

Senza Sordino

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Who Represents You?

At last summer's ICSOM Conference the Louisville Orchestra Musicians' Committee conducted a survey regarding orchestral musicians' representation structure—who represents musicians, and how those people relate to the musicians they represent and to each other. Each ICSOM delegate was asked to complete a survey as it pertained to his/her orchestra. This information was compiled by the Louisville Orchestra Musicians' Committee and submitted by ICSOM Delegate Trevor Johnson. Here are the results:

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MUSICIAN REPRESENTATION SURVEY RESULTS

PERSONNEL MANAGER:

1.	Is your Personnel Manager a member of your orchestra?	YES	26	NO	22
2.	Is your Personnel Manager a member of your local?	YES	37	NO	11
3.	Does your Personnel Manager contract outside jobs?	YES	16	NO	32
4.	Is your Personnel Manager at the table as part of the mgt. negotiating team?	YES	15	NO	33

ICSOM REPRESENTATIVE:

1.	Is the ICSOM Rep. automatically a member of your orchestra committee?	YES	8	NO	40
2.	Is the ICSOM Rep. a voting member of your orchestra committee?	YES	14	NO	34
3.	Is your ICSOM Rep. automatically on your negotiating committee?	YES	4	NO	44

ORCHESTRA STEWARD:

1.	Does your orchestra have a shop steward?	YES	16	NO	32
2.	Is your shop steward paid by the local?	YES	16	NO	32
3.	Is your shop steward a voting member of your orchestra committee?	YES	3	NO	45
4.	Is your shop steward automatically a member of your neg. committee?	YES	2	NO	46
5.	Is your shop steward elected by the Musicians of the orchestra?	YES	5	NO	43
6.	Is your shop steward appointed by your orchestra committee?	YES	2	NO	46
7.	Is your shop steward appointed by your local?	YES	9	NO	39
8.	Is your shop steward appointed by your local upon the recommendation of your orchestra committee?	YES	7	NO	41

LOCAL UNION REPRESENTATION:

1.	Does your orchestra have representation on the board of your local?	YES	30	NO	18
2.	Do any members of your orchestra serve as executive officers of your local?	YES	14	NO	34
3.	Are any members of your orchestra AFM Convention delegates?	YES	13	NO	35

GENERAL QUESTIONS:

1.	Does your orchestra have a separate negotiating committee?	YES	23	NO	25
2.	Does your orchestra engage a local attorney for negotiations?	YES	26	NO	22
3.	Does your orchestra engage an AFM negotiator for negotiations?	YES	1	NO	47
4.	Does your orchestra engage an ICSOM attorney for negotiations?	YES	12	NO	36
5.	Does your orchestra engage a Public Relations/Media consultant?	YES	11	NO	37

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From "Symphoniphobias" by Glen Morley, former cellist and librarian of the Rochester-Philharmonic. The cartoonist depicts this conductor as "a combination of Musical Genius, Matinee Idol, Glamour Boy, Diplomat, and Ballet Dancer." (contributed by Morris Secon, Rochester Philharmonic hornist, retired)

SAG and AFTRA Strike Advertising Industry

On May 1, the Screen Actors Guild (SAG) and the American Federation of Television & Radio Artists (AFTRA) went on strike against the major national advertising agencies who hire actors to perform in TV commercials.

The Screen Actors Guild and the American Federation of Television & Radio Artists are seeking "pay for play" residuals for cable TV ads, creation of a monitoring system and jurisdiction over the Internet; advertisers want a revamp of network TV ad payments through a "guaranteed residual" system of upfront payments. "The advertisers' proposal is a great pay cut for our people," said SAG president William Daniels. "We are not going to take that kind of cut in this era of prosperity."

Many actors expressed anger over what they see as an assault on the 40-year-old system of residuals. "All we want is what we've always gotten, and what they're proposing has a very greedy ring to it," said James Coburn, who has performed extensively in voice-over for ads in recent years after he began suffering from arthritis. "Voice-overs saved my life, so I'm part of this thing."

"People have such fantasies about us that when we're not on screen, we spend our time lying by our swimming pools when the truth is that most SAG members have trouble paying their bills," said Finunla Flanagan. "I think it's marvelous that there's such a show of solidarity." (*Reprinted with permission of Variety, Inc. © 2000 7/5/00*)

Advertisers Shut Down

Commercial Contract Negotiations

Despite the best efforts of federal mediators to restart full negotiations on a new commercials contract between the Screen Actors Guild (SAG), the American Federation of Television and Radio Artists (AFTRA) and the Joint Policy Committee (JPC) of the Association of National Advertisers (ANA) and the American Association of Advertising Agencies (AAAA), the meetings held in New York on July 20 and 21 ended with no reported progress and no new sessions scheduled.

"The unions significantly modified their key cable proposal. The advertisers refused to make any changes in any of their demands. They are the ones who failed to take these sessions seriously. The responsibility for the continuance of this strike clearly rests on their shoulders alone. We were here and we were ready to negotiate toward a settlement of this strike," said John McGuire, SAG chief negotiator.

