

Arpeggio

Arpeggio is the official quarterly journal of the Philadelphia Musicians' Union • April 2021, Issue No. 7

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Official Notice

Any notice or information that appears in this publication will serve as an official notice to the membership.

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***Have you moved?
New email address?***

***Contact our office to
update your contact info.***

Member Dues: 2021-2022

Regular Member: \$200.00 (yearly)

Life Member: \$100.00 (yearly)

Youth Member: \$100.00 (yearly)

Student Member: \$100.00 (yearly)

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Contact our office today*

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Youth Member Conditions

Applicants must be age 20 years or younger. Youth Members have the same rights and obligations as Regular Members, subject to all AFM and Local rules, regulations and Bylaws (Local/AFM fee waived).

Student Member Conditions

Must be registered in an accredited school, college or university. When no longer a student, s/he converts to Regular Member without additional fees. Student Members have the same rights and obligations as Regular members, subject to all AFM and Local rules, regulations and Bylaws (Local/AFM fee waived)

Life Member Conditions

Minimum age requirement is 65 years old. Must have 35 cumulative years of AFM membership.

President's Report

By Ellen Trainer, President



Brothers and sisters, spring has arrived and, with it, the possibilities of once more returning to the stages and playing before live audiences. [Opera Philadelphia will be performing a 90-minute condensed version of Tosca at the Mann on May 5th, May 7th and May 9th.](#) The Philadelphia Orchestra and the Philly Pops are also slated to [perform at the Mann this summer.](#) The PA Ballet is performing an outdoor musical offering as a fundraiser at the estate of one of their board members. [The Chamber Orchestra of Philadelphia will be performing concerts for an outdoor lawn series at the Stoneleigh gardens in Villanova, the first of three scheduled on Sunday, June 13th.](#)

MUSIC77 (formerly known as the Arts Advocacy Committee) has also been hard at work. The committee has been meeting regularly and

identifying ways to raise awareness of the economic and social impact live music has on the City of Philadelphia and its suburbs. One initiative involves promoting Local 77 musicians to city council members and identifying parks and recreation centers in their districts, where we might perform live neighborhood concerts.

Your Local 77 officers and orchestra committees have worked tirelessly to prepare for our reopening phase. Much time and effort has gone into research, safety meetings, budgetary considerations, artistic planning, scheduling, venue selection, promotion, overseeing streaming contracts and countless behind the scenes decisions to make this reopening phase a success.

We can breathe a sigh of relief for now, but we must not be complacent.

Speaking of Success: congratulations to all of us who played a role in ensuring the passage of legislation that [saved our pension fund from pension benefit reductions through the year 2052.](#) A number of your Local 77 brothers and sisters participated in phone banking, letter writing and Zoom meetings with state officials. We couldn't have done it alone. While [working with other unions whose members have multi-employer contributions and](#)

faced the same devastating pension insecurity, we made sure our message was heard! We can breathe a sigh of relief for now, but we must not be complacent. Our industry has been shut down for over a year with very few contributions to the pension fund. As we start to play live music again, remember the importance of playing union contracted engagements that pay into the pension fund.

Importantly, we must negotiate pension contributions for Philadelphia Orchestra substitute players. We must ensure that any and all fellowship programs established by the various organizations include pension payments to the AFM-EPF. We must convert 1099 work to W-2 work with pension compensation. The time is now, my friends. We ALL play a role in the future of Local 77 members.

Your choices and your support for the initiatives of Local 77 can and will affect the health of the AFM-EPF. Organize your brothers and sisters around these issues. Local 77 remains committed to negotiating for terms that will protect and maintain the pension to 2052 and beyond. For the sake of future generations of musicians, let us all commit to union contracts and pension contributions.

I look forward to seeing and hearing you live and in person. Stay vigilant in your safety protocols!

In Solidarity.

April 2021

Music Performance Trust Fund



Harvey Price (vibraphone) & Craig Thomas (bass) • MPTF in Fairmount Park

The MPTF has been providing grants to help create free music performances for the public's entertainment and education for over 70 years. Almost all of our events are co-sponsored, as we require the involvement of local participants that include arts councils, symphonic organizations, municipalities, veterans' groups, school systems and healthcare organizations, among others.

The Recording Industry's

Unite your community



MAKE AN IMPACT

Your Co-Sponsorship Makes A Difference!

- Bring new funds into to your community
- Re-unite, re-ignite and energize your neighborhood
- Create an event that is strategic for local business
- Bring people together for positive interaction and enjoyment
- Stimulate musical culture
- Support the local and regional music scene, benefiting the local economy

BE A CATALYST IN YOUR COMMUNITY LET'S PRESENT FREE, LIVE MUSIC TOGETHER!

TAKE THE LEAD

- Call your local AFM
- Team up with other local businesses, government, like-minded citizens, and musicians in your community

YOU CAN DO IT!

- Create a one-time, special free, live music event for your community
- Establish a series of performances
- Support music education in your schools
- Provide entertainment to a very appreciative senior audience

Revive your local economy

A grant opportunity in association with

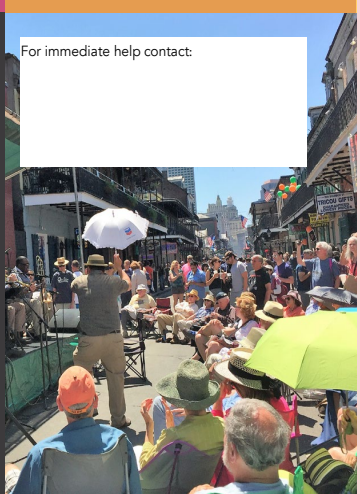
With the support of

Co-sponsor free, live music!

WHY NOW?

- Communities miss their neighbors, friends and family
- People need uplifting experiences and to make memories again
- We crave the simple joy of attending performing arts events
- Music has always brought us together
- The day is coming soon when we can gather again, safely, in public
- We can help you present free, live music in your hometown!

www.musicpf.org



More about MPTF



1 What is the MPTF?

The music industry's Music Performance Trust Fund is an independent, 501(c)(3) not-for-profit funded by major recording companies including Sony Music, Universal Music Group, Warner Music Group, and Disney. The MPTF was established in 1948 to contribute to the public knowledge and appreciation of music, as well as making music a part of every child's life experience. Visit the MPTF website for more details: www.musicpf.org

3 How Do WE Work with YOU?

- Community organizations can source **OUR** funds with the help of the local office of the American Federation of Musicians (AFM). Find **YOURS** here: www.afm.org
- Together, **YOU** develop a plan for a free live musical event
- The AFM local office applies for **OUR** grant and coordinates all performance plans with **YOU**
- **WE** provide the MPTF share of event funding to your organization, and **YOU** pay the musicians and other professionals involved

2 What Do WE Do?

- We offer matching grants to support performances of **free, live music** in communities across North America
- All events are free for the community to enjoy
- Professional musicians and others are fully paid for their talent and service
- Supporting communities throughout the U.S. and Canada for nearly **75 years!**
- In the year prior to Covid-19, we sponsored or co-sponsored over **2,700 events**

1,000+
performances
in senior centers

500+
music education
programs
during and after
school

1,000+
community
performances
in parks and
public facilities

www.musicpf.org

Funds Available



4 WHO Partners with US?

Local government organizations	Chambers of Commerce	Public libraries
Labor councils	Business improvement associations	Local orchestras
School systems	Festival organizations	Arts councils
Senior centers	Assisted living facilities	Hospitals

5 What Kind of Music?

JAZZ

BLUES

CLASSICAL

FOLK

POP

COUNTRY

R & B

You name it! What do you love? What does your community crave?

**NO ONE HAS TO DO IT BY THEMSELVES
THE MPTF IS HERE TO HELP!**

www.musicpf.org

Returning to “Normal” & AFM TEMPO Fund

By Jarred Antonacci, Secretary-Treasurer



It's hard to believe that for the past 369 days we have been glued to Zoom meetings, figuring out which mask color to wear or even the best places to eat outdoors while keeping warm in the winter months. 369 days ago we had absolutely zero clue what was happening, and just how long it would take to return to life as we knew it – remember “15 days to slow the spread”? We're finally at a point, 13 months later, where we can confidently say that things are starting to return to “normal”. [Vaccines are here](#), the spring and summer are upon us. People are starting to work again.

As everyone gets back to work, we need to consider a few items – what will the new normal look like and what obstacles will we be faced with? Moreover, how will you be able to assure that your freelance work is protected with the new advancements

in streaming capability in the local jazz clubs and restaurants?

ORGANIZE YOUR FREELANCE WORK

Yes, you *can* organize your freelance work. Over the past few months we have had a surge in new members. Many of these new members are joining to take part in Music Performance Trust Fund sponsored events, while others are joining in an effort to get their freelance work under a contract. In my last article, published in the [January Arpeggio](#), I outlined the process filling out a local single-engagement contract (LS-1). If you have not read that piece, I encourage you to do so. If anyone is interested in taking part in an organizing campaign targeting the local small venues please [reach out to me](#).

POLITICAL ACTION IS CRUCIAL: AFM TEMPO FUND



Click the image above to donate to the TEMPO fund.

Over the past quarter we have been focusing heavily on our visibility both at the local and state level. The formation of the Local 77 Arts Advocacy Committee,

now called MUSIC77, was pivotal in the weeks leading up to the congressional vote on the latest relief package. We were able to secure a virtual meeting with Senator Bob Casey's staff in Washington, where we advocated that he vote in favor of the package and confirmed that he will fight to make sure our pension relief language would remain in the bill.

Political action is one of the most important items we need to consider as brothers and sisters in union. No one will advocate for us; we need to advocate for ourselves. The AFM has a legislative arm in Washington D.C. called the TEMPO Fund (Taskforce for the Employment of Musicians Promotional Organization). TEMPO is the AFM's Political Action Committee. Funds raised are used to help keep legislators who support our policy initiatives in office both in Washington, DC and, occasionally in other AFM jurisdictions across the country. The [TEMPO CLUB](#) is a membership club with many benefits. Legislative, Political and Diversity Director [Alfonso Pollard](#) serves as our direct contact with the highest levels of the federal government and advocates for our entire membership.

As we return to normal, I challenge you to get involved in your Union. Don't forget that **the members run the Union!** If you're interested in participating in the MUSIC77 Committee please reach out to me. We meet every other Thursday at 7pm.

Local 77 Balance Sheet: 1st Quarter • March 31, 2021

Cash in Bank

TD Bank Money Mkt.	\$15,553.23
Sun Federal Checking Account.	\$53,262.37
Sun Federal Savings Account.	\$5.00
TD Bank – Checking.	\$243,359.70
Total Cash in Bank.	\$312,180.30

Investments at Fair Value

NY Life Securities LLC.	\$256,414.97
LPL Financial.	\$281,164.59
Total Investments.	\$537,579.56

Total Current Assets. \$849,759.86

Fixed Assets- Property & Equipment

New Condo (Academy House).	\$259,953.25
Furniture and Fixtures.	\$37,082.74
Equipment	\$23,126.57
A/D - Furniture & Fixtures.	\$37,082.74
A/D - Equipment.	\$12,884.91

Total Fixed Assets

Property & Equipment.	\$270,194.91
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Other Assets

Security Deposit.	\$4,000.00
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Total Other Assets. \$4,000.00

TOTAL ASSETS. \$1,123,954.77

EQUITY

Fund Balance.	\$1,033,994.15
Net Income (Jan. – Mar.).	\$89,960.62

TOTAL EQUITY. \$1,123,954.77

Philadelphia Orchestra Update

By David Fay, Local 77 Executive Board



Florence Price



Gustavo Dudamel



Esa-Pekka Salonen



Bravo Vail Festival

We can see the light at the end of the tunnel here at the Philadelphia Orchestra. During the month of May we will be recording Symphonies 1, 3, and 4 by Florence Price, the first African-American woman to be recognized as a symphonic composer and the first to have a composition performed by a major orchestra. We have already performed the first symphony and her piano concerto for our Digital Stage concerts but will now capture these works for Deutsche Grammophon. The 3rd and 4th symphonies will be recorded for the Digital Stage as well.

The Digital Stage series will also feature some prominent guest conductors during the next few weeks. Gustavo Dudamel and Esa-Pekka Salonen will join the orchestra for a week each. We will also perform for our first live audience in over a year at the Mann Music Center.

Our residency in Vail will take place in July. Only about half the orchestra will travel this summer as we will still be adhering to our safety protocols which includes wearing masks (except for winds and brass) and social distancing on stage. We are hopeful that our residency at Saratoga will also take place.

With the start of the new season in September, we are cautiously optimistic that a “normal” series of concerts will resume at the Kimmel Center.

Accepting Applications



Click the image above to apply for relief. On your application, be sure to include as much supporting documentation as you can, as well as detailed explanations of your current circumstances, to provide us with a complete picture of your situation. Each application will be considered on its own merits. All Local 77 members in good standing are eligible to apply for a one-time award in the amount of \$500.*

***All awards are subject to availability of funds.**

If you have questions or need assistance in filling out this application, please contact us at info@pmrfund.org.

A Doubler's Tale

By Allan Slutsky

Any Local 77 Union member who has had the privilege of playing an extended-run Broadway show at the Forrest Theater knows the drill. You enter the alley in between the theater's box office and Moriarty's Pub, hang a quick left down an impossibly tight, secondary alley to get to the stage door, and then you scamper down the zigzag metal stairway while trying not to decapitate yourself when you duck under the low-hanging, ancient, rust-colored concrete beam that's been there since Calvin Collidge was President. That's when you hear it: coming from the musicians' lounge on the left—that unmistakable, semi-raspy, high-pitched voice. "Joe Cicc" (pronounced Chich) is in the house.

