Tuckwell. While writing about the Dutch hornist Willem Valkenier and the German Max Hess, Yancich reveals that many of his tales about early twentieth-century conductors were based upon their accounts.

Anyone interested in a behind-the-scenes look at the Eastman School will be riveted by this book's revelations. Insights about the school; its formation; its operation; its relationships with the University of Rochester, the Rochester Civic Music Association and the city itself likely will not come as a complete surprise to any who have been associated with it. As a faculty member and son-in-law of Paul White, long-time conductor and composer at the school, Yancich seems particularly well positioned to assess the personalities and motivations behind the school's impressive facade.

Another unexpected bonus in this volume is the material dealing with Bohumir Kryl, a Sousa Band member and later a noted cornet soloist and conductor. A colorful character, Kryl was the maternal grandfather of Yancich's wife; thus, Yancich is able to augment his personal observations with reproductions of the old bandmaster's programs, graphics and reviews from the family archives.

A book which seems to lend itself to picking and choosing rather than reading cover to cover, *An Orchestra Musician's Odyssey* has an excellent index and table of contents to entice and guide a grazing reader. There is also a helpful bibliography pointing the way to further reading.

Filled with musical and personal insights, the book is a trove of orchestral lore, a cautionary tale of the triumphs and misadventures of a dedicated symphonic player. The community of orchestra musicians owes Milan Yancich gratitude for this contribution to a broader understanding of our profession's shared realities.

Roger Ruggeri
Milwaukee Symphony

(Orchestra-L – continued from page 4)

respondents send e-mail messages to the Orchestra-L address, and periodically those messages are forwarded to all the subscribers. Everybody on the list gets to listen in on all the discussions taking place – sort of like a cyberspace telephone with a party line.

The uses for Orchestra-L are endless. Some use it as an early warning system to alert their colleagues to new labor laws, unfair audition practices, or troublesome situations making their way from orchestra to orchestra. Many ask for help, seeking to find out how other musicians have solved a particular orchestra problem. Orchestra-L is also good for catching up on the latest news in the music business; List Manager Robert Levine regularly posts articles of interest to musicians from various other websites. Recent topics for discussion on Orchestra-L have included the involvement of musicians on orchestra boards, the Vienna Philharmonic and discrimination, Halloween concerts, acoustic shields for hearing protection, string rotation, backup orchestras for The Three Tenors, and responses to an article in the *Wall Street Journal.*

Orchestra-L is not restricted to just ICSOM members, but is open to all orchestra musicians. Regular contributors include musicians from Canada, Northern Ireland, New Zealand, and Bavaria, as well as U.S. correspondents. It is easy to sign on: Just send an e-mail message to **orchestra-l-request@icsom.org** asking to subscribe. Soon you will start receiving all the messages posted to the list and can begin sending your own. There are a few rules about bulletin board etiquette and reasonable protection of privacy, but generally it is possible to speak your mind among fellow musicians with a great deal of freedom. It is also possible to remain silent and just take it all in ("lurk," as we say). Robert moderates the ongoing conversation, but not much. Orchestra-L is also "mirrored" on the AFM-BBS, so you can tune in there as well.

One of the most important services ICSOM provides is the opportunity to share, compile, analyze and disseminate information from and about orchestras, musicians, and unions all over the country and the world. Orchestra-L and computer technology provide us an opportunity to accomplish this faster and more directly than ever before. Sign up today!

Honolulu Symphony Claws Its Way Back

Musicians of the Honolulu Symphony reached a two-year agreement with the Honolulu Symphony Society March 20, 1997. The negotiations took on a much different tenor than the typical Honolulu negotiations of recent years. Since the rebirth of the Honolulu Symphony out of the Hawaii Symphony's ashes [see "Death and Transfiguration: The Rebirth of the Honolulu Symphony," *Senza Sordino* Vol. 34 No. 2], there has been a consistent effort by management, board and musicians to build a working relationship to insure the survival of the institution.

About the only thing the Honolulu Symphony musicians could count on during the past decade was instability. For three of the last four seasons there have been at least two employers each season (the Hawaii Opera Theatre and either the Honolulu Symphony or the Hawaii Symphony) with separate collective bargaining agreements. Of the previous five negotiations with symphonic concert producers there were two strikes, one lockout, and two successful negotiations. Unfortunately, the one successful negotiation before this most recent one was meaningless; the musicians are still owed approximately $1.2 million for work performed under that contract during 1995, the final year of the Hawaii Symphony.

Several things happened with this new contract and the events leading up to it that are beginning to return the orchestra to normalcy. The Honolulu Symphony Society, since resuming operations in December 1995, has met all payrolls. Another positive sign is that during the last two years we have been offered and have actually worked more weeks than the contract required, something that executive director Michael Tiknis has publicly promised to do again during this new contract.

