

Arpeggio

Arpeggio is the official quarterly journal of the Philadelphia Musicians' Union • January/February 2023, Issue No. 14



Official Notice

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

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Arpeggio is the official quarterly journal of the Philadelphia Musicians' Union Local 77, AFM

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Jarred Antonacci

In Memoriam

Thomas Bell
1943 – 2022

Joseph DeAngelis
1934 – 2022

Leon Mitchell
1934 – 2022

President's Message

By Ellen Trainer, President



Happy New Year, Local 77! Last year was a challenging, yet very successful year for our Local as we negotiated four new contracts, fine-tuned our bargaining approach and discovered the power we have by being unified and organized.

This past fall was the first time our local worked with organizer Scott Silber, and the timing could not have been better. His addition to the Local 77 team came when Opera Philadelphia, the Philadelphia Ballet and the Philly Pops were struggling with negotiations and dealing with difficult Managements. All three of these Orchestra Committees worked tirelessly with Local 77 and Scott to dissect Management's narratives and analyze their explanations for rejecting our proposals. When the research, analysis and advocacy was still falling on deaf ears, these committees worked countless hours, sometimes deep into the night, to prepare content to leaflet the concertgoers. Opera Philadelphia and the Philly Pops members moved forward with their work actions and generated tremendous support from the subscribers and ticketholders. Likewise, the Philadelphia Ballet musicians were prepared to leaflet, but negotiations progressed enough to avoid the work action.

Ultimately, the efforts of the bargaining units, as well as the solidarity, unity and organization of the members, is what moved the needle. We have

reached an agreement in principle for all three of these organizations and we expect ratification in the near future.

Congratulations to the Academy of Vocal Arts Orchestra, whose members ratified their contract this fall! They also voted to be a signatory to the IMA (Integrated Media Agreement). Special thanks to Karen Schubert, Alison Hertz, Lynn Beiler and Evan Ocheret for their advocacy and efforts in reaching an agreement and completing this new contract.

As we look to 2023 there are more challenges on the horizon. The Philadelphia Orchestra and the Chamber Orchestra of Philadelphia will be preparing to start negotiations as both contracts expire at the end of this season. The future of the Philly Pops is still very uncertain. The merger of the Philadelphia Orchestra and the Kimmel Center (POKC) adds additional complexities to our negotiations.

As we move through the new year, we will continue to work with our political leaders, including our newly elected Governor and Senator, to generate more support for the arts. With respect to upcoming elections, we need to interview candidates for Mayor and City Council and support only those who demonstrate a commitment to the arts and to the labor movement. Once in office, we must hold those political leaders accountable to the arts organizations in Philadelphia and the commitments they make.

We will also continue to work with Scott Silber to organize, grow our membership and strengthen our workplace environment. The Symphonic Services Division of the AFM, specifically Rochelle Skolnick and Todd Jelen, have been and will remain valuable resources for training and negotiations. As always, Local 77 officers and executive board are proud to represent the musicians of Philadelphia.

Happy New Year to all!

Secretary-Treasurer's Report

By Jarred Antonacci, Secretary-Treasurer



I hope you all had a wonderful holiday season. As we look ahead to 2023, I'd like to encourage all of our members to contact me directly regarding filing contracts for any single engagement. *Anyone* can file a union contract for *any* engagement. Over this holiday season, there were a handful of jobs that were filed through our office, and run through the local payroll service.

As you know, in April of 2022 Local 77 launched a new payroll service for members—Playcheck77, Inc. Playcheck77, Inc. is a service that members can utilize to act as an employer of record for any engagement filed with a union contract. The payroll service comes at a 25% surcharge. The most common question members have is “*When and why is an additional 25% added to payroll costs?*”. The answer is quite simple.

There are generally two ways a musician can be paid/classified:

1. As an employee with both employer and employee payroll taxes being paid and all monies withheld for the year reported as W2 income.
2. As an Independent Contractor, where the musician is paid a lump sum but is responsible for paying both the employer and employee side of taxes and earnings are reported as 1099 income.

If a producer/purchaser pays the musician(s) through their own payroll service, withholds all applicable payroll taxes, and reports that income as W2 income to the musicians, they are not required to pay the additional 25%.

Playcheck77, Inc. is the payroll service for Local 77, and can act as the employer of record if a producer/purchaser so chooses. The additional 25% would be paid directly to Playcheck77, Inc. in order to cover payroll costs and proper tax withholdings—classifying the musicians as employees with W2 income. Please note, that in any case, the producer/purchaser is also required to pay the 12.1% pension rate.

WHAT DO PAYROLL COSTS INCLUDE: WHY 25%?

- Employer’s cost of Social Security and Medicare taxes: 7.65%
- Unemployment compensation taxes:
 - Federal Obligation (FUTA): 6% (on the first \$7000 in taxable wages)
 - State Obligation (vary based on history of claims): 3.5% – 7%
- Workman’s Compensation Insurance (vary based on number of claims): 2.7% – 5%
- Other costs relating to processing payrolls such as bookkeeping, accounting, software, administrative, office supplies, and mailing fees. With these additional costs and all of the above payroll tax responsibilities, the cost is 25% above scale.

For more information about filing single engagement contracts, or using the Playcheck77, Inc. payroll service please contact me directly at jantonacci@local77afm.org.