That'd be Joe Ciccimaro to the uninitiated, Philly's preeminent contractor for musical theater shows over the last five decades. It's a Thursday in the middle of a three-month run of the blockbuster hit, *Hamilton*. Joe didn't have to be there. The musicians in the theater are supposed to think he stopped by to give us our paychecks, but we all know the truth: he just can't stay away.

Joe's path was etched in stone on the day one of his schoolteachers took him and several other La Salle High School students to New York to see Yul Brynner in *The King and I*. "I was just a freshman," he recalled, "maybe just 14 or 15. I was sitting in the last row of the orchestra section completely stunned from the first moment I heard the overture. I didn't really understand what I was hearing or seeing and I had no idea how to get there, but I instantly knew I wanted to be a part of that world. That's what I wanted to do."

After spending decades as one of the city's premier woodwind doublers (on both single and double reed instruments), Joe finally decided he'd played enough shows.

He hasn't taken a conductor's downbeat in an orchestra pit for 11 years now, but he's still very active as a contractor. As to how many musical theater productions he's been involved with over the years, it's no exaggeration to say that number would be somewhere in the same neighborhood as



Joe Ciccimaro conducting at LaSalle College High School

the footage distance from home plate to the center field fence in Citizens Bank Park.

At 81 years of age, it's quite evident that the passion for the world of musical theater he first discovered as a young teenager has not diminished one iota. He still relishes the opportunity to BS with the musicians he books, and still loves to interact and share shop talk with the traveling conductors, company managers, backstage costume dressers, and the familiar faces of the stagehands, spotlight operators, and ushers who've worked the Philly theater scene for what seems like forever.

Equally remarkable is Joe's memory. If you're looking for someone to anoint as the official curator of Philadelphia's rich history in musical theater, look no further. This isn't a case of a grizzled veteran sitting on a bar stool telling old war stories over a couple of beers. The vividly detailed, technicolor portrait Joe paints of a life spent in the city's orchestra pits is enlightening and compelling. Ask him about some relatively minor musical hit he worked on 35 years ago and he'll probably be able to tell you the show's exact instrumentation and the names of the musicians who filled every chair.

Although friends and fellow musicians have implored him for years to write some of this stuff down so future generations of theater musicians could learn from the virtual museum of musical theater lore that resides in his head, Joe has always seemed bemused and almost embarrassed about taking that next step. So, when Jarred Antonacci told me Joe had consented to be interviewed for a story in Local 77's April newsletter, I jumped at the opportunity. Whether the inactivity induced by COVID had softened him up or he just felt that the time was finally right, I figured I better get right on it before he changed his mind.



Joe Vettori, Joe Fallon, Joe Scanella, Joe Ciccimaro
A Chorus Line • Forrest Theater • 2008

You came from the Port Richmond section of Philadelphia, which, for some reason, was an incubator for a lot of great musicians, particularly a lot of great reed players. Bill Zaccagni came from there. So did Stevie Wonder saxophonist Bobby Malach, and Vince Trombetta, who made his mark playing on “The Mike Douglas Show.” Then, of course, you and your brother Gene grew up there, as did percussionist Joe Nero. Was there some kind of musical guru or a few great teachers nearby who were turning out so many fine musicians?

Well actually, no (laughing); none of the above. But there were numerous connections to the worlds of both professional and amateur music. For instance, Vic Pace was a neighborhood guy who was a contemporary of my parents. He was the lead trumpet at the Latin Casino. There were also a lot of ethnic music clubs nearby whose members played in local street parades on holidays and religious festivals.

Port Richmond was a close-knit working class area made up of descendants of Polish, Italian, and Irish immigrants. We were all intertwined. My grandparents were from Italy and they placed an emphasis on us taking music lessons. They had a piano in their house so I started playing on it when I was in the third grade. When I started high school, I was invited to join the orchestra, but I needed to learn another instrument so they handed me a clarinet. That’s how I started playing reeds.

Did you have a musical mentor who helped smooth your entry into the professional ranks of Philadelphia’s theater musicians?

Yes I did. Mike Guerra was a living legend among Philly’s reed doublers from his work in the theater back in the ‘20s, ‘30s, and ‘40s. In those early days he played clarinet, but as saxophones became more popular, Mike and a few other local theater reed players taught themselves how to play it by listening to stuff coming out of Chicago on their old crystal radio sets. And then, of course, bass clarinet became a very important instrument in theater music. Mike was the first of the theater doublers when the chair evolved into saxophone, clarinet, and bass clarinet. Before that, every instrument had one separate player.

I started studying with him when I was a junior at La Salle High School. He told me, “When you’re ready, I’ll help you get in the theater.” He was my mentor. He got me my

first flute teacher, my first oboe teacher, and I eventually took up bassoon in my freshman year in college. That’s what I did back then. I took lessons every week on different instruments. I studied with him until I was 21 or 22. Then one day during my senior year in college, Mike got on the phone and recommended me to every theater contractor in town. That recommendation carried a lot of weight.

I really didn’t want to go to college though. I just wanted to go straight into becoming a professional musician, but because I was going to La Salle High School, I was easily accepted into La Salle College, so I figured, “OK, I might as well start.” Before I knew it, I had finished, but my degree was in English Ed., not music.

Do you remember the first musical you ever played?

It was a Rogers and Hammerstein show in 1961 called *The Flower Drum Song*. We had a three hour rehearsal scheduled. You got the book at the beginning of the rehearsal, sight read it, and did a show that night. You didn’t get advance books back then. In those days, you always had a minimum of 20 musicians. This show had six reeds, two horns, two trombones, three trumpets, guitar, bass, and violin, viola, and cello in a six-two-two arrangement.

I’ll never forget, I played the rehearsal and was feeling really good about how I’d performed. The guy next to me in the reed section was an old pit orchestra veteran named Joe Musemecci. He looked at me and said, “Kid, don’t feel so good. This is one of the easiest shows I’ve ever played.” I guess he didn’t want me to get cocky. It was booked for four weeks at the Forrest Theater, but they kept adding weeks on the back end until it stretched to 10 weeks.

That gig also sticks out in my mind because Al Genovese was playing in the show. He was a world class oboe player and had just finished playing with the St. Louis Symphony and was going to start that September as first oboe at the Met in New York. He was a genius. Eventually, he became the highest paid player in the Boston Symphony.

I actually played my first theater gig a little earlier in 1960, but it wasn’t musical theater. It was a Yiddish-English revue at the Erlanger Theater called *The Borscht Capades*. I met

Evan Solot on that gig when we were both wandering around the outside of the theater trying to find the stage door. He was only 15 or 16 years old and I was four years older. Neither of us had ever played a big theater gig before. We’ve been friends ever since and he became my lead trumpet when I started contracting years later.

There were a few other heavyweight trumpet players playing next to Evan in that revue. One of them was Manny Klein, the first-call trumpet in Hollywood, and the other was Ziggy Elman (shortened from Finkelman), one of my big band era favorites. He played a solo on “And the Angels Sing,” a song he recorded years before that was a #1 hit.

Overall, was there a lot of theater work in Philadelphia back then?

There were five busy theaters that were venues for musicals in those days: the Shubert (now the Merriam), the Walnut, the Erlanger (a big theater at 21st and Market that was demolished in 1978), the Forrest, and the Locust Street Theater, which used to be on the first floor of the high-rise building directly opposite the Academy of Music’s stage door. After I played *The Flower Drum Song* my first year in the theater, I followed it up by playing *Let it Ride* with Red Buttons, two weeks of *Gypsy*, three or four weeks of *I Can Get it for You Wholesale*, and then *Bye Bye Birdie*.

As a new guy I was the last call on the scene, so if I was that busy, you can only imagine how much theater work there was at the time. That was the golden age of theater work in Philly. It lasted from 1960 for about a decade, but then everything hit a brick wall from 1971 to ‘72. The shows stopped drawing. I remember it distinctly because *Mame* was the only show during that period. It ran for three weeks and then there was nothing else. To make a living I spent the rest of that season playing at Palumbos, which was a nightclub in South Philadelphia.

What caused the theater work to dry up during that year?

The decrease was due to a variety of different things. There were some shows that flopped, and also a bunch of new shows had just opened on Broadway so they were a year or two away from being sent out on the road. The work gradually built back up over the next four years, and then everything exploded.

What brought that about?

A Chorus Line. That was the game changer that lit it all up again and brought people back into the theater. It opened on Broadway in 1975 and within a year, it came to Philadelphia for a six-week run. That was a lot back in those days. We wound up playing that show year after year for six-to-eight weeks every time. Then a few years later *Cats*, *Les Miserables*, and *The Phantom of the Opera* started an entirely new era with six-month runs every year or so.

Until you became established in the theater scene, what did you do to make ends meet.

I played a lot of different non-theater gigs and also taught for a while at North Catholic. Tony Marchione (trumpet and eventual music director and contractor at the Valley Forge Music Fair) was also teaching there, and some of the younger guys like Bill Zaccagni, my brother Gene, Ed Shea (percussion), and Joe Fallon (trumpet) were all students there during that period.

Some years later in 1968, La Salle High School hired me because I was a doubler. That enabled them to just hire one person instead of having to hire a lot of different teachers to teach each woodwind instrument. I covered all of them. Plus which, they were putting on a big musical theater production at the time and they hired me to be the conductor.

I was also playing “tent gigs.” I played the Valley Forge Music Fair in 1962 when it was just a tent, and there was another one in Haddonfield and a few other towns. Hit shows generally ran for two years and

then started touring a circuit of tents with the cast’s original stars. It was usually one week per city. They were tough to play because in the theaters, the parts were spread out over 20 musicians, but in the tents, those shows were re-orchestrated to be played by smaller orchestras with just nine or ten guys playing. You were constantly playing. But then sometimes it wouldn’t be a musical; you’d be playing behind a famous singer or a comedian like Shecky Green or Buddy Hackett.

A lot of the reason you were always in demand was because of your doubling ability. How did that unique skill evolve in musical theater?

Starting with the 1930s, Cole Porter introduced the saxophone into legitimate theater. He was composing during the jazz era so he liked to use jazz players in some of his productions. Like on *Anything Goes*, he had Red Nichols and Tommy and Jimmy Dorsey in the orchestra. The guys who played in the dance bands and big bands wound up in New York and L. A. after the big band era died, and the Broadway shows started hiring them as doublers. The arrangers liked using them, because they could get a lot of different colors out of them. The first show I played, they had two alto saxes playing 1st and 2nd clarinet, the tenor sax played bass clarinet and then they had two separate flute players and an oboe player, so they borrowed from both the jazz and legit worlds by having six players.

They kept adding more instruments to each reed player as time went on. Besides having to know how to play numerous instruments, the reason doubling is so difficult is because there’s a lot of different styles and sounds you need to play. In the same arrangement, you might need to go from swing, to opera, to legit, to rock or whatever.

Back then, Philly was a big break-in town, along with Boston and New Haven, Connecticut. New shows came to town so they could try different things and gauge audience reaction before they went to their Broadway debuts. You did a lot of that work didn’t you?

Oh yeah. The Walnut had a lot of those type of musicals. A typical break-in show was a production called *Over Here*. It was a take-off from the song “Over There.” Two of the original Andrews sisters were in the cast and it was a story about a traveling show during wartime that was entertaining the troops. There was a full big band on that show, but they brought a few musicians with them. All the local guys were seeing the music for the first time, de-bugging it to see if there were any mistakes in the charts. The composers, arrangers, and copyists would be straightening stuff out and changing things that didn’t turn out the way they’d anticipated.

We rehearsed for 12 hours a day for three days and then went into the theater to do some run-throughs. After we got finished playing the show, it would go to one of the other two towns (or vice versa) to further tighten things up, and then it would go to Broadway.

In 1963, I was rehearsing the break-in of *Funny Girl* with Barbara Streisand at the Erlanger, and after an hour or so, the conductor stopped and asked me if I had an 802 card, which I didn’t have at the time. He said, “See if you can get one,” because he wanted me to come to New York to play the show. I got a card and started subbing in New York on shows that I’d previously played in Philadelphia, but after a few years, I had so much work back home I didn’t need to commute to New York for work.

So you spent your ‘20s working your way into the inner circle of Philadelphia theater musicians and after a decade or so, you started contracting shows. What convergence of events brought you to that point?

I’d been playing shows since I was 20, and I got on the union’s executive board when I was around 28. A show called *Clams on the Half Shell* was scheduled to come to the Erlanger theater in March of 1975, and by that time, I’d already been on the board for about six years. In those days, all the contracts had to be negotiated between the show’s producers and the board.

Earl Shendell was director of theater

musicians for Local 802, and then he changed jobs and started working as a rep for the producers of the various touring Broadway shows. He would conduct the negotiations for them with the union. He brought in a lot of hit shows through the '70s that I played.

I had a rapport with him and I must have impressed him, either as a musician or in the negotiations I participated in with the union's board, because he came up to me and asked if I'd ever given any thought to being a contractor. I never really wanted to be a contractor because I was making plenty of money as a doubler at the Forrest Theater. I didn't need any more money or headaches, but I responded, "Oh, sure why not," never thinking anything of it. At the time, the Erlanger was dying and they didn't have a contractor. It was an open theater, so Earl asked me to contract the musicians for *Clams on the Half Shell*.

It was a tongue-and-cheek production starring Bette Midler. That was her breakout show. We would play a condensed version of the overture from *Oklahoma* and as we finished up, Bette Middler would appear in the palm of a giant prop gorilla that was on stage. The featured band was onstage and was actually the Lionel Hampton Orchestra, which was made up of some local guys and a bunch of famous ringers on the first chairs. For instance, Jerry Dodgeon was the lead alto player. It was a full eight brass, five reeds, and rhythm section big band.

So you were on your way as a contractor after that show.