"It's now obvious that the ad industry's main concern here is not the particular issues in this contract. They're stalemating on them. It's been well documented the industry is making record-breaking profits and can easily afford to negotiate with us for fair wages and working conditions. It seems their ultimate goal here is to gut our contract and bust our unions," said Mathis Dunn, chief negotiator for AFTRA. This is now the longest commercial strike in SAG's history. (*Reprinted with permission of AFTRA 7/21/00*)

U.S. Supreme Court Expands Basis for Job-bias Suits

In a ruling that could have an enormous impact in the workplace, the Supreme Court ruled to make it easier for employees to prove they were victims of on-the-job discrimination, or at least to get their claims before a jury. Employees can win such lawsuits without direct evidence of an employer's illegal intent, the court ruled unanimously.

The decision in this case (*Reeves vs. Sanderson Plumbing*, 99-536) reinstated an award of nearly \$100,000 won, and then lost, by a Mississippi man who said age discrimination cost him his supervisory job. The decision is likely to extend beyond age-bias disputes and carry enormous practical impact for all other forms of employment-bias lawsuits as well.

In a series of employment-bias decisions, the nation's highest court has imposed various requirements on employees who say they were treated illegally. They must show they were subjected to adverse treatment and that the employer's asserted reason for such treatment was phony.

But federal appeals courts have disagreed on a key point: Whether employees who discredit an employer's stated reason must also offer proof of an illegal motive, such as bias based on age or race or sex. On June 12, the Supreme Court said proof of an illegal motive is not always required.

Writing for the court, Justice Sandra Day O'Connor said a federal appeals court wrongly relied on "the premise that a plaintiff must always introduce additional, independent evidence of discrimination." Government lawyers argued that direct proof of illegal motives is not always needed for bias lawsuits to succeed. Various civil rights groups also sided with Reeves, while employer groups including the U.S. Chamber of Commerce supported Sanderson Plumbing. (*Reprinted with permission of The Associated Press 6/12/00*)



The 2000-2001 ICSOM Directory – Ready, Set, Go!

Delegates will receive information regarding updating the ICSOM Directory for its 2000-2001 printing at the August ICSOM Conference in Louisville. The deadline for submitting new information, changes or deletions to Mary Plaine, ICSOM Directory Manager, is November 10, 2000. If you have not received a Directory correction sheet from your ICSOM delegate by the end of October, please speak to your delegate or contact Mary Plaine directly. If you are an Emeritus and wish to make a change to your listing, please contact Abe Torchinsky or Mary Plaine. Abe's and Mary's phone numbers and e-mail addresses are listed on the back of this issue of *Senza*. Delegates, please do not forget to include new Emeriti when submitting your updated information to Mary.

Newslets

In the Pittsburgh *Post-Gazette* (May 30, 2000) Andrew Druckenbrod wrote, “**Pittsburgh Symphony violist Stephanie Tretick is what you’d call multi-talented.** Not only does she teach viola and violin at Chatham College, she plays the horn for the Edgewood Symphony Orchestra and has been known to sing opera.” As if that weren’t enough, he adds, “Now she has added composing to her repertory, recently authoring counterpoint duet parts for eight of the famous Kreutzer Etudes for the violin. Tretick’s next project is an arrangement for viola of Mozart’s horn concerto, K. 417.” [But, I wonder, do horn fingerings work on the viola? – Ed.] For relaxation in her spare time, Stephanie serves as ICSOM Treasurer.



The Trustees of the American Federation of Musicians and Employers’ Pension Fund are pleased to announce a 7% increase in all Fund benefits, effective retroactively to January 1, 2000. The benefit increase applies both to benefits paid to current pensioners and beneficiaries and to future benefits payable to participants who have not yet begun to receive a pension.



In the last issue of *Senza Sordino*, the cover story, “New Internet Agreement Reached,” failed to indicate that, although a tentative agreement had been reached between the negotiating parties, it had not yet, at that time, been ratified. *Senza* apologizes for jumping the gun. On July 13 it was announced that the **Internet agreement had been ratified** by majority vote of the musicians whose orchestras were party to the negotiations.



If you are a computer user, you are probably already subscribed to **Orchestra-L, ICSOM’s email news and discussion list.** If not, you missed out on some interesting discussions recently, such as the one about punishment by opera, or about picking at scabs, or Norman Lebrecht’s predictions on the future of the recording industry. The welcome message to new Orchestra-L subscribers says: “Orchestra-L is a project of ICSOM. It is open to unionized orchestral musicians and related unionized professionals only, and is intended as a forum for them to share their professional concerns and exchange information and ideas.” It’s not too late to get in on the action. To sign up, send an email message to Robert Levine at rtl@icsom.org asking to be added to the list.



ICSOM Conference 2000

ICSOM Conference 2000 will take place August 23 - 26 in Louisville, Kentucky. Delegates should have made all travel arrangements by now. *Last-minute attendees:* You may book your hotel room directly with the hotel: **The Galt House Hotel**, 502-589-5200 or 800-843-4258. Email: info@GaltHouse.com. If you are planning to attend the Conference but will not be registered at The Galt House, please notify Conference Coordinator Trevor Johnson so that he will know you are coming and can prepare a name badge and appropriate materials for you. Trevor can be reached at: 502-583-7351 (voice), 502-583-7355 (fax), or trevoboe@msn.com.

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San Francisco Ballet Orchestra
San Francisco Opera Orchestra
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The ICSOM Website
<http://www.icsom.org>



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