Local 77 Balance Sheet

December 31, 2022

Cash in Bank

TD Bank Money Market.....	\$11,535.73
Sun Federal Checking Account.....	\$155,726.58
Sun Federal Savings Account.....	\$10.00
TD Bank – Checking.....	\$165,473.07
Total Cash in Bank.....	\$332,745.38

Investments at Fair Value

NY Life Securities LLC.....	\$406,855.43
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Total Current Assets..... \$739,600.81

Fixed Assets- Property & Equipment

New Condo (Academy House).....	\$503,150.32
Furniture and Fixtures.....	\$12,671.22
Equipment.....	\$29,921.81
Accumulated Depreciation.....	(\$36,128.23)

Total Fixed Assets

Property & Equipment.....	\$509,615.12
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Equity

Fund Balance.....	\$1,238,363.72
Net Income Fiscal Year To Date.....	\$10,852.21

Total Equity.....\$1,249,215.93

Membership Activity

New Members

1. Ando, Elizabeth • 39 Nottingham Way, Eastampton, NJ 08060 • (609) 784-4129 andolibby@gmail.com • French Horn
2. Bader, Kenneth • 1327 Spruce Street, Apt. L2R, Philadelphia, PA 19105 • (678) 779-1552 kbader9723@gmail.com • Oboe, English Horn
3. Bowlick, Stirling • 10 Burns Way, Newark, DE 19711 • (720) 250-6587 stirling.bowlick@gmail.com • Saxophone, Flute, Oboe, Piano
4. Brown, Elissa • 1601 Kater Street, Philadelphia, PA 19146 • (310) 487-2201 erb430@yahoo.com • Fute, Piccolo
5. Cho, Shinjoo • 1354 E Palmer Street, Philadelphia, PA 19125 • (215) 500-9171 shinjoocho@gmail.com • Accordion, Piano
6. Desotelle, Joseph • 500 17th Street, Miami Beach, FL 33139 • (716) 730-9297 joedrum234@gmail.com • Percussion (general), Timpani
7. Filer, Jared • 1994 Little Road, Perkiomenville, PA 18074 • (610) 754-0640 jared7177@gmail.com • Bass (electric), Guitar (acoustic & electric)
8. Fowler, Jonathan • 1295 Grove Road, West Chester, PA 19380 • (267) 970-8708 jonfwlr@gmail.com • Tuba
9. Gray, Erika • 1948 Calvert Street, #3, Washington, DC 20009 • (847) 691-7781 erika.gray.viola@gmail.com • Viola
10. Gullett, Derek • 1700 Walnut Street, Apt. 5G, Philadelphia, PA 19103 • (330) 617-3382 derekgullett@gmail.com
11. Kim, Hanna • 6342 Monitor Street, Pittsburgh, PA 15217 • (412) 805-6606 hannapercussion@gmail.com • Percussion (general), Timpani
12. Mann, Jessie • 28 W. 7th Street, Media, PA 19063 • (917) 501-4392 jessie@cellochic.com • Cello, Baroque Cello, Vocals
13. Markey, Sean • 707 Springhill Avenue, Langhorne, PA 19053 • (267) 574-1396 smarkeymusic@gmail.com • Guitar, Vocals, Piano, Bass (electric)
14. Mazzota, Salvatore • 47 Poplar Street, #2, Jersey City, NJ 07307 • (856) 294-7077 s.a.mazzotta@icloud.com • Percussion (general), Drum Set, Guitar
15. McFarland, Chelsea • 378 Pondview Dr., Harleysville, PA 19438 • (404) 513-0557 chelseamcfarlandhorn@gmail.com • French Horn
16. Migliore, Nicole • 47 W. Frederick Street, Lancaster, PA 17603 • (267) 275-5808 nicmiggs@gmail.com • Trumpet
17. Miller, Eve • 1223 Latona Street, Philadelphia, PA 19147 • (267) 973-9404 cellomiller@gmail.com • Cello, Baroque Cello, Viola Da Gamba

New Members

18. Mowitz, Zachary • 4030 Baring Street, Apt. 404 A, Philadelphia, PA 19104 • (609) 751-1246 zachary.mowitz@gmail.com • Cello
19. Mullen, William • 2318 E. York Street, #3F, Philadelphia, PA 19125 • (570) 872-7628 willmullen23@gmail.com • Saxophone (soprano, alto, tenor, baritone, bass), Flute, Alto Flute, Clarinet (Eb)
20. Saxton, Judith • 1304 Delaware Avenue, #2, Wilmington, DE 19806 • (336) 529-0317 judith.saxton@gmail.com • Trumpet, Flugelhorn, Cornet, Piano, Vocals
21. Tice-Carroll, John • 457 N. Sienna Bonita Avenue, Los Angeles, CA 90036 • (484) 682-4525 ptemusica@gmail.com • Piano, Keyboard, Conductor, Orchestrator
22. Weston, Thomas • 1511 McKean Street, Philadelphia, PA 19145 • (631) 312-1249 twclarinet@gmail.com • Clarinet
23. Yamashita, Yuri • 364 Hoover Avenue, #124, Bloomfield, NJ 07003 • (917) 648-0190 yuritmo@gmail.com • Percussion (general)

Reinstated

1. Aaserud, Shane
2. Amoroso, Richard
3. Anderson, Joseph
4. Meko, John
5. Shipp, Matthew
6. Tursi, Erica

Resigned

1. Blatt, Arthur
2. McAllister, Aaron

2023 Member Dues Price List

Annual Regular Member Dues: \$200

Student Members: \$100

Must be registered in an accredited school, college or university. When no longer a student, they convert 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).

Youth Members: \$100

Applicants must be age 20 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).

Life Members: \$100

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



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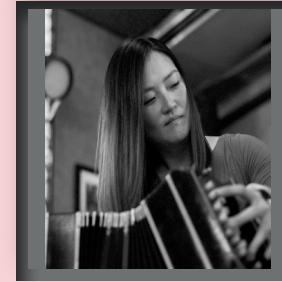
jonathan.fink@compass.com