Not at first. Hiring musicians for *Clams on the Half Shell* at the Erlanger was an oddity for me. My career as a contractor really started at the Forrest with Leonard Bernstein's *1600 Pennsylvania Avenue*. That was my first really important contracting job. We had 32 musicians on that show and we rehearsed all day long for eight days with Leonard at the old Town Hall at Broad and Race. It was unbelievable: six cellos, eight violins, five woodwinds, harp, percussion, two trumpets, two French horns, two trombones, a tuba, plus rhythm section, all playing a helluva lot of great music. And then, after we left town hall, we moved over to the Forrest to run

the show a few times before it opened. All the musicians made a fortune before the official performances actually started.

Since I spent as much time with Leonard Bernstein as I did on those rehearsals, he took it upon himself to write me a general letter of recommendation that sealed my employment within the Shubert Organization, the company that owns and manages the Forrest. I framed that letter and still have it hanging in my basement. He was as superb person besides being a world-class musician. There was a connection between him and Philadelphia because he went to school at Curtis with Philadelphia Orchestra clarinetist Anthony Gigliotti. At the time of 1600 Pennsylvania Avenue, Gigliotti's son was studying at Curtis and I hired him to play bassoon and contrabassoon. It was like old school week for Leonard.

How did you wind up becoming the house contractor for the Academy of Music?

I was playing at the Shubert for the breakin-in of *Irene* with Debbie Reynolds. The contractor was a real slick New York guy. I was just a sideman on that show and had to stand up in the overture and play a solo with a spotlight on me. So he got to know me. Go forward a year or so, I'm sitting in the bar at Sardi's in New York on a Friday afternoon and he walks in. "Hey Marty," I said, and he walked over to me and said, "Joe, you know what? We got a show going into the Academy of Music in Philadelphia and they tell me there's no house contractor. You wanna contract it? The show was *Man of LaMancha* with Richard Kiley, and that's how I started contracting at the Academy of Music. We did that show all summer long.

But the Academy never had a steady contractor. It wasn't an official position for me at first. They hired me again to contract the first three summer series from 1978 through 1980 with *The King and I*, *Man of LaMancha*, and *Fiddler on the Roof*. Then when the Philadelphia Orchestra moved out to the Kimmel center in 2001, that freed up the Academy of Music and they started the "Broadway at the Academy" series. I was recommended for

the contracting position by the Forrest to the new management that was going to handle that series. I went there thinking I was going in for an interview, but they immediately said, "Oh no. We're not going to interview you. You already have the job."

From some of the things you've told me, it seems like the theaters themselves played a significant role in both your playing and contracting careers.

That's true. For instance, in the 1980s, a beam ruptured in the Academy and the building was deemed unsafe so the Philadelphia Orchestra had to temporarily find a new venue until it was fixed. They needed a place to play that week and the Forrest fit the bill. Since I was the official house contractor there and had to be paid, I wound up contracting the Philadelphia Orchestra. It gave me the opportunity to hang out with them, and they were raving about the Forrest's acoustics. They loved playing there. When you're on that stage, it's just like the Academy.

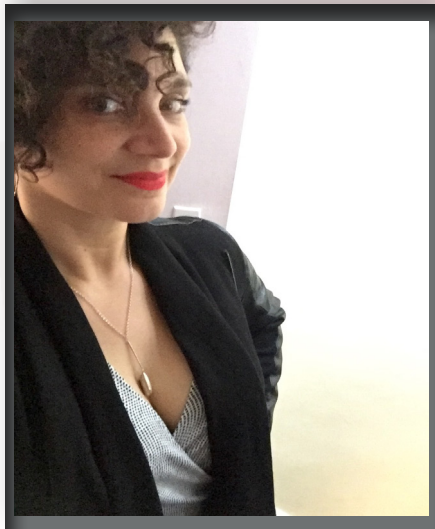
And then renovations to the Forrest also changed a lot of things. There were two different renovations there. The first one corresponded with the theater's 50th anniversary and the scheduled arrival of *A Chorus Line*. We used to have to enter the pit by a trap door so they got rid of that and also lowered the pit. They needed that because they were trying to create the illusion that the show was just an audition with a piano player, so the entire orchestra was covered with a black scrim and was out of the audience's sight.

They did a second renovation several years ago. They improved the ventilation system, and also, shortly before *Hamilton* came in, they installed an in-house, state-of-the-art sound system so all the traveling production shows had to do was hook in their own mixing boards. Both renovations involved setting up floor-to-ceiling scaffolds so they could do all the gold leaf painting. I was able to climb up to the top of the theater and touch the area in the roof where the giant chandelier was. That was a thrill.

*** INTERMISSION ***
(Cont. on p. 31)

Local 77 IDEAS Council

By Laura Munich, Chairperson



“Throughout human history, three caste systems have stood out. The tragically accelerated, chilling, and officially vanquished caste system of Nazi Germany. The lingering, millennia-long caste system of India. And the shape-shifting, unspoken, race-based caste pyramid in the United States. Each version relied on stigmatizing those deemed inferior to justify the dehumanization necessary to keep the lowest-ranked people at the bottom and to rationalize the protocols of enforcement. A caste system endures because it is often justified as divine will, originating from sacred text or the presumed laws of nature, reinforced throughout the culture and passed down through the generations.”

— Isabel Wilkerson, *Caste: The Origins of Our Discontents*

Greetings, Siblings! I am pleased to share some exciting developments on the diversity front.

What’s in a name?

First, the diversity committee is now called the Council for Inclusion, Diversity, Equity, Access, and Solidarity—IDEAS for short. This name change reflects our understanding that increasing the diversity of our membership is just the first step on a long path.

Engaging With Our Community.

Along with a new name, last quarter saw the launch of a new quarterly series of Town Hall Discussions. Held on Monday, March 15, our first convening focused on introducing the IDEAS Council to Local 77 members, our partner organizations, and the wider Philadelphia community. Representatives from The Philadelphia Orchestra, PhillyPOPS, Chamber Orchestra of Philadelphia, Opera Philadelphia, Settlement Music School, Curtis Institute and Philadelphia City Council were in attendance. In our next session we will begin to examine the legacy of segregation in our Union by exploring the history of Philadelphia’s Black Musicians’ Protective

Union Local 274. Save the date: Monday, May 24 at 7:30pm.

Measurable Change.

One key task on the IDEAS agenda is a diversity audit. As the saying goes, “You can’t manage what you don’t measure.” To that end, [we’ve created a demographic survey](#) that will help us take a snapshot of our membership. The survey is anonymous and we sincerely hope you’ll take a few minutes to answer the handful of questions. You’ll be doing us a real service by helping us determine where we’re starting from so we can establish benchmarks and meaningfully track our progress as we work to make Local 77 a welcoming place for musicians of all genres and backgrounds.

Learning and Unlearning.

To that end, we will launch our IDEAS Study Group in late spring. This bi-monthly virtual gathering will offer the opportunity to discuss books, films, and more through a social-justice and anti-racist lens in a relaxed and welcoming setting. Our first book is *Caste* by Isabel Wilkerson. If you’d like to participate, or just keep up with what we’re reading, watching, and discussing, be sure to complete the [IDEAS Study Group](#)

[Interest Form](#). We’ll send you occasional emails with dates as well as questions or reading prompts to help you engage with our chosen text.

Digital Diversity Hub.

Finally, be on the lookout for the new IDEAS Hub coming to the Local 77 website in the next few weeks. This dedicated tab will provide a platform for sharing resources, document our progress as we develop our programs, and more.

Keep In Touch.

As always, we welcome your questions, suggestions, and ideas and invite you to reach out anytime at local77IDEAS@gmail.com.

MAY 24, 2021 @ 7pm

IDEAS Council Town Hall

We will begin to examine the history of segregation in our Union, the story of Local 274, Philadelphia’s African-American Musicians’ Union among other topics.

Unemployment Update

By Rebecca Ansel, Local 77 Executive Board



It has been a colorful year since Covid began and our beloved stages were forced to shut their doors and cancel performances for an unforeseen period of time. For most free-lance musicians, this meant applying for Unemployment Compensation (UC) and braving that new world. And, for many free-lance musicians, it was not an easy task.

Regardless of the state you apply in, Unemployment works best if you have been separated from one job. That is not the case when it comes to the free-lance musician. Most of us have multiple employers in multiple states. I applied in PA on March 15, 2020. Due to the overwhelming number of applications at the time, it took 5 weeks for me to receive my Notice of Financial Determination. This notice told me how many work weeks I was credited, my weekly benefit rate, and the breakdown of the amount I earned in each of the 4 quarters they analyzed. I had 5 different employers listed, and one of those employers was a university. Many free-lance musicians teach on the

adjunct level at one or more universities. While this does not prohibit one from qualifying, it does present more hurdles for the applicant before unemployment deems them eligible and releases their funds. The unemployment office of the state one applies in needs proof, sometimes several times a year, that the individual in question is not a full-time employee.

Being a part-time employee of a university is only one of the hurdles free-lance musicians have encountered

“The truth is that no one was prepared for the repercussions of this global pandemic”

It is simply one gig. Many of our members were not automatically rolled into Extended Benefits because they had earned more than \$700 in another state. As a result, they had to apply for and exhaust their benefits outside of PA before they were allowed to proceed into the extension program. In many cases, individuals were granted as little as \$20 a week for 20 weeks. It seems preposterous, and took upwards of 4 months for some of our members to sort out with the help of local and state representatives.

The truth is that no one was prepared for the repercussions of this global pandemic, and the unemployment system has proven time and time again to be no different. There were not enough well trained employees in place for the onslaught of applications, and the appeals that would follow. Receiving unemployment benefits has always been an arduous task. You are encouraged to accept work when offered, but as soon as you get paid your claim is flagged because Unemployment does not understand the gig culture. One gig does not lead to full time employment.

Now many of us have completed a full year on unemployment, and are in the midst of having our applications reviewed for a new year. What have I learned this past year? I have learned to dot my i's and cross my t's. It takes very little to upset the apple cart in the world of Unemployment Compensation. Most hiccups in the system are fixable. It requires some time and a lot of patience. Our industry was the first to shut down and we will be the last to resume. Many of us will be long haulers in the unemployment system.



Emergency Pandemic Policies

April 1, 2021 – June 30, 2021

The Philadelphia Musicians' Union, Local 77 herewith warrants and certifies to the International President's Office that its Executive Board has adopted the following emergency pandemic policies and extensions, pursuant to authorization granted by the International Executive Board (IEB) of the American Federation of Musicians.

Waiver No. 1

A waiver of its bylaw requirements for any or all of late fees, reinstatement fees, or any such similar fee normally assessed of members who fail to pay their 2020 periodic membership dues by the Local's dues deadline. Local bylaws affected are Article VI, Section 3 & 4.

Waiver No. 3

Local 77 will be conducting its executive board and committee meetings via electronic means (telephonic and video conference), in accordance with the IEB's policy for holding electronic meetings.

Waiver No. 4

Local 77 will be conducting its membership meetings via electronic means. Consultation with the International President's Office required.

UNFAIR

Kingston Chamber Music Festival

Kingston, RI

**The Kingston Chamber Music Festival has been placed on the
AFM International Unfair List.**

**As a reminder, it is a violation of Article 8, Section 3 of the
AFM Bylaws to work for an organization on the Unfair List.**

Article 8, Section 3: Members shall not render musical services for organizations, establishments, or people who are listed on the International UnfairList or for any other organization, establishment, or person who the member knew or reasonably should have known is owned or effectively controlled by an organization, establishment, or person listed on the International Unfair List. Any member who violates this Section shall be subject to penalties in accordance with Article 11, Section 13 [See Article 13, Section 4]

**Please contact the Local 77 office if you are asked
to play this summer festival.
Our strength is in our solidarity.**

New Member Spotlight



Nimrod Speaks, Bassist

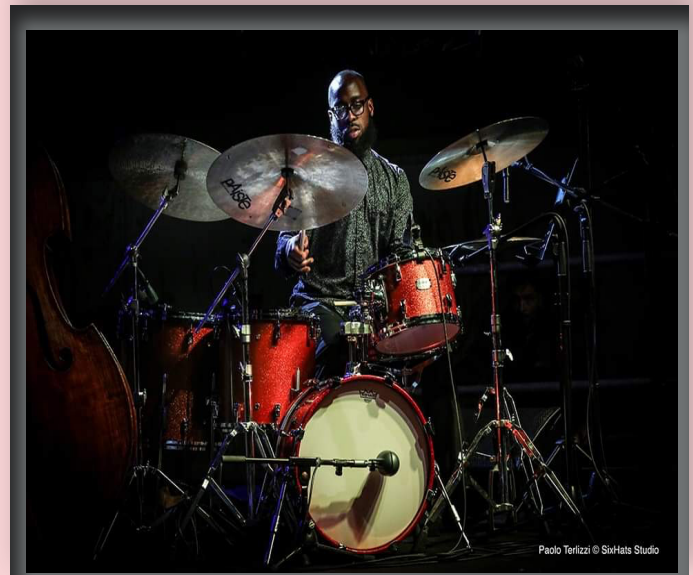
Philadelphia bassist Nimrod Speaks earned a Master of Music Degree in Jazz Studies from Rutgers University. Mr. Speaks is currently on faculty at Eastern University, where he teaches jazz and american popular music courses.

Mr. Speaks has toured in Europe with jazz vocalist Allan Harris. He has performed in prestigious jazz festivals and clubs which include Umbria Jazz Festival in Perugia, Italy, Atlanta Jazz Festival, and Bird's Basement in Melbourne, Australia.

Mr. Speaks is co-founder of the Keystone Jazz Collective and a member of the Holographic Principal Trio. Additionally, he leads his own groups around Philadelphia.