With the new contract, the Hawaii Opera Theatre will again subcontract the orchestra from the Honolulu Symphony Society instead of having a separate collective bargaining agreement with the musicians. Improvements were gained in severance pay, per diem, audition leave, service scheduling, break time within services, implementation of injury prevention programs, per-service health insurance, and instrument insurance. Seniority pay cap was raised from 20 years to 30 years.

In order to accommodate the short season and lack of paid vacation, more liberal paid personal leave provisions were enacted: Personal leave was at four days per season; new with this contract, six days per season with accrual to a maximum of 12 days per season. Unpaid leaves were also extended: Musicians will be granted up to three unpaid leaves in the first year, 30 days total, and two unpaid leaves in the second year, 20 days total, with 21 days notice, limited to one musician per section. Management will show reasonable flexibility beyond these minimum contract obligations.

These leave provisions are to help musicians who are juggling work between Hawaii and the mainland in an attempt to make a full-time salary. This outside work was for the most part acquired of necessity during our time of turmoil, and cannot be safely given up until there is more evidence that the future of the Honolulu Symphony is secure. As the orchestra's situation moves again towards a full-length season, the ability to take these unpaid leaves decreases.

There is one unsettling aspect to this contract. During the very last stage of negotiations, the board pulled away from a nearly-agreed-upon five-year contract that would have brought the Honolulu Symphony much closer to its pre-lockout condition by the end of the term. The board's unwillingness to commit to a longer-term agreement and the controlled growth it offered raises serious questions about whether there has been any change in the board's vision or commitment to the future as a result of the trial we have been through.

Musicians of the Honolulu Symphony would like to thank the Musician's Association of Hawaii, Local #677, (Milton Carter, president, and Michael Largarticha, assistant to the president and union board member), Lew Waldeck, and Lenny Leibowitz. The negotiating committee members were Steve Dinion (chair), Milton Carter, Ann Lillya, Melvin Whitney and Mark Schubert.

Mark Schubert
Honolulu Symphony ICSOM Delegate

Honolulu Symphony Settlement Highlights and History

	pre-lockout contract: **1992-93** *	*current contract:* **1996-97**	*new contract:* **1997-98**	**1998-99**
WAGES	$714.30/week	$714.30/week	$742.87/wk (up 4%)	$770.00/wk (up 3.6%)
WEEKS	42 weeks	18 wks Sym, 6 wks Opera	28 weeks	30 weeks
ANNUAL MINIMUM SALARY	$30,000	$17,143 (total)	$20,800	$23,100
AFM-EPF PENSION	7%	5%	5%	5.5%
FULL-TIME CORE	63 musicians	62	62	63
PAID VACATION	3 weeks	none	none	none
PART-TIME GUARANTEE	72 services	60	66	72

* The 1992-93 contract was severely breached by management, requiring the Union to go to arbitration and then to Federal District Court to force the Symphony to pay what they legally owed the musicians.

1996–97 Wage Chart of ICSOM Orchestras (recent additions)

compiled by Stephanie Tretick, ICSOM Treasurer

Orchestra	Weeks 96-97	Annual Minimum Salary	Seniority: 40-yr Cap if no max	EMG	Pension: 40-yr Cap if no max	Pension Type	Pension Based on pers/min	Average Services Weekly	Vacation Weeks
Louisville	40	22,401	23,021	1,755	500/yr	AFM-EP		8	4
SF Symphony	52	77,480	81,900	1,560	37,000			8	10

(Wage Chart, continued)

Orchestra	Relief Weeks
Louisville	none
SF Symphony	3 of 10 vacation weeks are floating; extra (11th) wk for 2nd winds

Friends In Need

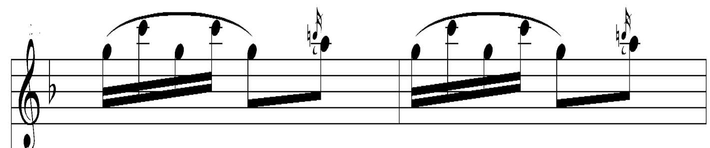
The Christmas of 1996 did not bring happiness and good cheer to the household of New Jersey Symphony trumpet player Lawrence Clemens. His wife Sheryl suffered a two-hour convulsion of unknown origin and was not expected to survive. After eight days, Sheryl began to emerge from her coma and started on what would be a long, painful, and expensive road to recovery.

Sheryl was an employee of the American Express Company and was covered by their group HMO. Unfortunately, her plan, which is the same HMO plan of the New Jersey Symphony, does not cover the amount of physical therapy she will need, home nursing care, or medical equipment such as wheelchairs and hospital beds, all of which she desperately needs if she is to have a chance to make a full recovery. The cost of a hospital bed and specially equipped wheelchair alone will possibly cause the Clemens to lose their home.