jonathanfinkgroup.com



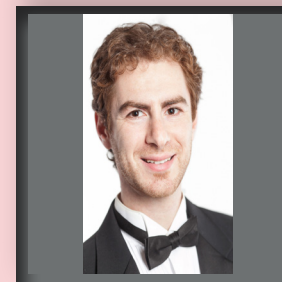
JONATHAN FINK GROUP

New Member Spotlight



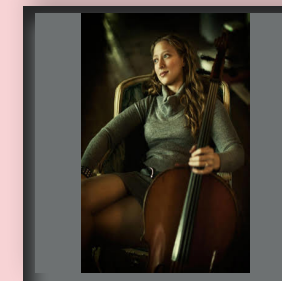
Shinjoo Cho, Bandeon

Bandoneonist, pianist, and accordionist **Shinjoo Cho** began her musical studies in Korea and continued training in classical, chamber, experimental, and tango music in the United States and Argentina. She collaborated in multi-disciplinary projects and performed on notable stages and festivals in North America, Latin America, and Korea, including the Kimmel Center, Marlboro Music Festival, Severance Hall, Lincoln Center, Palais Montcalm, Centro Cultural Kirchner, and Teatro Colón. During her residency in Argentina, Shinjoo performed as a solo pianist for the president of Argentina, with the Branford Marsalis Quartet, and in Diego Schissi's Música Maestra ensemble and she continues to champion traditional and new music from Argentina. Her recent projects include *Lo que vendrá*, a retrospective and marathon concert of Astor Piazzolla's music and compositions for Lewis Latimer documentary and WHYY's *Route 47*. Currently, she is a member of the Oscuro Quintet, El Sesenta tango duo, and Abaddon Sextet. Shinjoo teaches bandoneón and directs the tango ensemble at Swarthmore College.



Jonah Kappraff, Trumpet

Jonah Kappraff is a trumpet player and private instructor based in Baltimore, MD. Having trained at the Oberlin Conservatory and Boston University he spent a decade freelancing in Boston before relocating to central Pennsylvania in 2015. In Boston, Jonah was a regular member of the Lexington Symphony, Marsh Chapel Collegium Musicum, and the avant-garde Boston Modern Brass Quintet. Jonah performed frequently with the Boston Ballet, the Boston Pops, the Boston Modern Orchestra Project, and Odyssey Opera. In Pennsylvania, Jonah performed with the Williamsport Symphony, York Symphony, Pennsylvania Chamber Orchestra, and the Penn's Woods Music Festival. Additionally, he was featured as a guest soloist with the Penn Central Wind Band in 2017, and in performances of Bach's Brandenburg Concerto No. 2 with the Allegretto Chamber Orchestra and the Nantucket Baroque Festival. Jonah is principal trumpet with the Boston-based Ambient Orchestra (dir. Evan Ziporyn), a group with whom he has recorded and toured nationally and internationally.



Jessie Reagen Mann, Cello

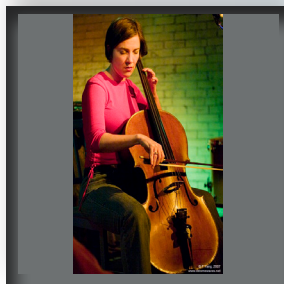
Versatile Cellist **Jessie Reagen Mann** is a member of the Indian/Jewish Om Shalom Trio, has composed two works for Carolyn Dorfman Dance and was a member of Hadar's inaugural Rising Song Institute Fellowship. Jessie can be seen performing with a variety of ensembles, as a Jewish prayer musician, on Broadway shows, pop tours, as well as a baroque cellist. Jessie has recorded for many labels and has performed at the White House, Kennedy Center, Radio City, Live 8 and on TV with Adele, Beyoncé, Jay-Z, Billy Joel, Yeah Yeah Yeahs, Savion Glover among others. An educator since 2001, Jessie's left-hand cello technique book, *60 Seconds to Excellence*, was published by Ovation Press. Jessie is also a teaching artist with the Philadelphia Lullaby Project, in collaboration with Carnegie Hall and World Cafe Life. Jessie was based in NYC before relocating to the Philadelphia area.

New Member Spotlight



Sean Markey, Guitar

Sean Markey is a guitarist and vocalist living in Philadelphia and has been a fixture on the jazz scene for eight years. Receiving a Bachelor of Music Degree from Temple University, Markey worked under the direction of Terrel Stafford, Tim Warfield, Dick Oatts, Greg Kettinger and Dan Monahan among others. Along with his studies at Temple, Markey was a protege and friend of legendary Philadelphia jazz guitarist and educator the late Tom Giacabetti. Markey feels that “in order to strengthen our city, we need to strengthen our community.” Markey hosts weekly Jazz Jam Session at The El Bar where he has recently featured Philly artists including John Swana, Lucas Brown, and Hailey Brinnel. Among other projects Markey has recorded with The Temple University Jazz Orchestra, Lucas Brown Septet, Sean Bailey’s Corporate Responsibility. As a songwriter, Markey has recorded with his band Shoot The Messenger and will be in the studio with them in the Winter of 2023. Markey is on the faculty at Settlement Music School and frequently works with Musicopia, an organization designed to bring music to schools in underrepresented sections of our community.



Eve Miller, Cello

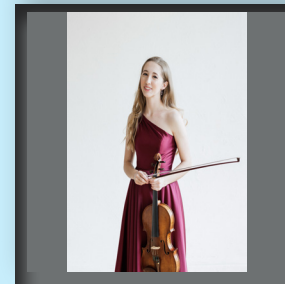
Eve Miller is a cellist, baroque cellist, composer, and music historian. Eve received a Bachelor’s Degree in cello performance from the Peabody Conservatory of Music and a Master’s Degree of music history from Temple University. Eve is principal cellist of Philadelphia’s Bach Collegium and she is the assistant principal cellist of Tempesta di Mare, a Philadelphia based Baroque orchestra. She performs as a baroque cellist in the Mid-Atlantic region and beyond. Eve helped to establish Festival Internacional de Música Barroca de Barichara in Colombia, and is a founding member of the baroque trio Ensemble, Sebastian. Eve has also performed with the Handel Choir of Baltimore, Piffaro, The Dryden Ensemble, The Raritan Players, Opera Philadelphia, New York State Baroque and Ensemble Leonarda among others. Eve has also performed as a rock cellist and recording artist, she was a member of the bands Rachel’s, Matt Pond PA and Lewis & Clarke. She has recorded with Trolleyvox, the SwivelChairs, Mazarin, Andrew Lipke, Falls, and Matilda Lindell among others and performed as a guest artist with Low, Arcwelder & Mission to Burma. Eve composes music for film and theater. She has collaborated with the SIT Company of New York, Classic Stage Company’s Shakespeare open rehearsals and the *Plays 365* project. Eve has written several scores for short film, notably for the American Friends Service Committee’s 90th anniversary documentary *Spirited Engagement*.