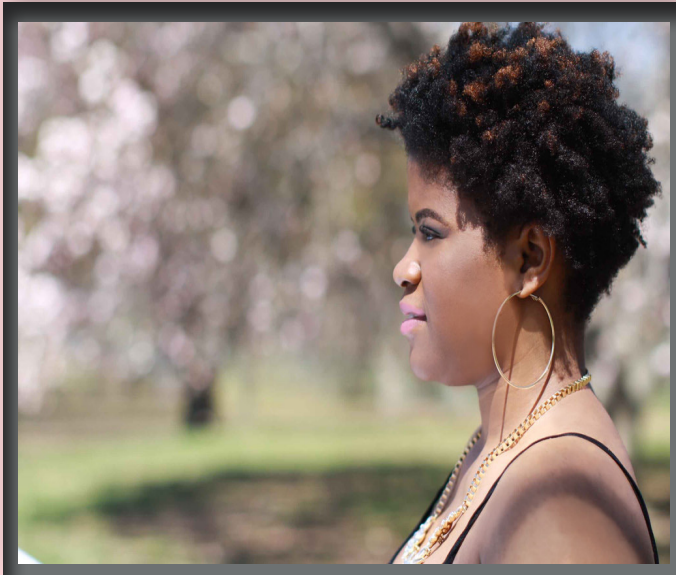
Anwar M. Marshall is a native of Philadelphia, PA. He was introduced to music early on by his mother and father who are both accomplished musicians and music educators. He received a drum set as a Christmas gift, and then studied drum set and percussion in Philadelphia public schools with Carl Mottola. He attended the High School for Creative and Performing Arts (CAPA) and received his Bachelor's degree from the University of the Arts where he studied with Erik Johnson and Joe Nero. He was also mentored by Byron Landham, Mike Boone, Sid Simmons and many other Philadelphia area musicians.

Mr. Marshall has been fortunate enough to collaborate with musicians such as Orrin Evans, The Captain Black Big Band, Ed Cherry, Tim Warfield, Dave Douglas, Christian McBride, Pat Metheny, Robert Glasper, Adam Blackstone, Somi, Kurt Rosenwinkel, Peter Bernstein, and John Swana. He is also co-leader of a ten-piece ensemble, the Fresh Cut Orchestra, with trumpeter Josh Lawrence and Jason Fraticeli.



Anwar Marshall, Drumset/Percussion

New Member Spotlight



Lee Mo, Vocalist

“There are notes between notes, you know...”
– Sarah Vaughn

Lee Mo resides in a place where the notes are sweet and buttery like fresh corn prepared by the hand of a loving grandmother. And then the richness of her voice levitates within that place to a dark, strong coffee waking the senses of her captive audiences.

Die-hard Jazz fans and casual rhythm & blues lovers alike have noticed the shining star that is Shelia Moser, better known in music circles as Lee Mo. A defining moment of her young career was when Jazz/R&B icon Anita Baker got wind of her talent and reached out on social media.

“Oh the places the music will take you. Enjoy young’un...ENJOY!” @iamanitabaker

Her reputation was built on stages in her hometown of Baltimore as well as her second home in Philadelphia, where she graduated from Temple University with a degree in Vocal Jazz Performance in 2014.

Aside from studying and excelling at her craft in academic circles, she has sharpened her vocal tools for more than a decade on small and large stages alike. Depending on when you slide into an audience you may be treated to gospel, soul, jazz or a combination of the three.

The building blocks of Lee Mo’s repertoire began as a fourth grader in Maryland, where she wrote and composed songs, all the while aspiring to rise to the vocal standards of Yolanda Adams, Kim Burrell, Ella Fitzgerald, and Whitney Houston. In high school she expanded her arsenal by also playing the trumpet, falling deeper in love with Jazz.

The gifted singer’s jazzy and soulful sounds define the live music scene in Philadelphia where she has graced stages in more than a dozen venues. As an undergraduate student she met Christopher Stevens of Vertical Current, who gave her the opportunity to be the band’s featured vocalist. During that era she opened for such noted acts as Eric Roberson, Frank McComb, and The Robert Glasper Experiment, to name a few.

Lee Mo’s talents have also taken her overseas, where she has performed alongside an assembly of other stellar singers who aspire to top the charts in the near future.

In 2016 she released her first single “Don’t Have a Reason” which received both critical acclaim and support from her followers on social media platforms.

Despite the recent challenges that have been presented to live music performers worldwide, Lee Mo continues to create as she polishes her gift for the world to appreciate. She can be reached for booking at leemosings@gmail.com.

New Member Spotlight



Luke Carlos O'Reilly, Piano/Keyboard

Luke Carlos O'Reilly has always had a passion for music. Whether it was jazz, soul, R&B, gospel, Latin jazz, hip-hop, or classical, Luke was drawn to music at an early age. When he was four years old, he and his mother started taking group piano lessons together. By the age of ten, he had begun to study the saxophone as well. Hearing Oscar Peterson's music at the age of fourteen steered Luke in the direction of jazz studies. Until then, Ray Charles, Stevie Wonder, James Brown, Earth, Wind and Fire, and Otis Redding had been his heaviest influences.

Through years of practicing and support from his family, Luke became well known on the music scene in the Boston area, where he spent most of his childhood. Before the age of 17, Luke had been given the opportunity to play with Clark Terry, Joshua Redman, Walter Blanding, and Steve Turre, as well as to play on a 15 day tour in Europe. He also took part in several international music festivals at Berklee, IAJE, and University of New Hampshire as well as participating in All-District and All-State competition bands.

After graduating from Lexington High School in Massachusetts, Luke moved to Philadelphia to attend Esther Boyer School of Music at Temple University on an academic and music scholarship. There he studied under

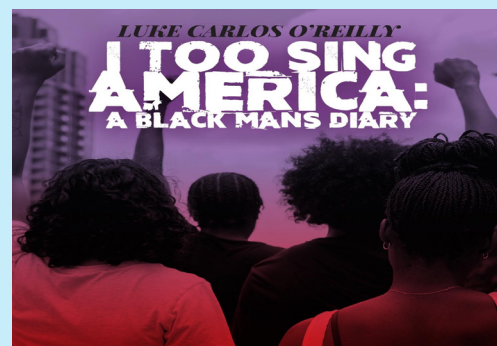
Terrell Stafford, Mulgrew Miller, Bruce Barth, Tom Lawton, and many other world-renowned Jazz educators. Before graduating in 2004, Luke had fully immersed himself in the Philadelphia jazz and R&B scenes. While in school and after graduating, he recorded and toured with Curtis Fuller, Dave Valentin, Billy Paul, Slide Hampton, Nicholas Payton, Fred Wesley, Red Holloway, Steve Turre, Musiq Soulchild, Carol Riddick, K'naan and many others.

In 2011, Luke independently released his debut solo album, 'Living In The Now'. The album featured several of his own compositions, as well as a few arrangements of some popular standards. Supporting him on the album were several of Philadelphia and New York's finest young stars, as well as renowned musicians from Brazil. The album has now sold out.

At the end of 2013, Luke released his second independent album, "3 Suites". This album contains three very distinct elements: Songs composed by members of his trio, creative arrangements of some unusual covers featuring a vocalist, and a cluster of compositions written by recently deceased Jazz pianists George Duke, Cedar Walton, and Mulgrew Miller.

In 2017-2018, Luke was chosen to be an Artist in Residence at Philadelphia's Kimmel Center. During this residency, he was awarded a grant to create an all-new, original suite of music. His suite was dedicated to Black Lives Matter.

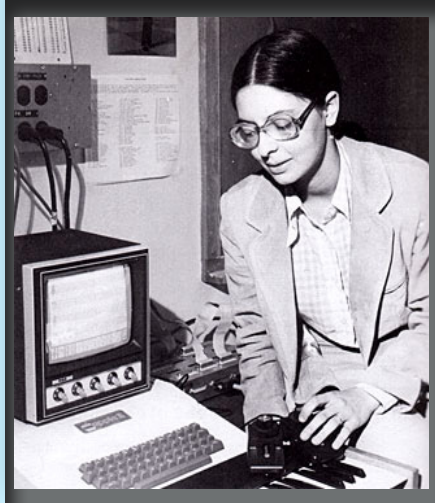
In 2021, Luke released his third album as a leader, "I Too, Sing America: A Black Man's Diary". All of the compositions are original and many of them spawned from his previous Artist Residency at The Kimmel Center for the Performing Arts.



Click the image above to buy the album

Life Member Spotlight

Dr. Rebecca Mercuri



Dr. Mercuri circa 1980's at RCA Labs

Dr. Rebecca Mercuri's life and career has been an eclectic mix of music and technology, which she credits to her parents, both teachers, who encouraged a love of the arts and sciences from an early age. She holds Bachelor degrees in Classical Guitar (UArts) and Computer Science (Penn State), Masters degrees in Science (Drexel) and Engineering (UPenn), and a Ph.D. in Computer and Information Systems (UPenn). Her undergraduate degrees were earned by teaching music lessons in the basement of her family's home, assisting with A/V for classrooms on campus at Penn State, and various performing gigs. Following her baccalaureate studies, she was hired by RCA's David Sarnoff Research Center to create music and educational software for their personal computer project. There, she also designed an interface to enable real-time computer interactivity with the RCA VideoDisc player, which was demonstrated at the Cannes Film Festival.

In 1981, Rebecca founded Notable Software, a computer consulting firm that created educational music products

as an Apple Certified Developer. Note Trespassing and Musical Match-Up became award-winning teaching tools, and Manuscript was the first music notation software to feature black characters on a white screen. One consulting project that she directed involved updating the membership database software for Local 77 AFM, which was used successfully by the office for many years. Notable Software was incorporated in 2000 and continues on with Dr. Mercuri at the helm, now primarily providing cybersecurity and digital forensic investigations for a variety of legal matters. The performance skills she learned as a musician have been an asset in delivering oral testimony in courtrooms and hearings under stressful conditions. While in graduate school in the 1990's, she took a leave of absence to work at AT&T Bell Labs Holmdel, where she implemented the holophonic (3D) audio component of a real-time collaborative virtual meeting room whose capabilities far exceeded that of today's 2D services, though its operations relied upon a high-performance graphics mainframe computer.

Dr. Mercuri has published over 50 papers on numerous subjects, including computer security, computer forensics, electronic voting, education, virtual environments, arts therapy, multimedia, and digital audio, and is a popular speaker on these topics. She enjoys tinkering with electronics, such as circuit-bending musical instruments

from discarded Speak-and-Spells and other toys, and also holds an Extra Class Amateur Radio license (K3RPM). A life member of the Audio Engineering Society, Rebecca served as their Philadelphia Section Chair for a number of years. She is also a board member of the Princeton Society of Musical Amateurs, a group of professional and amateur singers and musicians who gather for informal monthly readings of classic choral works. Among the numerous awards and elevations that Rebecca has received are: honorary alumna status from Harvard University following a fellowship year at the Radcliffe Institute where her research focused on Transparency and Trust in Computational Systems; a Lifetime Research Excellence award from the Election Verification Network; listing of her 2001 Doctoral Dissertation, "Electronic Vote Tabulation: Checks & Balances" as one that "changed the world"; recognition as the 2019 Grace Hopper Distinguished Lecturer at the University of Pennsylvania's School of Engineering and Applied Science; and life membership in Local 77 AFM.



Dr. Mercuri in 2019 at the Audio Engineering Society Convention

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15. Krush, Jay Paul – 409 S. Warner Rd., Wayne, PA 19087 • krushtuba@gmail.com
16. Lee, Jennifer K. – 2805 Hillcrest Rd., Drexel Hill, PA 19026 • jenniferkleeviolin@gmail.com • (484) 461-7404
17. Loewy, Susanna – 4637 Spruce Street, Philadelphia, PA 19139 • sulowey@gmail.com • (732) 586-5455
18. Ludwig, Michael – michael@michaelludwig.com • (267) 847-8200
19. Moon, Marvin – 275 S. Bryn Mawr Ave. Apt H-38, Bryn Mawr, PA 19010 • marvinmoon_80@yahoo.com • (215) 796-8082
20. Nigro, Anthony – 272 Wilson Avenue, Woodbury Heights, NJ 08097 • anthonym.nigro@gmail.com
21. Poryes, Debbie – 412 Turner Road, Media, PA 19063 • jazzpianist@debbieporyes.com
22. Posmontier, David J. – 7309 Oak Ave., Melrose Park, PA 19027 • daveposjazz@comcast.net • (215) 635-0984

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24. Schiff, Talia – 1109 Wallace Drive, Ft Washington, PA 19034 • tscellogirl@outlook.com
25. Schneider, Dean P. • 501 Princeton Rd. S., Glassboro, NJ 08028 • deanschneider8@gmail.com
26. Shorter, Lloyd C. – 10 Conistan Drive, West Chester, PA 19382 • lshorter@udel.edu • (302) 984-0168
27. Smith, Lloyd – 5639 E. Wister St., Philadelphia, PA 19144-1522 • frnd1807@verizon.net • (215) 438-4027
28. Takeuti, Kiyoko – 1420 Locust St., #27A, Philadelphia, PA 19102 • K.takeuti@me.com • (215) 735-1213
29. Tokito, Kazuo – 138 Kipling Rd., Cherry Hill, NJ 08003 • mariko@penncmedicine.upenn.edu • (856) 795-9460
30. Vanore, John – 709 Evans Rd., Springfield, PA 19064 • john.vanore@comcast.net • (610) 328-9450
31. Ventura, Kathrine – 1520 Spruce St. C/O Elizabeth Hainen, Apt 507, Philadelphia, PA 19102 • katieventura@gmail.com (412) 720-9950
32. Weimer, Patricia C. – 156 Philip Drive, Princeton, NJ 08540 • pcweimer@centerheart.org • (609) 921-2808
33. Williams, Daniel C. – 21930 Anasazi Way, Golden, CO 80401 • phillyhorn@aol.com • (610) 453-2900
34. Woodhams, Richard C. – 1420 Locust St., #27A, Philadelphia, PA 19102 • r.woodhams@me.com • (215) 877-5044