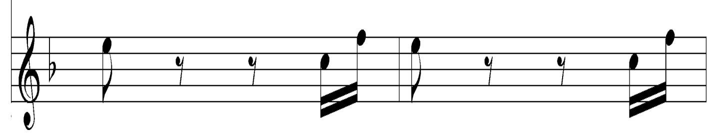
The musicians, board, and management of the New Jersey Symphony as well as Sheryl's colleagues at the American Express Company have joined together to give the Clemens some much-needed financial assistance, but it will not be enough to help them for very long. The Merrill Lynch company has set up a fund to help the Clemens pay for Sheryl's future medical expenses. The ICSOM Governing Board is encouraging all ICSOM orchestras to contribute as much as they can to this fund to help Larry and Sheryl through this very difficult crisis.

The Merrill Lynch fund is in the form of a special account. Checks should be made payable to Larry Clemens with the account number **859-48897** on the memo line. Please send your check to Garth Greenup, New Jersey Symphony, 848 Hobson Street, Union NJ 07083, or deposit it directly to the aforementioned account at any Merrill Lynch office in your area.

Your assistance will be most deeply appreciated.



Computer Bytes Music Copyists



On August 9, 1996, music copyists who work Broadway shows under agreements between Local 802 (New York City) and Broadway producers ratified a new type of contract – one that sets separate music preparation wage scales for music parts and scores generated using a computer.

The negotiation for this agreement was precipitated by a March 18, 1996 arbitration ruling in which arbitrator Harold Richman agreed that the Broadway producers had presented sufficient evidence to warrant a separate price list for music copywork done using computers. He also specified that the new pricing structure should be based on an hourly rate and that this rate be negotiated by the parties involved in an expeditious manner.

A negotiating team from Local 802, which included 802 President Bill Moriarity, ICSOM counsel Lenny Leibowitz, and members of the American Society of Music Copyists (ASMC), began negotiations on April 8. By August, a deal that both sides deemed fair was reached. This contract, however, still leaves many unanswered questions. About the industry's continuing adjustment to the advent of new technology, Donald Rice of ASMC writes, "This new contract represents a big change for the profession, and no one is really sure yet how it will impact the livelihood of music copyists. The negotiating team tried to address as many uncertainties as possible during the bargaining process, but only time will tell us the repercussions such a rapid shift in billing for Broadway work will have on the profession as a whole." – *reported in* Society Notes, *newsletter of the American Society of Music Copyists*

Newslets

A-V Agreement Ratified – The AFM Symphony, Opera & Ballet Audio-Visual Agreement was recently ratified by an overwhelming majority of the musicians eligible to ratify. Anyone who is interested in obtaining a Memorandum of Understanding to the February 1, 1996 through July 31, 1999 Audio-Visual Agreement please contact the AFM Symphonic Services Division at 1-800-762-3444 ext. 222.

ASOL Names New Head – The American Symphony Orchestra League has named Charles S. Olton as its President and Chief Executive Officer, effective June 1, 1997. For the past eight years Dr. Olton has been the Dean of Parsons School of Design, a division of The New School in New York City. Previously he held administrative and teaching positions at Columbia University, State University of New York at Buffalo, and Union College. He is a graduate of Wesleyan University and holds a Ph.D in American history from the University of California at Berkeley.

ICSOM Chair Robert Levine sent Dr. Olton a letter upon his appointment, wishing him "success in bringing focus to the ASOL and helping to return return a measure of civility and a sense of working together to this very fractured field."

The AFM Strike Fund has two new members, the San Francisco Ballet Orchestra and Symphony Nova Scotia.

Mark Your Calendars – The 92nd International Convention of the American Federation of Musicians will take place in Las Vegas, Nevada, June 16-18, 1997. The aftershock from that event will be felt soon thereafter at the 1997 ICSOM Conference, which will take place in Vail, Colorado, August 20 - 24. Don't miss it.

Revolution, Anyone? – Next time your board asks, "Where are we going to get the money to pay you?" you might invite them to look in their own pockets. AFL-CIO Secretary-Treasurer Richard Trumka, quoting the U.S. Department of Labor, reports that from 1979 through 1995, more than 43 million American jobs were eliminated in downsizings, and two-thirds of the workers fired ended up at jobs that pay less than their old ones. During approximately the same period, from 1980 to 1995, corporate profits were up 205% and executive salaries grew 500%, while consumer prices increased only 85% and factory wages rose only 70%. The result? The biggest economic inequality of any advanced industrial society in the world.

Graef Crystal, professor of industrial relations at the University of California, Berkeley, wrote in the *ACA Journal* that if the pay gap between executives and workers in the United States continues to increase at the present rate, "the ratio of pay in 2010 will be approximately that which existed in 1789 when Louis XVI was king of France. And you know what happened to Louis XVI. They got his wife, too." Louis XVI and Marie Antoinette were beheaded during the French Revolution. – *reported in* Maritime *and* Label Letter *(newsletters of the AFL-CIO Maritime Trades and Union Label & Service Trades Departments, respectively)*

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