Andrew Nelson, Bass

Andrew Nelson is a bassist, arranger, sound designer, and interactive programmer in the Philadelphia area. He can most often be heard playing bass for the Martha Graham Cracker Cabaret. Andrew has also worked with Johnny Showcase and Bearded Ladies Cabaret and performed at venues such as Arden Theatre, Walnut Street Theatre, Azuka Theatre, 1812 Productions, Lehigh University, and Pig Iron Theatre Company. Other notable highlights include performing at Lincoln Center & Boston Lyric Opera. Andrew has arranged for Martha Graham Cracker, Philadelphia Orchestra and The Philly POPS. Andrew was a programmer/interactive designer on the 2013 PIFA Time Tunnel, and in 2014 was the co-artistic resident for the National Museum of American Jewish History’s *Open for Interpretation* series with Dito van Reigersberg.

New Member Spotlight



Alyssa Warcup, Viola

Violist **Alyssa Warcup** is pursuing her Master of Music degree at the Curtis Institute of Music as a student of Hsin-Yun Huang and Misha Amory. She earned her Bachelor of Music degree from the Cleveland Institute of Music as a student of Jeffrey Irvine, Lynne Ramsey, and Stanley Konopka. After winning the Cleveland Institute of Music Concerto Competition, Alyssa performed the Schnittke Viola Concerto with the orchestra in 2021 under JoAnn Falletta. Alyssa is the first-prize winner of the National Federation of Music Clubs Biennial Collegiate Viola Competition and Wendell Irish Viola Award, as well as the recipient of the inaugural Howard E. Leisinger Viola Prize from the Tuesday Musical Association. She has appeared at festivals including the Aspen Music Festival, International Musicians Seminar Prussia Cove, and Fontainebleau Schools. Alyssa is a member of Symphony in C and performs as a substitute with The Cleveland Orchestra.

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In 2022, Local 77 Musicians Taught Employers to Play to a Different Tune

By Scott Silber, Local 77 Organizer



There's something that people who work to support themselves, their families, or their aspirations all know to be true. It's that most of our time in life is typically affected by or determined by our employers. One executive decision can change everything.

And, while corporate decision-makers may have organized systems that keep things routinely working in their favor, there is one other reliable truism that has held firm for working people:

"If we want any lasting say, any self determination in our own lives, then we must be as well-organized (or more well-organized) than those who have the power to determine our fate."

This past year, orchestral members of Local 77 reminded their employers that every bit of that power begins and ends with those who do the work. It's safe to say that executives at Philly's resident companies learned that lesson in 2022, while union musicians—like those in the Philadelphia Ballet, Opera Philadelphia, and the Philly Pops—taught the Master Class.

Last year was a year of bargaining contracts that had the potential to repair real hardships inflicted by the pandemic, by runaway inflation, and by recklessly negligent mismanagement. That's why musicians representing their co-workers made reasonable proposals for meaningful recovery at every one of those bargaining tables. Yet, each and every committee sent by their fellow musicians to negotiate a fair contract was met with months and months of stonewalling and rejections from management and their lawyers, who insisted, in unison, that there was absolutely no way to provide the proposed relief for orchestra members.

The truth is, many union members in this situation might have felt deflated and worn-down by the consistent chorus of "No!", "Never!", and "Impossible!" coming from the same executives who had been paying themselves quite well before crying poverty at the bargaining table.

Local 77's musicians had a different approach: *Organize, educate, participate, and win.*

That is to say, when it became clear that many more months of patience would only signal passive support for brutally unfair contract terms, Member Orchestra Committees left their respective bargaining sessions and met with their coworkers to build an organized, unbeatable response.

Those musicians who had once elected their coworkers to the bargaining table took on roles in new committees to help with corporate research, communications and updates to fellow union members and patrons, and outreach to other allies. Musicians signed-up alongside other volunteers

to leaflet before concerts, speak their minds in press releases, and stand before reporters to deliver a press conference from the halls of the Philadelphia AFL-CIO. Others participated in preparing legal charges against unfair labor practices. Some took on the work of researching corporate earnings and comparing them with other orchestras in the US who had weathered the pandemic responsibly, and even profitably. The leadership and membership of other labor unions joined the musicians, as well, taking shifts to help spread the word before events or in press pieces. When necessary, Local 77 musicians even met with a number of City Council members who quickly committed their support.

Instead of quietly accepting abuse in their respective workplaces, musicians began telling the public the truth about abuses that they simply could no longer accept. In any home, let alone that of a resident orchestra company, those kinds of stories have a way of breaking down the walls that conceal that abuse, and that means the abusive behavior is exposed. When it's no longer a secret, it comes to a screeching halt.

Eventually, a few orchestras held resounding votes to authorize a strike if necessary, including the Philly POPS players whose 95% strike authorization vote nearly brought coal to the stockings of executives who had once announced the company would no longer exist. About 1,000 ticketholders and patrons signed a petition created and distributed by the musicians. Suddenly, Just a few hours before the first concert in the holiday series was canceled, management's "Never!" turned into "Absolutely!", and a two-year contract served as a reminder that organized worker power is the stuff of Christmas miracles.

For each orchestra fighting for a fair contract, after four months, six months, eight months of stalling, union members realized the fruits of their organizing efforts:

In every single case, employers came back to the bargaining table within a span of hours or days to present realistic options in good faith. And in every case where each musician committed a small part to the whole of these action teams, the results were decisive.

Though most of 2022 was spent listening to their bosses' excuses, the year ended with contract victory after contract victory for every one of these orchestras whose members organized, educated, and participated. That's not only how, but why, they all won.

And with that, Philly learned from the best at AFM Local 77 what the difference is between those who sing the tune, "Don't bite the hand that feeds you," and those who play the other one: "Don't feed the mouth that bites you."