Reinstated

- | | |
|----------------------------|-----------------------------|
| 1. Chaffin, Michael | 15. McCommon, William Barry |
| 2. Cottman, Nina L. | 16. Nixon, Abigail C. |
| 3. Cristofaro, Mark | 17. Rutigliano, Robert |
| 4. Diazgranados, Carolina | 18. Scannella, Jr., Joseph |
| 5. Erion, Paul | 19. Soberick, Tim |
| 6. Frazier, Elin | 20. Villegas, Socrates |
| 7. Freeman, Dorothy K. | 21. Vines, Ashley M. |
| 8. Freeman, James D. | 22. Wolman, Amanda |
| 9. Grantham, Donna | 23. Yong, Sanghyun |
| 10. Grillo, John | 24. Yudkin, Joshua |
| 11. Jewett, Lorraine | |
| 12. Johnson, Monique R. | |
| 13. Loudis, Bradley Adam | |
| 14. Masterson, Nicholas G. | |

Resigned

1. Bates, Joanne DiMaria
2. Cain, William P.
3. Ferdinand, Edward R.
4. Mehrtens, Russell D.
5. Murray, Barbara J.
6. Salerni, Domenic
7. Shusterman, Lawrence

Deceased

1. DiCicco, Richard V.
2. Lee, Edwards

New Members

1. Bicolli, Rajli – 2515 S. Colorado St., Philadelphia, PA 19145 • rbicolli@gmail.com • (215) 776-4907 • Cello
2. Boorum, Jennifer – 1014B Wolf Street, Philadelphia, PA 19148 • jboorum@gmail.com • (484) 343-3008 • Viola
3. Brey, Tim – 2041 Mt. Vernon St., #3, Philadelphia, PA 19130 • timbreymusic@gmail.com • (267) 663-9218 • Piano
4. Coyle, Robert – 707 Sears Street, Philadelphia, PA 19147 • bobbycoyle@msn.com • (215) 370-5192 • Banjo
5. Kim, Hyerin – 106 Europa Blvd., Cherry Hill, NJ 08003 • hyerinkim.flute@gmail.com • (856) 448-5845 • Flute
6. Lim, Christine • 1401 Spruce Street, Philadelphia, PA 19102 • lsmchristine@gmail.com • (267) 567-5901
7. Marshall, Anwar – 303 Malcom X Blvd., Apt 4B, Brooklyn, NY 11233 • anwarmarshall@gmail.com • (267) 970-3645 • Drums/Percussion
8. Moser, Shelia – 2010 E. 30th Street, Baltimore, MD 21218 • leemosings@gmail.com • (410) 215-3375 • Vocals
9. Samuel, Nebyu – 371 Trillium Lane, Wayne, PA 19087 • samuel.nebyu1@gmail.com • (703) 896-6285 • Violin
10. Speaks, Nimrod – 43 W. Madison Avenue, Clifton Heights, PA 19018 • nspeaks@gmail.com • (215) 605-7370 • Upright Bass & Electric Bass
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Local 77 News (and in the news!)

By Marjorie Goldberg, Local 77 Vice President



On March 13, 2021, we marked the one year anniversary of the shut-down. Some days it seems like it was just yesterday and on other days it seems like it has been years since we last played for a live audience.

When our newly elected board took office in June of 2019, I don't think any of us ever thought we would ever need to know so much about unemployment, mechanical engineering, or epidemiology. However one subject that we all agreed on, was the need to make the general public, local politicians and business people, and our sisters and brothers in other unions aware of our existence. I am honestly not sure if we had a plan to accomplish this prior to the pandemic. When in crisis, people tend to act fast and they act together. If there is a silver lining of the pandemic it is the surge in member involvement to help

accomplish this goal, as well as many other important issues, and to help each other through this challenging time.

The [Philadelphia Musicians Relief Fund](#) has been working tirelessly to get financial relief to our members in need. To help raise money the Philadelphia Virtual Music Phestival (PVMP) presented 80 concerts and events, organized and performed by so many wonderful musicians. As of this week (April 12, 2021), almost \$107,000 has been raised. PVMP will now take a break so as not to compete with all the fine performing organizations that are now streaming. PVMP will move from weekly performances to presenting longer, more finely produced fundraising concerts and events. The first one is planned for September 18, 2021. The Phestival will also be presenting various "pop-up" performances so please continue to follow the [PVMP page](#) and to share the relief fund on social media so we can all work together to keep donations coming in to assist our members in need.

On March 13, Local 77 members worked alongside their brothers and sisters from IATSE 8, SAG-AFTRA Philadelphia, and members of

Actors Equity Philadelphia to present The Blackout Revue to raise money for The Actors Fund. Thanks to all the performers and producers we raised over \$5,000 in one night and close to \$6,000 after three days!



The Blackout Review • March 13, 2021

Prior to the event, our friends at IATSE 8 organized a small, (and socially distanced) press event which was covered by many local news outlets.

The event also got attention from City Hall and it was wonderful to see Councilman Isaiah Thomas share information about



Jarred Antonacci & Luke Carlos O'Reilly • IATSE & Local 77 Press Conference • March 12, 2021

it on his social media accounts.

Executive Board member Rebecca Ansel has been a speaker at numerous unemployment rallies and she has been interviewed in a number of news stories as well (WITF & MSN). Jarred Antonacci was also featured in a [news](#)

[Year Without Concerts”](#)

At the start of 2021 a number of Local 77 members began meeting as an arts advocacy committee, the goal was to make everyone aware of Local 77, including our own members. As of last week, we have created a mission and

[an email about the Vaccine Clinic for Local 77 members at Centennial Pharmacy.](#) If you did not get the email please let us know and we will get that information to you as soon as possible.

Stay safe and healthy, and let’s hope that we can get back to regular performances as soon as possible. But when that happens, let’s make the commitment to continue this level of member involvement and support for our sisters and brothers.



Local 77 Executive Board Member Rebecca Ansel interview • Unemployment Project Rally • March 10, 2021

[story about unemployment](#)

In January, President Ellen Trainer was the featured guest on The Working Musicians Podcast where she spoke about Local 77 and current issues. You can still listen [HERE](#).

Most recently Ellen was a guest on [Radio Times](#), for an episode called “A

vision statement with activities and events to support those statements. We are now calling this group MUSIC77. We will be updating you about this committee on the Local 77 website.

Since September 2020, The Music Performance Trust Fund (MPTF) has funded over 60 performances featuring Local 77 members. Our members have shared their talents in and around Philadelphia and during live streamed concerts on the MPTF Facebook page. Organizing these performances is a great way for our members to create work for themselves and to also make the public aware of us. [Follow our Facebook page](#) for upcoming performances and visit our website if you would like to learn about organizing an MPTF performance.



Nimrod Speaks, Anwar Marshall, Greg Riley, Luke O’Reilly • MPTF in Dillworth Park



President Trainer & John Koen • Amazon Workers Rally March, 2021

Last week you [should have received](#)



Local 77 members Rachel Segal, Rebecca Ansel, Jarred Antonacci, Robert Coyle • March 10, 2021



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A Doubler's Tale, continued from p.15

You've witnessed a dizzying amount of changes in all facets of theater work during all your years as a theater musician—everything from changes in the pay scale, to pit attire, sound reinforcement, scheduling, and rehearsal procedures.

Well, some of the stuff is relatively easy to explain. For instance, we used to have to wear black tuxes; now it's just basic pit black. There used to be, what they called, "blue laws" in Philadelphia, so there were no performances on Sundays. We usually did shows on Monday, Tuesday, two on Wednesdays, Thursday, Friday, and two on Saturdays. The second shows usually started at 8:30, so you didn't get done until 11:30.

Due to inflation and a lot of other reasons, the differences in pay scales were drastically different. In the early-'60s the base pay for a week's work in the theater was around \$125. If I had one double I'd make \$150. Of course it's dependent on what venue you play at, but today's base pay in the larger theaters averages around \$1,700 a week. And traveling shows that were already off and running were usually booked for two weeks, unless it was major hit like *Hello Dolly*, which ran for four weeks. That was a long time to do a show back then. If it was a break-in show, you'd rehearse for a week and then maybe play three weeks. *A Chorus Line* and the Andrew Lloyd Weber shows changed all that. Those shows ran for much longer periods of time.

What about the changes on the technological side of things?

The biggest changes came with the advent of synthesizers and in the sound requirements. The average amount of guys I hire now is 8 or 9, although sometimes I have to go higher. It used to be that the average orchestra pits in New York had 25, or sometimes, 26 players. When those shows went on the road, they'd carry the drummer, keyboardist, 1st trumpet, and maybe the 1st reed, 1st violinist, or a bass player. Philly would only allow for up to five traveling musicians at a time when our minimum was 20 local players. So I'd hire 20 local guys and there was your 25 piece orchestra.

When synthesizers came in, New York started to cut down on the number of players because they felt they could get close enough to the different orchestral colors

they needed from those new keyboards. And then Philadelphia would have to cut down relative to how the traveling shows were cutting down. As a result, we don't really have minimums. The Forrest does because of their contract, but the Academy doesn't have any specific requirement about how many local musicians have to be hired.

As for sound, when I started, there were no microphones used on the stage or anywhere. We never had sound checks because the orchestra and the singers were all live. The pits were higher so the musician's heads were as high as the stage. That made the sound really come out to the audience without any additional help. The first show where they added a mic was *The Prince of Grand Street* which starred Robert Preston. It was sometime in the mid-1970s. There were a lot of featured clarinet parts that they wanted to project so they put a single mic in the pit near the reed chair.

Then *A Chorus Line* came in and took it up another notch. Because we were hidden under the scrim and the pit had become deeper from the renovation, everyone had to be mic'd. The conductor was buried with the rest of us, so he had to conduct via a video screen and a camera. The actors saw him via a few video screens positioned on the facade of the balcony.

Of course nowadays, you could be in another room—you could even do it from home if you wanted to. But we still weren't using monitors. That started with *Mama Mia*. All of a sudden everyone had their own personal mixers and was wearing headphones.

As the guitar started to take on a more dominant role in theater music, the orchestrators started making notations in their charts calling for specific parts to be played with distortion, chorus, flangers, delays and various other pedal effects. Was there a specific show that ushered in that era?

Once again, *A Chorus Line* was the game changer. It required a wah-wah pedal. As you know, that's pretty tame by today's standards, but it was a big deal in terms of 1976 theater guitar. After a while you needed to come to the shows with an entire bag of pedals and three or four guitars. Now the touring companies supply digital modelers that go directly to the mixing board, so they don't even use amplifiers anymore. As if that wasn't enough, then shows started requiring

electric bass players to use pedals.

What about the role of the doublers. How did that change?

First of all, the charts are much busier. When I hire eight players, they're expected to play like 15. Think about it: In Philly, we might have one trumpet player on a show in which there was originally a 1st and 2nd player in New York. Nowadays, the one guy is supposed to cover both those parts, so they're blowing their brains out. Very often, it's the same with the trombone chair. They never put their instrument down. And the reed doublers are also loaded up with more doubles when they cut back on a chair. The job has become much more difficult. When I started playing, you usually had five reed players. Now it's usually two and sometimes, just one.

On the second Philadelphia run of *A Chorus Line* in 1977 or '78, Bill Zaccagni's book called for Eb clarinet, clarinet, flute, piccolo, alto sax, and bass clarinet, and Ron Kerber was going to be subbing on the show. There was just too much to go over so I got them to send me the books early and we had a separate woodwind rehearsal in my mother's kitchen in Port Richmond to get everyone caught up.

That's why a guy like Joe Vettori is so valuable. There is nobody like Joe Vettori. He plays flute as a straight flute player would, plays great clarinet, and there's nothing he can't do on saxophone. Conductors always remark about how great it is to have someone who is equally proficient on so many different instruments.

How did Andrew Lloyds Weber's shows change things for doublers?

Andrew Lloyd Weber really started dominating American theater. His first show, *Joseph and the Amazing Technicolor Dreamcoat*, featured a small orchestra: a reed doubler with five or six doubles, one trumpet, one trombone and rhythm section. His next big thing was *Cats*, which became a monster hit—and once you have a monster hit, things change. London's West End imposed a two double limit on every player and they kept that same

orchestration when they came over here.

They used four reeds and a straight oboe player. The 1st reed chair was alto sax, flute, and clarinet; 2nd was tenor sax, flute and piccolo; the 3rd was bassoon, clarinet, and baritone sax; and the 4th was oboe, English horn, and originally, bass oboe, but that was changed to oboe d'amour for the U.S.

Was A Chorus Line the first time you got advance books?

That was an exception because I specifically asked for them. It really started with the big English musicals like *Cats*, *Phantom*, and *Les Miserables*, which was a French show. Those shows were so difficult and complex, the producers and music directors just felt having the books in advance would help. No one sight reads on these big production musicals anymore. When they come to town for the rehearsal, they want to see as close to a finished product coming from every chair as possible.

What was your busiest year?

During the '77 to '78 season we might have done 12 shows back-to-back. That year, I made more money in the theater than any other year before or after, no matter how much the scale went up. Besides playing, I was contracting at the Academy, the Forrest, and the Merriam theaters, and I was also putting together string and horn sections for Stevie Wonder and Barry Manilow whenever they played in the area.

What's the best and worst part of your job as a contractor?

The most satisfying thing for me as a contractor is when I hear the orchestra I put together at a rehearsal and they sound spectacular. Knowing that I put together the right combination of players is a very rewarding feeling. Philadelphia pit orchestras can play as good—or better—than the orchestras from any other city in the country, but then (laughing), God forbid if I have to book multiple orchestras on the same night. We just don't have the raw numbers of great musicians that they have in New York, Chicago, and Los Angeles.

As for the hardest part of the job, it's having to fire somebody—telling someone they're not making it. I've had to do it a couple of times, most often to some horn players—

some really good friends who were losing their chops. It's not something I look forward to.

What were the toughest shows for you, both as a player and a contractor?

The most difficult to play was probably *West Side Story*. It was always a challenge, but you loved to do it because the music was so incredible, and if you had the right musicians around you, it was just as good as it gets. *A Chorus Line* was my favorite show to play, but it got icky because of all the doubles. On that show, I had to play baritone sax, bassoon, flute, clarinet, and contrabass clarinet. The orchestration has one of the more difficult bassoon parts in the musical theater repertoire, and all the parts in general really mean something.

As a contractor, *Phantom* was really challenging because when they first hit the road, the producers felt that it was an opera so normal theater musicians should not be playing it. I had to exert all my powers of persuasion for them to allow my regular guys to play the show. We rehearsed for a week with their music supervisor and three or four other music staff people watching. They nitpicked everything, but it worked out.

Porgy and Bess was another very tough show to show to contract because I needed to get the right blend of legit and jazz players. There's a lot of different feels in that show. It's written in a very orchestral style.

How about a quick taste of a few memorable mid-show anecdotes?

There's always been a lot of goofy little things that happen, like the dog in *Annie* was standing close to the edge of the stage in the middle of a song and it lifted its leg and pee'd on the conductor. And more times than I'd like to remember, a lack of awareness of open mics caused problems—like when a female lead actress was offstage in the bathroom and she forgot to turn off her mic. When she flushed the toilet, the entire theater heard it. Something similar happened to Joe Fallon when he came down with food poisoning in the middle of the show and loudly threw up right near his horn mic.

Often, the stars were the cause of crazy, unexpected mid-show events. Yul Brynner was always good for something memorable. He was a force to be reckoned with. I saw him stop *The King and I* in mid-sentence because

someone was taking pictures with a flash out in the audience. He told the guy, "You take one more picture and I'm going to come down there and bash your head in!"

On the same run during a rehearsal, a stagehand was banging on a nail with a hammer and Yul went over and grabbed the hammer from the guy and said, "You're not doing it right. This is the way you do it," and he started swinging away." He liked to be in control, but he was a great guy and he loved our orchestra. He threw a party for us one night and I got the chance to tell him about the impact he had on me when I saw him as a 15 year old in New York. He loved hearing that.

The biggest mid-show disaster I ever experienced was on the first Philadelphia run of *The Phantom of the Opera*. It was a sold out engagement and it took place during a particularly hot summer when air conditioners all over the city were straining the power grid. You know how the show opens with that big, dramatic organ theme? Dummmm, Dum, Dum, Dum, Dum, Dum, Dummm? Well, the organ played the theme, and right on the last note, the entire theater shut down from a major power failure. They couldn't get the show up and running until the next day. At first, people in the audience thought it was all part of the act, until they had to leave the theater without having seen anything. They weren't too happy.

There was an incident at the Forrest Theater that has become the stuff of legend, and it endeared you to a lot of musicians because it showed that you have our backs. Is that something you're comfortable about discussing?

(After a brief pause as he mulled over whether or not he wanted to get into it)

It was on one of the long-running, hit musicals and we had a big orchestra in the pit. We'd just finished the last show of the week and the conductor came to me and said, "You know, the whole show the bass player was out of tune." This guy had been a nitpicker the entire run. Now, there was no way what he was claiming was true. First of all, the players in the string section would have noticed it, and the player in question was Dom Fiore, who's

one of the greatest bassists to ever play in a pit orchestra. Plus which, it was a fretted, electric bass—not an upright bass.

Dom had just put the bass in his locker, so whatever pitch situation the instrument had at the end of the show, it was probably still in effect. I told Dom, “Go get your f-in’ bass and grab your tuner. Then I said to the conductor, “If this thing is in tune, you’re in a lot of trouble.” And, of course, the bass was dead-on pitch with the tuner. I shoved the guy against the wall and said, “After how hard everybody has worked on this run to sound as beautiful and musical as possible, this is what you decide to do?” He backed off, but it became a big thing because you’re not supposed to manhandle a conductor. It made it’s way to the powers-that-be in New York, but eventually, it blew over.

It was an unfortunate series of events. He was a good conductor, but this was his first big show and there was a lot of pressure on him. I could have been a little more patient and understanding. But I’m happy to say that over the years, we’ve become really good friends.

I guess the theater can be a tough place to work sometimes.

One time the traveling drummer on a show pulled a knife on me. There was a big production number and he didn’t like the tempo the conductor gave so he changed it. Right after that, we were breaking for intermission and the director and producer came onstage and said, “Hey, what happened? Who did that?” Well, this son of a bitch drummer blames the orchestra. I turned around, pointed to to him, and said, “No, no, no. This is the mf-er who changed the tempo”. He was so pissed he pulled a knife on me after they left, but nothing happened.

Another time downstairs at the Forrest, I came between a gun and one of the musicians in the pit. There was a beautiful, buxom lead actress, and her husband was her bodyguard. He thought that one of the local trumpet players was eyeing up his wife and coming on to her so he came down to the pit, confronted the guy, and wound up pulling a gun on him. Stupid me, I walked right in between them and said to the bodyguard, “No, we don’t do that kind of stuff here. Put that away.” Like the knife incident, it turned out to be

a big nothing. Just a bunch of guys flexing their egos.

When you’ve been contracting as long as you have, you wind up having to say goodbye to a lot of good people who have passed on.

Unfortunately, that goes with the job. Richie Genovese (trombone) and Nick D’Amico (percussion) were my best friends in the music business because we started out together. Nick died first and then Richie a few years later. Tony Marchione was another one. I booked all of those guys in my orchestras, but it was much more than just business. We did everything together. We hung out, ate, and drank with each other for a lot of years. Joe Fallon was a another tough loss for me and everyone else who knew him well.

If you had to attribute a few reasons for the success you’ve had as a contractor, what would they be?

I always made sure I hired people that were better than me. I was able to do that because I never felt threatened having them play next to me. And when somebody was recommended to me that I didn’t know, I always asked two questions: How do they play and how do they fit in? Meaning, how would they handle playing the same thing, eight times a week, in close quarters, under adverse conditions? You know, it’s too cold, it’s too hot, snarky conductors—all the usual challenges of the job.

I’ve also been lucky to have had some world class players over the years. A lot of our concertmistresses that played for me were unbelievable—like Lenore Waliniak, Christine Reeves, and Marianne Head. Olga Konolpelsky was great too, and the girl who just moved to Canada, Erica Miller was an incredible violinist. Even today with Sue Lerner, Vivian Barton, and the other string players I hire, I’d stack our string sections against anybody.

I’ve also been fortunate to have continuity from people staying with me for long periods of time, particularly when it came to lead trumpet players. I started out with Evan, then Rocco Bene worked with me for some years, then Joe Joe Fallon, and now Matt Gallagher and John Shaw, depending on who’s available. That’s not a lot of lead players over a five decade time span.

When and what was the last show you worked on as a performing reed player?

It seems like yesterday but I know it wasn’t. The last show I played was *The Music of Andrew Lloyd Weber* at the Merriam in February of 2010. I told myself before it started that it would be my last show. I didn’t broadcast it; I just stopped taking jobs after that run.

What do you miss about not playing the shows anymore?

I miss hanging with the guys, going out to eat in between the shows, and playing the rehearsals where everything comes together. That was always a thrill for me. But I definitely don’t miss the commute or the last show of the week on a Sunday night.

More than five decades after they hired you, you’re still working at La Salle High School, which has a very highly respected music program.

Well, they hired me on a full-time basis in 1972 as the director of the music program and the head of the fine arts program. Now I’m quasi-retired, but I still manage the program in terms of budgets and hiring teachers. We have a staff of five full-time teachers in the fine arts department and eight part-time music teachers.

We have a great reputation because of the quality of the teachers. Amongst other people, Bob Suttman, Joe Nero, and Sue Lerner all teach there, and Joe Vettori has been on the faculty for over 25 years. He’s really the main guy who’s responsible for building our competition band into the powerhouse it currently is. We’ve always entered a lot of big band competitions. In fact, at one time, we had three different bands doing that. In one of my first years, we won a National Catholic School competition at Atlantic City.

That teaching job probably explains your affinity for bringing younger players into your theater orchestras from time to time. Do you consider part of your legacy to be that you mentored young musicians, just as you’d been mentored by guys like Mike Guerra?

Absolutely! First of all, it keeps things fresh and vibrant. Look at Mark Allen (reeds). I grabbed him just as he got out of college. Jon Shaw is another one. In London's West End, they wisely have a two-year limit on musicians playing a show. When they reach that limit, the producers or the union has to find them a new show to work on, but the main purpose of the limit is to keep things from getting stale. On Broadway, they've had guys who played *Cats* or *Phantom* for 25 years, and it sounded like it.

How much longer do you think you'll continue contracting?

That is really up in the air because of COVID. When the musical theater business does start back, it's going to be a lot different. I've been asked to stay on by both the Forrest and the Academy. They're hoping to come back in September, and I already have a list of shows coming in for the next two years. But it's going to be a whole new world. How are they going to position musicians sitting in the pit? Will plexiglass be all over the place? Will they have pre-records? Will they make the bands smaller?

Put it this way: As long as it's feasibly possible, I'll be around. I'm still having fun doing the job. It's a unique challenge. We have an exceptional group of people running the Philadelphia Musicians' Union at the present time. If anyone can successfully guide us through these tough times, it's those folks.

So what's next for Joe Ciccimaro?

I realize when you get to a certain age, all you're glad about is that you can still get up in the morning and feel good. I've always live by the axiom, "Wine, women, and song, you can't go wrong." (Laughing) But of course "women" is now singular with the letter "a" as opposed to "e."

I'm very fortunate to have eight grandchildren and two great-grandchildren. On any given Friday night, I can see all of them in one setting because one of my daughters has a family gathering every Friday night and she lives very close to me. Two of my grandsons are away at college, but they join us when they're home. Then on Sunday get-togethers, I get to see my two granddaughters because my two other daughters only live 15 minutes away. Life is good.

Any bucket list goals you still hope to attain?

I hope to par every hole I play on the golf course for as long as I'm still able to play. That's high on my list.

* * * * *

Allan Slutsky is a Philadelphia-based musician, author, and film and record producer whose books include Bobby Rydell: Teen Idol on the Rocks, The Funkmasters: The Great James Brown Rhythm Sections 1960-1973, and Standing in the Shadows of Motown: The Life and Music of Legendary Bassist James Jamerson.



Joe Ciccimaro & Local 77 musicians performing with Stevie Wonder



The entire orchestra outside of the pit from the 2008-2009 run of A Chorus Line.



Ed Shea, conductor Vinny Fanuelli, Joe Ciccimaro, assistant conductor Eric Barnes, Craig Thomas Tom Giacabetti in a Wilmington, DE Italian restaurant between shows of a 2009 run of Chicago at the Dupont Theater.

In Memoriam



Richard DiCiccio

***‘Richie Rome’
1932 – 2021***

Story by Chris Rizik, soultracks.com

So many incredible talents were behind the scenes doing magic through the Golden Era of Soul Music, and Richie Rome (born Richard V. Di Cicco) was right near the top. A talented composer, arranger, producer and orchestra leader, he made good songs great and made great songs legendary. Today we say a sad goodbye to Mr. Rome, who has died at age 90.

Rome began his notable career as an arranger for such 1960s acts as The Lovin’ Spoonful, The Tymes, The O’Jays and Peaches and Herb. But his career really took off in the 70s and 80s, as he played a key role in establishing the rich Philadelphia sound that blended soul and a four-on-the-floor beat and ultimately dominated the scene for a half decade as disco. He helped form The Ritchie Family, the trio that topped the charts with “The Best Disco In Town,” and he played a key role as arranger and orchestration lead for the lush Philly releases of such all-time greats as Lou Rawls, Patti Labelle, Jean Carne, The Three Degrees and Phyllis Hyman. He also issued some albums under his own name over the years.

Rome remained in demand through the early part of this century, but more impressively his work from the 70s and 80s grew in stature, with many of his recordings now being considered soul and dance classics.

Mr. Rome lived a long and fruitful life, and those of us who feel that Philly Soul of the 70s and 80s was one of the great periods in music history have much to thank him for. Rest in Peace, Richie.





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PUBLISHING DEADLINES

Our newsletter will be sent quarterly, and *only electronically* during the pandemic. If you would like to advertise in the newsletter please have your submissions in by the deadlines below.

- **1st Quarter: Jan 1-Mar 31 (DUE 4/1)**
- **2nd Quarter: Apr 1-Jun 30 (DUE 7/1)**
- **3rd Quarter: Jul 1-Sept 30 (DUE 10/1)**
- **4th Quarter: Oct 1-Dec 31 (DUE 1/1)**

Newsletter submission requests should be sent to:

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All advertisement requests are subject to the approval of the Local 77 Executive Board.