A graphic titled "By the First Day of POPS Christmas, My Bosses Gave to Me..." with a red ribbon graphic. It lists demands for musicians: "104 Days without any contract movement", "65 Players Playing with zero security", and "43 Years of tradition mismanaged into the ground by 'A few overpaid execs...'". It also includes a "POPS Musicians' Holiday Wishlist" with items like "Honest answers", "Fair contract", "No more delays", "Transparency", "Good-faith bargaining", and "ALL Union Rights for ALL of our POPS Musicians". At the bottom, it says "We've been waiting FOR MORE THAN 80 DAYS for a response to our latest contract proposal" and "Join us in telling POPS Management: NO MORE SILENT NIGHTS". It also includes the text "We work hard for Philly POPS. Our working families cannot ring-in another New Year without POPS management working for all of us." and "Only together will we #SaveThePhillyPOPS". There is a QR code and a "SCAN ME" button. At the bottom, it says "Add your support & share here" with a link to local77@afm.org and bit.ly/3XU42Vi.

Local 77 Updates



Paul Arbogast

Philly POPS Update

I found it truly gratifying to participate in the news conference held at the Philadelphia Council AFL-CIO in December, which allowed the voices of our workers to be publicly heard and acknowledged. With much help from the musicians of our orchestra, AFM local 77 members, hosts and supporters at the Philadelphia Council AFL-CIO, AFM Local 77 officers and amazing local organizer Scott Silber, and with great solidarity offered by other local trade unions in our city, the Philly POPS remains alive with hope for the future! Thank you and congratulations to all those special people, especially to my courageous and indefatigable colleagues of our Philly POPS orchestra committee, who represent the wishes of the recently permanently-rostered orchestra members. Most of all, I know I speak for every musician of our orchestra with full authority when I give thanks to our patrons for demanding the POPS be saved, as the concertgoers are our reason for being and ever remain the most critical element to our survival.



Brooke Beazley

As a long standing member of the Philly POPS orchestra, I was incredibly saddened to hear that management announced their plan to cease operations after the '22-'23 season. The Philly Pops is a beloved musical institution in Philadelphia and our patrons deserve better. I couldn't stand by and let the Philly Pops die. We, the musicians, with the tireless support from our Local 77 officers, will continue to fight for our livelihoods. I take comfort knowing that we have the support of our central labor council at the AFL-CIO and our patrons who were cheering us on as the musicians initiated a campaign to "Save the Pops" during our leafleting actions at our December performances.



Philadelphia Ballet Update

By: Darryl Hartshorne, Orchestra Committee Co-Chair

It has been a busy Fall for the Philadelphia Ballet! The 2022-23 season so far has been a great success. The season opened with Prokofiev's *Cinderella*, to far more substantial audiences than many of our productions last year. And with twenty-six sold out or nearly sold out performances, *The Nutcracker* was a huge success! It

was a welcome sight to see the crowds give the orchestra enthusiastic ovations every performance. We were fortunate to only have one positive COVID case in the pit during the entire twenty-one day run. Thankfully the musician has fully recovered, and we are currently working towards making sure they are paid in full for their missed services.

We are also very pleased to announce that after a challenging five-month negotiation, on December 22, 2022 we came to an agreement on terms with the Philadelphia Ballet administration on a new three year Collective Bargaining Agreement. This new contract comes with important improvements, and represents a major step forward in both wages and working conditions.

For decades, the Ballet Orchestra was the only substantial orchestra in the region not offered a contract at the beginning of each season. Instead, we were hired sixty days in advance of the first service of any series. We have now agreed that each musician will be offered a contract for the upcoming season by the end of May, with a deadline by the end of June for players to formally accept their contracts. In exchange for this, we agreed to give the Ballet administration up to 90 days prior to the first service of a series to make changes to that series without any financial obligation to the orchestra.

Another major change that we successfully negotiated was the process in which auditions are run. Since auditions began in the 90's they were organized and carried out by the Orchestra Committee (OC) and the Music Director, with the administration having little involvement. Not only was this far from industry standard, it was not sustainable in light of Equity, Diversity, and Inclusion (EDI) values, as it did not allow our auditions to be seen as truly anonymous. Moving forward, the administration has agreed to take over operations for all auditions, leaving the musicians, the OC, and the Music Director to take part as panelist only. In addition, auditions will be screened for every round, the administration will advertise more broadly (previously they only advertised locally), and audition panelists will gain a substantial pay increase for future auditions.

Finally, we achieved good financial gains overall, including a significant first year increase that will help us keep pace with current inflation rates, as well as adding two additional tiers of pay; one for non-principal single-stand players, and one for non-concertmaster violinists who play major solos in place of the concertmaster, such as the Entr'acte solo in *The Nutcracker*.

These are the major changes, though there are others. We did have to make some concessions, naturally. However, in general we feel that this is a strong contract that will serve us well in the coming years and beyond!

Welcome to the Philly POPS Musicians' Salute to the #UnionStrong who serve.

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MILITARY PERSONNEL HAVE WORKING FAMILIES
AND THE MUSICIANS WHO PAY THEM TRIBUTE HAVE WORKING FAMILIES.

- It's been over 2 WEEKS since POPS execs told the public that they want to dissolve the company.
- While in active bargaining for many months, POPS management NEVER TOLD US what was coming.
- And they've negotiated ZERO guarantees or proposals in writing since.

With you still on our side, though:
WE CAN GO HOME TO OUR FAMILIES THIS YEAR WITH SECURE GUARANTEES FOR OUR FUTURE.

We're honored to be in Solidarity with those who fight to secure our future.
 And we still need you.

Only together will we #SaveThePhillyPOPS

Add your support & share here

"All we want for Christmas, IS YOU!"

We've almost arrived at an agreement.

Only with your continued support, do we believe Philly Pops management will not force us to strike for a future we can all support.

So, today: We're back on stage!

And next week: We're back to negotiations.

HERE'S WHAT WE NEED FROM YOU:

- BE SURE TO ADD YOUR NAME TO OUR HUGE OUTPOURING OF ALLIES WHO WANT TO #SaveThePhillyPOPS
- Today, we are playing to honor all of you who've gotten us this far. Share your solidarity when the musicians come on stage with a chant: "SAVE OUR POPS!"
- Sit back while we play our HEARTS OUT to YOU!