Executive Board Minutes

January 11, 2021

PRESENT: President Trainer, S-T Antonacci, Executive Board members Suttmann, Ansel and Fay are present (virtual). PROCEEDINGS: Meeting called to order by President Trainer at 12:03pm. VP Goldberg present at 12:04pm. The Executive Board reviewed the minutes from the previous meeting. EB Suttmann motioned to approve the minutes as amended. EB Ansel seconds. VOTE: 5 approve. 0 opposed. S-T Antonacci presented the profit/loss and balance review documents for December. EB Ansel motioned to approve the S-T report. EB Fay seconds. VOTE: 5 approve. 0 opposed. S-T Antonacci reviewed the member activity since the previous meeting. Discussion held on the Sphinx Conference. S-T Antonacci motioned to pay \$150 per person for any member of the Local 77 Executive Board who will attend the Sphinx conference in its entirety (evening of January 28th through January 30th), including the chair of the Local 77 Diversity Committee. Local 77 will also reimburse up to \$50 per one committee member of each orchestra committee for which Local 77 has a CBA, to attend the conference in its entirety. VOTE: 5 approve. 0 opposed. EB Fay reported on the Philadelphia Orchestra (POA). One of the orchestra members tested positive for the COVID, as a result the Philadelphia Orchestra management rescheduled the afternoon services on both Saturday and Sunday. Management handled

the situation very well, with the implementation of contact tracing. EB Fay and President Trainer met to discuss personnel issues, which they expect to be resolved in the coming days. At the moment, there aren't any more services scheduled until July. On March 1st, POA will review their profit/loss as it relates to online ticket sales and further government assistance to determine if another deduction in pay is needed. President Trainer will be following up with Local 77 members who were brought up on charges related to the Kingston festival. Suttmann reported on the Relief Fund. The applications for relief went live last Sunday. At the moment there haven't been any new applications but they anticipate a surge after the publication of the next Arpeggio. There haven't been any donations in the last five days. To date, the GoFundMe has \$88,740.00 and in the CultureTrust checking account there is \$13,800 for a grand total of \$102,540. S-T Antonacci reported that a check was forwarded to the Fund on the morning of January 11th in the amount of \$100.00. President Trainer reported on the Chamber Orchestra of Philadelphia (COP). The COP recently ratified their new Agreement. On January 10th, President Trainer signed the Agreement and forwarded the document along to COP Management for a return signature. The COP Diversity Committee attempted to meet with COP management to continue their discussions around equality, diversity and inclusion. Following management's attempt to push their own agenda, the

Committee pushed back resulting in COP management canceling their upcoming meeting. COP Management met with the Orchestra Committee and plans to schedule three concerts for the summer of 2021 at an outside space in Villanova, PA. President Trainer and VP Goldberg have requested a walk-thru of the potential space. VP Goldberg reported on the Philly POPS. Local 77 and the POPS are going to arbitration regarding the contract violation from July 4, 2020. VP Goldberg and President Trainer are meeting with house counsel later today to discuss. On Wednesday January 13, 2021 house counsel will be prepping the musicians testifying for the arbitration. Discussion held on the POPS. President Trainer reported that both she and Local 77 house counsel made contact with former Local 77 President Joe Parente, who has agreed to testify in the arbitration on Wednesday January 27, 2021. EB Ansel reported on the Pennsylvania Ballet. The musicians were made aware that the virtual tickets were sold to the public, which was counter to the knowledge of the musicians prior to their approving of the stream. There are discussions scheduled with AFM national representatives regarding the profit sharing from the proceeds generated by the Nutcracker stream. Discussion held on the Ballet. VP Goldberg reported on Opera Philadelphia. Local 77 Diversity Committee Chair Laura Munich and VP Goldberg met with David Levy of Opera Philadelphia regarding their robust diversity initiatives. Opera Philadelphia is looking into renting

a large space in the Callowhill neighborhood of Philadelphia to present new works. Members of Opera Philadelphia management are signed up for the upcoming Sphinx virtual conference. Ms. Munich and Local 77 Diversity Committee member Rodney Marsalis will be attending the next Opera Philadelphia Joint Labor-Management Committee meeting. Their next meeting will focus solely on topics of equity, diversity and inclusion. VP Goldberg reported on settling the potential arbitration with Opera Philadelphia for their contract violation at the Wilma Theater in November. The agreement being discussed between musicians and management could result in the crediting of one concert service for each member towards the tier three payment of the Integrated Media Agreement COVID Side Letter. President Trainer reported on the Arts Advocacy Committee (AAC) meeting held on January 7, 2021. President Trainer reported on the potential sub-committees within the AAC. Discussion held. EB Ansel reported on the updates related to unemployment issues within the Local. EB Ansel represented Local 77 in attending a virtual Philadelphia Unemployment Project town hall on Friday January 8, 2021. VP Goldberg reported on the meeting held between her, S-T Antonacci, Ms. Munich and the S-T of Local 161-710 of Washington D.C. regarding their in-house payroll service. Discussion held. Next meeting scheduled for Thursday January 28, at 1pm. EB Suttman motioned to adjourn. EB Ansel seconds. VOTE: 5 approve. 0 opposed. Meeting adjourned at 1:54pm.

January 28, 2021

PRESENT: President Trainer, VP Goldberg, S-T Antonacci, Executive Board members Suttman, Ansel and Fay are present (virtual).

PROCEEDINGS: Meeting called to order by President Trainer at 1:03pm. The Executive Board reviewed the minutes from the previous meeting. EB Ansel motioned to approve the minutes as amended. EB Fay seconds. VOTE: 5 approve. 0 opposed. S-T Antonacci reviewed the AFM Per Capita report. At the beginning of the fourth quarter, the membership was at 660. The total membership at the end of the quarter totaled 648. This figure includes 156 Life Members, 485 Regular Members and 7 Youth/Student Members. The total amount of AFM Per Capita dues for the fourth quarter is \$10,068.00. S-T Antonacci reported that the Local 77 Finance Committee has had a change of personnel. Eric Carlson has stepped down from the Committee due to his recent retirement. In Mr. Carlson's place, William Polk and David Fay will be joining the Committee. The Finance Committee is scheduled to meet with our financial advisor Christy Barilotti with Barilotti Wealth Strategies on February 18, 2021 to go over the investments and suggested direction moving forward in 2021. S-T Antonacci provided an overview of the investments as of January 28, 2021 – LPL Financial: \$279,965.56; NYLife: \$256,549.03; TOTAL INVESTMENTS: \$536,514.59. Brief discussion held on the possibility of creating a new Local 77 education tab on our website. Discussion held on the April edition of Arpeggio. S-T Antonacci reported on the membership activity since the last meeting. Local 77 member Richard "Richie Rome" DiCicco passed away. EB Fay updated the Board on the Philadelphia Orchestra. March 1, 2021 is the deadline for determining if the members of the orchestra will be subject to another pay cut, or an increase in pay. EB Suttman reported on the Relief Fund. Since our last meeting three new applications have come in. The Relief Fund Committee will be meeting this week and EB Suttman will provide an update at our next meeting. President Trainer reported on a walk-thru with members of the Chamber Orchestra of Philadelphia Orchestra and Safety

Committees at a prospective concert location in Villanova called Stoneleigh, A Natural Garden. The Chamber Orchestra is considering three concerts, beginning in June of 2021. At the moment, the maximum allotted musicians totals 19. VP Goldberg reported on the Chamber Orchestra Diversity Committee meeting. Discussion held. VP Goldberg reported on the Philly POPS. Local 77 and the POPS were set to go to arbitration on January 27, 2021 for a contract violation on July 4, 2020 and October 11, 2020. Philly POPS has agreed to settle rather than proceed with the scheduled arbitration. The settlement will include payments to ten musicians including AFM-EPF contributions for those who were not utilized on October 11, 2020. Discussion held on the Philly POPS. EB Ansel reported on the PA Ballet. The Orchestra Committee sent a list of questions to management regarding sharing the profit from the December Nutcracker stream with the musicians. VP Goldberg reported on Opera Philadelphia. The Opera Philadelphia Joint Labor Committee met with members of the Local 77 Diversity Committee. Discussion held. VP Goldberg reported on the attendees representing Local 77 at the upcoming Sphinx Conference. Discussion held. President Trainer discussed the formation of a Local 77 payroll service. President Trainer reported that two ensembles have reached out to the office about joining Local 77. There is a need to provide these ensembles with the option of a payroll service. Discussion held on scheduling a general membership meeting on Tuesday February 23, 2021 at 7pm. S-T Antonacci reported on the Arts Advocacy Committee (AAC) meeting. The Committee will be meeting bi-weekly. The AAC Research Sub-Committee will be meeting on January 28, 2021 and

will report their plan at the following general AAC meeting on Thursday February 18, 2021. EB Ansel reported on unemployment issues within the Local. At the moment there are several members experiencing difficulties with receiving their payments due to a variety of procedural issues. EB Ansel will provide further updates at our next meeting. S-T Antonacci reported on the requested AFM-EPF review/audit that routinely takes place every five years. Local 77 is being audited; S-T Antonacci is working with Local 77 accountants on the preparation of the requested documentation and will update the Board at our next meeting as to the status of the submission of those documents. Local 77 has until February 22, 2021 to provide an estimated time frame on the delivery of the requested documentation to the AFM-EPF for review. EB Suttman reported on a meeting last Friday with the Legislative Committee of the National Theater Musicians Association (TMA). The Committee has presented a few bylaw revision suggestions for the Philadelphia chapter of TMA. President Trainer and S-T Antonacci discussed their communications with a prospective architect regarding the renovations of the new office space inside of Academy House. The architect is married to a Local 77 member. President Trainer discussed the Sphinx auditions in February as it relates to the Philadelphia Orchestra. EB Ansel motions to adjourn. VP Goldberg seconds. VOTE: 5 approve. 0 opposed. Meeting adjourned at 2:30pm.

February 12, 2021

PRESENT: President Trainer, VP Goldberg, S-T Antonacci, Executive Board members Suttman, Ansel and Fay are present (virtual). PROCEEDINGS: Meeting called to order by President Trainer at 10:30am.

The Executive Board reviewed the minutes from the previous meeting. VP Goldberg motioned to approve the minutes as amended. EB Suttman seconds. VOTE: 5 approve. 0 opposed. S-T Antonacci reviewed the balance sheet and profit and loss document for January. The condo fee increased by 2.9% for 2021—instead of \$1250.16 it's now \$1287.66. The liability listed as \$162.07 was for a duplicate payment made on the Local credit card for the month of December. Due to the mail delays, a payment sent in the beginning of December didn't arrive until the beginning of January. Upon further review, a communication was made with the bank regarding this matter. The late fee and interest charges were reversed and a telephone payment was made in the interim. Two days following the initial communication with the bank, the December payment showed up. The payment made via telephone was reversed and deposited into the Local checking account on 2/3/21. The financial documents for February will reflect the zeroing out of this liability. The annual AFLCIO per capita dues were paid in January, as well as the AFM per capita dues. EB Ansel motions to accept the S-T report. VP Goldberg seconds. VOTE: 5 approve. 0 opposed. S-T Antonacci reported on the quote from a prospective architect regarding the renovation of the new office space. The quote sent to Local 77 needs to be reviewed by the Executive Board. Updates to follow regarding this matter. Discussion held on the Comcast Business account as it relates to the new office and the potential for lower pricing. In the beginning of April the Board will revisit the discussion and weigh the benefits of switching to a monthly agreement until the move is complete. S-T Antonacci read the membership status report. As of today, the membership totals 691—661 active

and 30 suspended. Discussion held on the upcoming general membership meeting. EB Fay updated the Board on the Philadelphia Orchestra. March 1st is the deadline to find out whether or not salaries will be adjusted. There has been discussion about potential services in March, April and May. Discussion held on the Relief Fund. At the moment the GoFundMe totals \$89,600. Discussion held on the Chamber Orchestra of Philadelphia management taking issue with the lack of a disclaimer on the musicians' social media page. President Trainer updated the Board on the Philly POPS. Local 77 is in active communication with the legal counsel for the POPS regarding outstanding issues related to the misuse of recorded content for July 3, 2020. The next subscription series will take place in Local 77 (Delaware) once again. EB Ansel reported on the PA Ballet. The Ballet is planning on streaming content for the spring that doesn't appear to involve any musicians despite their intent to perform the Bach double concerto second movement. There is ongoing communication with Debbie Newmark regarding profit sharing from the December 2020 Nutcracker stream. Management has committed to a monthly orchestra meeting to provide season updates. VP Goldberg updated the Board on Opera Philadelphia. Opera Philadelphia is scheduling an upcoming concert at an off-site location. There is a member-run Safety Committee. Opera Philadelphia hired a Local 77 member to work with their Diversity Committee and participate in an educational series geared toward the experience of an African American man in Philadelphia. President Trainer reported on the Arts Advocacy Committee (AAC). The AFM approved the assistance of the International Lead Organizer for the AFM in the AAC. S-T Antonacci reported on the

AAC Research Sub-Committee. The Committee is planning to meet and discuss a script to use when contacting local restaurants and garages for potential partnerships. S-T Antonacci reported on an upcoming meeting with Councilmember Isaiah Thomas' Labor Liaison Carmella Green regarding the AAC initiatives as compared to the initiatives of the newly formed Arts & Culture Taskforce. President Trainer updated on the documentation sent to Councilmember David Oh's office regarding the financial loss of Local 77 musicians during the pandemic. VP Goldberg reported on the upcoming Amazon workers rally on 2/20/21 organized by the Philadelphia Unemployment Project and committed Local 77's participation and request to speak. President Trainer requested more information regarding the specifics of the rally so the Local can send out a communication to membership. Discussion held on organizing the musicians of the Walnut Street Theatre musicians surrounding their upcoming contract negotiation. VP Goldberg motioned to adjourn. EB Fay seconds. VOTE: 5 approve. 0 opposed. Meeting adjourned at 1:00pm.

February 25, 2021

PRESENT: President Trainer, VP Goldberg, S-T Antonacci, Executive Board members Suttman, Ansel and Fay represent (virtual). PROCEEDINGS: Meeting called to order by President Trainer at 10:03am. The Executive Board reviewed the minutes from the previous meeting. EB Ansel motioned to approve the minutes as amended. EB Fay seconds. VOTE: 5 approve. 0 opposed. S-T Antonacci reported on the member activity since the previous Board meeting. Discussion held on the general membership meeting held on February 24, 2021.