Help us to secure a fair way forward!

local77@afm.org bit.ly/3XU4Zvi

Executive Board Minutes

October 13, 2022

PRESENT: President Trainer, VP Goldberg, S-T Antonacci, Executive Board members Fay and Suttman are present. PROCEEDINGS: Meeting called to order at 1:37pm. The Executive Board reviewed the minutes from the previous meeting. VP Goldberg motioned to approve the minutes as amended. EB Fay seconds. VOTE: 4 approve. 0 opposed. S-T Antonacci reported on the profit/loss from September as well as the balance sheet. VP Goldberg motions to accept the finance report. EB Suttman seconds. VOTE: 4 approve. 0 opposed. S-T Antonacci reported on the membership activity since the previous meeting. To date, there are 773 members in Local 77. This is the highest number of members since the current administration took office in June of 2019. S-T Antonacci reported that since October of 2020, the membership has grown by 9.5%. There are seven new member applicants. EB Fay motions to accept the new member applicants. VP Goldberg seconds. VOTE: 4 approve. 0 opposed. Since the previous board meeting, there have been three resignations. The Executive Board reviewed the current suspend/expel list for quarter three. Discussion held on the funding of rally musicians for labor actions. The board discussed the potential of increasing the budget for rally musicians, if the need arises. EB Fay reported on the Philadelphia Orchestra (POA). The POA held nominations recently for all committees. Discussion held on various current POA grievances. Executive session entered from 2:11pm-2:30pm. Discussion held on a contract language discrepancy regarding principal players and associate concertmaster in the Chamber Orchestra of Philadelphia (COP). Discussion held on the Philly POPS. Local 77 has filed a grievance

regarding late payments to musicians. Discussion held on the grievance. Discussion held on the Philadelphia Ballet negotiations. An error was discovered in the previous agreement, resulting in a year of no pay increase to the musicians. Discussion held on the Opera Philadelphia negotiations. Discussion held on union merchandise. The office of Local 77 will be placing two orders for long sleeve shirts in blue and black. President Trainer reported to the board that the non-union tour of Annie at the Miller Theatre has been searching around for substitute musicians. An email blast was sent to all Local 77 members warning them of this engagement. VP Goldberg reported that she would be attending weekly labor classes at the Philadelphia Council AFL-CIO over the coming months. Discussion held on the misclassification of jazz musicians hired at the Kimmel Center Cultural Campus. S-T Antonacci excused at 3:01pm. VP Goldberg reported on a conversation with local American Guild of Musical Artists (AGMA) officials regarding a new local organizing campaign. A motion was made and seconded to adjourn. Meeting adjourned at 3:08pm.

October 26, 2022

PRESENT: President Trainer, S-T Antonacci, Executive Board members Ansel, Fay and Suttman are present. PROCEEDINGS: Meeting called to order at 4:07pm. The Executive Board reviewed the minutes from the previous meeting. EB Suttman motioned to approve the minutes as amended. EB Ansel seconds. VOTE: 4 approve. 0 opposed. S-T Antonacci reported that as of today, there are 779 members of Local 77. Since the previous meeting, there have been seven new member applicants. EB Fay reported on the Philadelphia Orchestra (POA). The Members' Committee is working on selecting legal

counsel for their upcoming negotiation with management. The POA held trumpet audition finals on October 25, 2022. No one was selected. Second violin final auditions will be held in the coming days. Discussion held on the personnel complement in the POA, per their current Trade Agreement. Executive session held from 4:30pm-4:45pm. President Trainer expressed her desire for the Local to endorse the Democratic ticket for the midterm elections. Discussion held. President Trainer reported on the upcoming AFL-CIO Labor Walks. The Labor Walk unites brother and sister unions by canvassing local neighborhoods in support of getting out the vote. S-T Antonacci reported on the Wage Scale Committee. The committee has been working to clear up language that is repetitive, as well as to amend the code of conduct. Further meetings will be held to discuss adjusting the pricing. President Trainer discussed the possibility of hosting a Local 77 holiday party. EB Ansel reported on the Philadelphia Ballet negotiations. S-T Antonacci reported on the 2022 Philadelphia Jazz Summit, which will be held in the coming days. VP Goldberg and S-T Antonacci will be in attendance for the panel discussion, and Local 77 IDEAS Council Chairperson Laura Munich will be a participant on the panel. S-T Antonacci presented a proposal for artwork for the office of Local 77. Discussion held. S-T Antonacci motioned to adjourn the meeting. No discussion was held. Meeting adjourned at 5:26pm.

November 11, 2022

PRESENT: President Trainer, VP Goldberg, S-T Antonacci, Executive Board members Ansel, Fay and Suttman are present. PROCEEDINGS: Meeting called to order at 10:06am. The Executive Board reviewed the minutes from the previous meeting. A motion

was made and seconded to approve the minutes as amended. VOTE: 5 approve. 0 opposed. S-T Antonacci reported on the profit and loss as well as the balance sheet for October. A motion was made and seconded to approve the financial report. VOTE: 5 approve. 0 opposed. S-T Antonacci reported on the membership activity. The current membership count is 779. A motion was made and seconded to approve four new member applicants. Discussion was held on donating \$500 to the AFL-CIO Holiday Fund, which supports underserved families during the holiday season. A motion was made and seconded to approve the donation. VOTE: 5 approve. 0 opposed. President Trainer discussed the possibility of Local 77 working with neighboring unions to participate in charitable events over the holiday season. S-T Antonacci reported that the Phillies advertising firm had reached out to the office, inquiring about purchasing advertising space in their '22-'23 yearbook. Discussion held. S-T Antonacci reported on the November AFL-CIO delegate meeting. Nominations were held for all offices, and Daniel Bauder—assistant to President Eiding—was nominated along with his slate. The Bauder slate, which includes President Trainer (AFL-CIO Vice President), was unopposed, and will be elected by acclamation in January, 2023. Discussion held on local officers and board members attending the 2023 AFL-CIO conference in Atlantic City, NJ. S-T Antonacci reported that the Academy House Holiday Fund is seeking a \$65 contribution from tenants for the annual holiday gift for Academy House employees. Discussion held on continuing funding for the Local 77 organizer, Scott Silber. EB Fay reported on the Philadelphia Orchestra (POA). The POA musicians have narrowed down their lawyer candidates to three, and will send out letters of invitation for an interview. The POA will be scheduling three more auditions in the coming months for violin, trumpet and trombone. VP Goldberg reported that the POA have selected a second

librarian from the list of finalists. President Trainer stressed the importance of being cautious during the holiday season with regard to masking. Discussion held on the importance of having a health and safety plan in place. EB Ansel reported that the Walnut Street Theatre has begun their run of Cinderella. EB Ansel reported that there has been an issue regarding the correct pension payments by the Walnut Street Theatre management. The AFM-EPF is working to ensure that the issue is resolved. S-T Antonacci reported that a Local 77 musician has been engaged to perform the remaining shows of Les Miserables at the Academy of Music due to a positive COVID case with one of the traveling musicians. VP Goldberg reported that in reference to the Jerry Blavat show, the Kimmel center had contacted a union contractor to use union musicians for their next show in Philadelphia. S-T Antonacci reported on the labor dispute in San Antonio TX regarding musicians working for an employer who was recently placed on the unfair list. AFM International Office placed the employer in question on the unfair list after the musicians had traveled to the job site and were scheduled to begin rehearsals. VP Goldberg reported that there had been another grievance filed against the Philly POPS for violating the Collective Bargaining Agreement. Discussion held on the POPS. President Trainer reported that the Academy of Vocal Arts orchestra would like to sign onto the Integrated Media Agreement. President Trainer reported that the Local 77 legal counsel will be raising their rates. Discussion held. S-T Antonacci reported that the American Federation of Teachers hired a Local 77 band to accompany their "AFT Votes" rally, held outside of the IATSE Local 8 headquarters. VP Goldberg reported that the upcoming Harry Connick Jr. performances in Philadelphia and Hershey will have a union contract and will be run through the Local 77 payroll service. President Trainer requested permission to perform as part of the Harry Connick orchestra. VOTE: 5 approve. 0 opposed. Executive session entered from 11:20am-11:30am. A motion was made and

seconded to adjourn the meeting. No discussion was held. VOTE: 5 approve. 0 opposed. Meeting adjourned at 11:49am.

November 30, 2022

PRESENT: President Trainer, VP Goldberg, S-T Antonacci, Executive Board members Ansel, Fay and Suttman are present. PROCEEDINGS: Meeting called to order at 4:31pm. VP Goldberg reported on the Philly POPS. The musicians of the POPS are planning to leaflet for every concert in their upcoming Christmas series. A petition is being circulated among the resident companies of the Philadelphia Orchestra Kimmel Center Inc. (POKC) stating that union musicians will not be replaced. President Trainer has received confirmation that the musicians of the POPS will be paid for their Christmas concerts. Discussion held on the conversations held with POKC executives. EB Fay updated the board on the Philadelphia Orchestra (POA). POA musicians will be interviewing three lawyers in the coming weeks as they prepare for their upcoming negotiation. President Trainer reported that Local 77 will be scheduling a meeting with Wages Argott, Director of AFM Freelance Services regarding another round of freelance co-funding. Discussion held approving another month of salary for Local 77 organizer Scott Silber. A motion was made and seconded to allocate an amount not to exceed \$1800 for the month of December. VOTE: 5 approve. 0 opposed. EB Suttman reported on the show Tina at the Academy of Music. All of the shows are nearly sold out. Six local musicians are being employed, and are performing on stage. Some of the musicians have tested positive for COVID, and have been replaced. The show runs for two weeks. EB Ansel reported on the Walnut St. Theatre. One musician has tested positive for COVID. Executive session entered from 4:58pm-5:06pm. EB Ansel reported on the Philadelphia Ballet. The Ballet musicians have three negotiations scheduled in the coming days.

Management is worried about negative messaging during the upcoming Nutcracker performances which begin on December 9, 2022. President Trainer reported on the Academy of Vocal Arts (AVA). AVA musicians have ratified their recent contract, which includes single stand pay which is a first of its kind in Philadelphia. Additionally, the musicians have voted to join the Integrated Media Agreement, allowing for AVA to stream performances. President Trainer reported on Opera Philadelphia. There is a negotiation on the books for next week. Opera management communicated to the orchestra musicians that they are wanting everyone to have the most recent booster before they begin performing. The Executive Board reviewed the minutes from the previous meeting. A motion was made and seconded to approve the minutes as amended. VOTE: 5 approve. 0 opposed. S-T reported that the Local 77 membership stands at 781. A motion was made and seconded to approve the two new member applicants. VOTE: 5 approve. 0 opposed. S-T Antonacci requested permission to perform with the Philly POPS. A motion was made and seconded. VOTE: 4 approve. 0 opposed. A motion was made and seconded to adjourn the meeting. No discussion held. Meeting adjourned at 5:30pm.

December 19, 2022

PRESENT: President Trainer, VP Goldberg, S-T Antonacci, Executive Board members Ansel, Fay and Suttman are present. PROCEEDINGS: Meeting called to order at 10:04am. The Executive Board reviewed the minutes from the previous meeting. A motion was made and seconded to approve the minutes as amended. VOTE: 5 approve. 0 opposed. S-T Antonacci reported on the profit and loss as well as the balance statement for the month of November. S-T Antonacci reported on the profit and loss for the Playcheck77, Inc payroll service. To date, Playcheck77, Inc. has processed over \$66,000 in payroll to