The Board reviewed the exit survey and discussed the feedback from members on ways in which to improve future virtual membership meetings. Discussion held on creating a dedicated Equity Diversity & Inclusion survey to be sent out electronically to membership. EB Fay reported on the Philadelphia Orchestra. Management communicated with the members committee that they intend on maintaining salaries at 75% following the March 1, 2021 deadline. VP Goldberg reported on the Philly POPS. The POPS management has canceled the March services they had intended to hire for. The POPS is intending on paying the musicians whose recording was utilized for the July 3, 2020 stream. The payment deadline for the recently settled arbitration for July 4, 2020 is this coming Friday, February 26, 2021. EB Ansel reported on the Pa Ballet. The Ballet musicians recently held a meeting with the Music Director. Management has finally agreed to the revenue sharing as per the Integrated Media Agreement for the Nutcracker streaming for 2020. Discussion held on the PA Ballet. President Trainer reported on Opera Philadelphia. Last week, President Trainer and VP Goldberg took part in a walk-thru of the proposed space for their upcoming engagements. S-T Antonacci reported on the Art Advocacy meeting, set to take place next Thursday March 4, 2021. President Trainer urged the Board to sign up for a one-hour phone bank session to call members regarding the inclusion of pension relief for the upcoming reconciliation package and the need for those members to contact their elected officials. President Trainer updated the Board on her attempt at scheduling a meeting with Senator Bob Casey and encouraged the Board to make themselves available for that meeting, when it takes place.

Discussion held on the public service request made by a Local 77 member. EB Suttman motions to approve the request. EB Ansel seconds. VOTE: 5 approve. 0 opposed. There is a recording component to the recital that still needs to be coordinated with the Electronic Media Services division of the AFM. Upon the execution of the appropriate Agreement, the engagement will be confirmed. EB Suttman reported about his intent to contact a representative from the Local 802 payroll service, called Legit 802. In the future, we hope to have a representative from Legit 802 as a guest at a future Board meeting in an effort to learn about the structure of setting up a payroll service. EB Ansel reported on the Walnut Street Theatre. The musicians will be meeting on Wednesday March 3, 2021 to begin discussing their approach to the next contract negotiation, set for next year. S-T Antonacci reported on the upcoming larger bills including both the ICSOM yearly dues for the Philadelphia Orchestra as well as the annual AFM Strike Fund payment. Discussion held on the bill received from Clearly, Josim & Trigiani regarding the last arbitration (\$8,900.00). Local 77 will split the payment up between the month of February and March. The annual Nationwide business insurance is due as well—this totals just over \$2,000 annually. S-T Antonacci will calculate if it is more cost effective to pay the insurance in full or to divide the payments up. EB Fay motions to adjourn. VP Goldberg seconds. VOTE: 5 approve. 0 opposed. Meeting adjourned at 11:09am.

March 18, 2021

PRESENT: President Trainer, VP Goldberg, S-T Antonacci, Executive Board members Suttman, Ansel and Fay are present (virtual). PROCEEDINGS: Meeting called

to order by President Trainer at 1:05pm. VP Goldberg motioned to approve the minutes as amended. EB Fay seconds. VOTE: 5 approve. 0 opposed. S-T Antonacci presented the February profit/loss and balance statements for the month of February. EB Suttman motioned to approve the S-T report. VP Goldberg seconds. VOTE: 5 approve. 0 opposed. S-T Antonacci presented the Finance Committee recommendation to transfer all remaining funds from the LPL investment account to our NYLife account with Barilotti Wealth Strategies. The recommended investment plan is to dollar cost average the funds into the market over a six-month period until all of the remaining funds are invested. EB Fay motioned to approve the Finance Committee recommendation. EB Ansel seconds. VOTE: 5 approve. 0 opposed. S-T Antonacci reported on the membership activity since the previous Board meeting. There were five new additions to the Local 77 roster in the last two weeks. S-T motioned to accept the new members. EB Suttman seconds. VOTE: 5 approve. 0 opposed. Discussion held on a new member orientation to be scheduled in the coming weeks. Discussion held on the architect expense for the new office. EB Ansel motioned to approve an amount not exceeding \$5,000 for the architect expense related to the new office on Locust Street. VP Goldberg seconds. VOTE: 5 approve. 0 opposed. Discussion held on the Blackout Review press conference. EB Fay motioned to approve \$238.55 for one musician to perform at the press conference. EB Suttman seconds. VOTE: 5 approve. 0 opposed. Discussion held on the April newsletter. Discussion held on the increase in frequency of

MPTF engagements and the need to acquire more advertising material—banners, flags and similar items. EB Suttman motioned to approve \$1,000 for advertising expenses. EB Ansel seconds. VOTE: 5 approve. 0 opposed. EB Suttman motioned to approve President Trainer playing services for Opera Philadelphia in April and May. EB Ansel seconds. VOTE: 5 approve. 0 opposed. EB Fay reported on The Philadelphia Orchestra. The musicians are awaiting a response from management regarding the new Memorandum of Agreement. Salaries will remain at 75%, and the orchestra has asked that management increase salaries to 80% if the organization is approved for the shuttered venues grant. The orchestra is planning their summer tour to Vail, CO. The musicians have created an elected committee on Equity, Diversity and Inclusion. Entered Executive Session from 1:45pm-1:50pm. EB Suttman reported on an upcoming meeting with members of the Diversity Committee regarding the history of former Philadelphia Black Musicians Local 274. EB Suttman reported on a conversation with a representative from the Local 802 payroll service regarding his advising Local 77 on how to initiate our own payroll service. EB Suttman will invite the Local 802 payroll service representative to the next Board meeting. VP Goldberg reported on the Chamber Orchestra of Philadelphia (COP). Discussion held on the previous meeting between the COP Diversity Committee and COP Management. VP Goldberg reported on the Philly POPS. At the moment, the POPS are planning for concerts in April and May. Their planned concert in March was cancelled. Discussion held on the recent arbitration settlement and the POPS obligation to pay musicians impacted by the settlement. Payments were due on March 8, 2021—on March

7, 2021 the POPS organization notified Local 77 that they wouldn't be able to submit payment until March 21, 2021. EB Ansel reported on the PA Ballet. On February 25, 2021 members of the Ballet Committee, Officers from Local 77 and the Ballet Committee met with representatives from the AFM regarding the Ballet's intent to use recordings instead of live musicians for services from March through June. When management was asked who was providing the music for the recordings, they would not share the information but rather suggested that everyone will know when the credits roll. On March 4, 2021 the members of the Ballet Committee and other orchestra members started a Facebook action surrounding their non-hiring of live musicians. The Ballet Committee sent out a survey to the members of the orchestra regarding their feelings about managements' sidelining of musicians during their new season. EB Ansel reported on the updates related to the Walnut Street Theater. There has just been a survey sent out to the members of the orchestra regarding their upcoming contract negotiations. President Trainer reported on Opera Philadelphia. President Trainer performed a walk thru at the Mann Center for Opera Philadelphia's upcoming 90-minute concert version of Tosca. Discussion held on the Arts Advocacy Committee (AAC). The AAC has been meeting bi-weekly and has been very active in contacting elected representatives and pushing for action surrounding the pension fund legislation in the new American Rescue Package. The AAC has added new members following the latest membership meeting on February 23, 2021. Discussion held on the newly passed American Rescue Package and it's impact on the pension fund. Discussion held on the unemployment rally that took place on March 10,



2021. Local 77 and the Philadelphia Unemployment project were widely covered on local television stations advocating for a more effective PA Unemployment system. EB Ansel reported on the unemployment issues plaguing members of our Local. The state of Delaware has been sorting out their issues and members of our Local who reside in Delaware have begun to be paid. Discussion held on the Local 77 Inclusion Diversity Equity Access & Solidarity (IDEAS) Council releasing a statement in support of our Asian brothers and sisters. President Trainer reported on the first Local 77 Diversity Town Hall, held on March 15, 2021. Several managements from local arts organizations were in attendance as well as many Local 77 and non-Local 77 members. The feedback was positive and many organizations and members have expressed interest in attending future meetings. Discussion held. VP Goldberg motioned to adjourn. EB Fay seconds. VOTE: 5 approve. 0 opposed. Meeting adjourned at 2:33pm.

March 31, 2021

PRESENT: President Trainer, VP Goldberg, S-T Antonacci, Executive Board members Suttman, Ansel and Fay are present (virtual). PROCEEDINGS: Meeting called to order by President Trainer at 2:50pm. EB Suttman motioned to approve the minutes as amended. VP Goldberg seconds. VOTE: 5 approve. 0 opposed. S-T Antonacci reported on the new members who have joined since the previous meeting. EB Ansel motions to accept the new members. EB Fay seconds. VOTE: 5 approve. 0 opposed. S-T Antonacci reported on the status of the new education tab on the Local 77 website. The education tab is well under construction and will be set to go live in the coming weeks. Discussion held on the new round of International Executive Board (IEB) pandemic

policies. EB Suttman motions to accept pandemic policies one, three and four. Policy one indicates a waiver of bylaw requirements for any or all late fees, reinstatement fees, or any such similar fee normally assessed of members who fail to pay their 2021 periodic membership dues by the Local's dues deadline. Policy three states that Local 77 will be conducting its Executive Board and Committee meetings via electronic means (telephonic and videoconference), in accordance with the IEB's policy for holding electronic meetings. Policy four states that Local 77 will be conducting its membership meetings via electronic means. EB Ansel seconds. VOTE: 5 approve. 0 opposed. Discussion held on the April edition of the Arpeggio. Discussion held on an informal poll regarding reimbursing Laura Munich, Chair of the Diversity Committee for her registration fee (\$175) to attend a mediation training for which she had received a full scholarship. S-T Antonacci motions to approve reimbursing Ms. Munich. EB Fay seconds. VOTE: 5 approve. 0 opposed. S-T Antonacci updated the Board on the status of the Local's PPP application. The SBA is inundated with applications at the moment, so the process is delayed. Discussion held on the transfer of investment funds from LPL to NYLife. President Trainer and S-T Antonacci authorized the transaction last week, and the transfer is expected to go through in the next few days. President Trainer, VP Goldberg and S-T Antonacci will be meeting with the architect this coming week regarding the design of the new office. President Trainer and S-T Antonacci will be meeting with Pat Eiding, President of the Philadelphia Council AFL-CIO regarding construction options related to the new office. S-T Antonacci reported on a communication with AFM Strike

Fund Administrator Deborah Newmark related to an appeal to increase the number of covered chairs from 97 to 99 for Philadelphia Orchestra musicians. Discussion held on the Philadelphia Orchestra. The orchestra will be recording all of the Price symphonies on the Deutsche Gramophone label in the coming weeks. There will be an increase in the number of musicians for the performance. At the moment the Committee is in conversations with management regarding reducing the spacing between wind players and string players. Dr. Patrick Brennan has confirmed that he would be able to get members of the orchestra vaccinated by mid April if they haven't been vaccinated. Discussion held on the Vail, Colorado tour and the residency at Saratoga Springs, New York. Discussion held on the relief fund. Over \$1500 was raised last week from a porch concert held by Local 77 musicians. Discussion held on the Virtual Music Phestival. Due to performances and streams from other organizations the Phestival will be on hiatus until September 18, 2021. EB Suttman reported on a discussion held with Ronnie Gentilella, who is on staff for Legit 802, the Local 802 payroll service. The Executive Board will be submitting questions for Mr. Gentilella regarding starting a Local 77 payroll service. EB Suttman will schedule a meeting with Mr. Gentilella, President Trainer and S-T Antonacci to discuss before the next Board meeting. Discussion held on a grievance filed against the Chamber Orchestra of Philadelphia (COP) for the violation of anti-harassment and discrimination language in their contract. COP denied the grievance. President Trainer spoke with COP Director Hagan regarding the potential to utilize a mediator. Discussion held on the Philly POPS. President Trainer reported on the settlement

from the July 4, 2020 grievance. The payments to musicians were originally supposed to be received on March 7, 2021. Management moved the date to March 21, 2021 and then again to March 30, 2021. Philly POPS had just been notified that they received a PPP loan, so they intend on submitting the payments when the money clears their account. Philly POPS management agreed to settle a potential grievance for unauthorized reuse of recorded material on their on their July 3, 2020 streaming concert. They anticipate being able to pay the funds out to musicians on April 9, 2021. Discussion held on a potential upcoming performance at the Convention Center for the Philly POPS Big Band. President Trainer will not approve any upcoming events before the organization pays all of their outstanding debt to musicians who are owed money. EB Ansel reported on the Pennsylvania Ballet. There will be a benefit concert in June, where the musicians will be featured separately from the dancers. Management is considering repertoire that will include winds and brass as well as strings. The Ballet is applying for PPP and intends to use the funds in part, to pay the musicians. The Committee intends to speak with management regarding signing onto a tier of the COVID sideletter. Discussion held on the withholding of the recording credits related to the Concerto Barocco stream. VP Goldberg reported on Opera Philadelphia. The Opera is going to be at the Mann Center for two weeks, and will present two productions. Discussion held on the potential hiring of subs for the engagements. President Trainer reported that the Local would need to enter negotiations with the Opera in the coming months as the one-year extension is nearing its end. S-T Antonacci reported on the upcoming agenda for the Local 77 Arts Advocacy

Committee meeting on Thursday April 1, 2021. EB Ansel reported on a survey that was sent out to the Walnut St. Theater musicians surrounding their upcoming contract negotiation. S-T Antonacci motioned to adjourn the meeting. EB Fay seconds. VOTE: 5 approve. 0 opposed. Meeting adjourned at 4:27pm.

Please support our brother and sisters by following their musician Facebook pages below:

- [Musicians of the Philly POPS](#)
- [Philadelphia Orchestra Musicians](#)
- [Musicians of The Chamber Orchestra](#)

Arpeggio Publishing Deadlines

Our newsletter is only being published electronically during COVID and will be emailed to members in January, April, July, and October.

If you would like to advertise in the newsletter please have your submissions and payment in by the 1st of the month that the publication is distributed.

Newsletter submission inquiries should be sent to:
local77@afm.org

1st Quarter: Jan 1-Mar 31 (DUE 4/1)

2nd Quarter: Apr 1-Jun 30 (DUE 7/1)

3rd Quarter: Jul 1-Sept 30 (DUE 10/1)

4th Quarter: Oct 1-Dec 31 (DUE 1/1)