musicians employed by the service. Discussion held on the funds required to reimburse Local 77 for the time spent on processing payroll. S-T reported that the Local 77 membership stands at 785. A motion was made and seconded to approve the five new member applicants. VOTE: 5 approve. 0 opposed. Discussion held on attendees for the 2023 AFL-CIO Leadership Conference in Atlantic City, NJ. Discussion held on attendees for the retirement dinner for Philadelphia Council AFL-CIO President Pat Eiding. Local 77 will inquire with IATSE Local 8 regarding sharing a table at the event. President Trainer reported on the recent work actions against the Philly POPS management. Local 77 filed an Unfair Labor Practice charge with the National Labor Relations Board for failure to negotiate in good faith. A deadline was established for movement in the negotiations. Prior to the performance on 12/14/22, Local 77 and Philly POPS management agreed on a permanent roster, a successor agreement and language that prohibits the use of KeyComp (musician replacement technology). Discussion held on interviewing lawyers for the upcoming Philadelphia Orchestra (POA) negotiation. The committee is leaning toward a local legal counsel, who has a history with the POA. Discussion held on an outstanding grievance with POA management. S-T Antonacci reported on the application for continued AFM Freelance Co-Funding for Local 77 Lead Organizer, Scott Silber. EB Ansel reported on the Walnut Street Theatre's current six-week run of Cinderella. Discussion held on a personnel issue. EB Ansel reported on the Philadelphia Ballet. The negotiations have been progressing in a positive manner. VP Goldberg reported that the AVA contract has been ratified and includes assistant principal and single stand pay as well as acceptance to the Integrated Media Agreement (IMA). President Trainer reported that Opera Philadelphia and Local 77 are still in negotiations. Discussion held on the Philadelphia

Theatre Company contract. The contract is nearly complete, and needs to be ratified. Discussion held on the reaction of POPS management to the various work actions. President Trainer reported on a COVID situation within the touring show Tina at the Academy of Music. President Trainer additionally urged the importance of orchestra committees resuming their training with the Director of the AFM Symphonic Services Division, Rochelle Skolnick. Discussion held on the upcoming Jerry Blavat show. EB Suttman reported on a recent meeting held with Walnut Street musicians. Discussion held on scheduling the next board meeting. A motion was made and seconded to adjourn the meeting. No discussion held. Meeting adjourned at 11:22am.

December 30, 2022

PRESENT: President Trainer, VP Goldberg, S-T Antonacci, Executive Board members Ansel, Fay and Suttman are present. PROCEEDINGS: Meeting called to order at 10:05am. The Executive Board reviewed the minutes from the previous meeting. A motion was made and seconded to approve the minutes as amended. VOTE: 5 approve. 0 opposed. S-T Antonacci reported on the year-end management fee reimbursement to Local 77 for the time spent running the payroll service Playcheck77, Inc. S-T Antonacci reported that to date, Local 77 has 786 members. There have been three new member applications since the December 19, 2022 meeting. A motion was made and seconded to accept the new members. VOTE: 5 approve. 0 opposed. Discussion on attendees for the AFL-CIO January 2023 Leadership Conference, in Atlantic City, NJ. Discussion held on attending the retirement dinner for former Philadelphia Council AFL-CIO President Pat Eiding. A determination was made that a union contract needs to be in place for the entertainment in order for Local 77 to consider attending. Discussion held on the Wage Scale Book, which expired on January 1,

2023. The Wage Scale Committee has been meeting, and proposed changes are forthcoming and will be presented to the Executive Board in the coming weeks. Discussion held on the SSA Cost of Living Adjustment (COLA) for 2023 for Officers and Executive Board. Effective January 1, 2023, the COLA adjustment for Officers and Executive Board will be 8.7%. Discussion held on the recent application for AFM Freelance Co-Funding for Scott Silber. Discussion held on the Philly POPS streaming payment, and payment for all holiday POPS concert services. Executive session entered from 11:00am-11:05am. EB Fay reported on the Philadelphia Orchestra (POA). The POA musicians will be meeting with a lawyer recommended by the

members' committee to represent the orchestra musicians at their upcoming negotiation. Executive session entered from 11:07am-11:11am. S-T Antonacci reported that a submission for an additional round of AFM Freelance Co-Funding has been made, and Local 77 is awaiting a determination. A motion was made and seconded to continue paying the Local 77 organizer Scott Silber his semi-monthly salary of \$887.50 for the month of January, while awaiting the decision regarding the co-funding. VOTE: 5 approve. 0 opposed. EB Ansel reported on the Walnut St. Theatre. The Walnut is finishing their latest run of Cinderella, which has been selling well. EB Ansel reported on the Philadelphia

Ballet negotiations. The negotiations are nearly completed, and the Orchestra Committee is preparing to meet with the rest of the musicians to go over the changes before a vote for ratification. President Trainer reported on Opera Philadelphia negotiations. Discussion held on purchasing Local 77 beanie caps, with a stitched logo. S-T Antonacci received a quote at \$13.50-\$14.00 per hat. A motion was made and seconded to approve an amount not to exceed \$1500 for the purchase of 100 beanie caps. Executive session entered from 11:36am-12:15pm. A motion was made and seconded to adjourn. No discussion held. Meeting adjourned at 12:16pm.



The Philadelphia Musicians' Relief Fund is accepting applications. Click the image above to apply for relief, or visit the Local 77 website for the application link. Please include supporting documentation and a detailed explanation 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 of up to \$1,000.*

All awards are subject to availability of funds
If you have questions or need assistance in filling out the application, please contact us at info@pmrfund.org.

The Philadelphia Orchestra
Yannick Nézet-Séguin Music Director

Announces auditions for the following:

SECOND TROMBONE

PRELIMINARY / SEMIFINAL AUDITIONS
April 24 - 30, 2023

FINAL AUDITIONS
May 10, 2023

Employment will begin based on the winner's availability and The Philadelphia Orchestra schedule.

Candidates advancing to the final round of our auditions will be considered for our substitute list.

Please apply at philorch.org/auditions
no later than Jan. 31, 2023

Repertoire will be available on our website by Jan. 10, 2022
Complete audition information will be e-mailed after Feb. 12, 2023

The Philadelphia Orchestra is an Equal Opportunity Employer.
Inclusion, Diversity, Equity, and Access Strategies (IDEAS) is core to our vision and values, guiding who we are, what we do, and how we do it. IDEAS - PhilOrch

Email: auditions@philorch.org

The Philadelphia Orchestra, One South Broad Street, 14th Floor
Philadelphia, PA 19107 | philorch.org

**The Philadelphia Musicians' Union, Local 77 AFM
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