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

Secretary-Treasurer’s Report
By Jarred Antonacci, Secretary-Treasurer

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

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 . . . . . . . . . . . . . . . . . . . . . . . $509,615.12

Equity
- Fund Balance . . . . . . . . . . . . . . . . $1,238,363.72
- Net Income Fiscal Year To Date . . . . . $10,852.21
Total Equity . . . . . . . . . . . . . . . . . . . . . . . . $1,249,215.93
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 • Accordian, 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 dereckgullett@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. Mazzotta, 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 chelseaemfarlendhorn@gmail.com • French Horn
16. Migliore, Nicole • 47 W. Frederick Street, Lancaster, PA 17603 • (267) 275-5808 nicmigg@gmail.com • Trumpet
17. Miller, Eve • 1223 Latona Street, Philadelphia, PA 19147 • (267) 973-9404 cemiller@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. Mulllen, William • 2318 E. York Street, #3F, Philadelphia, PA 19125 • (570) 872-7628 williwmulllen23@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 ptetmusica@gmail.com • Piano, Keyboard, Conductor, Orchestrator
22. Weston, Thomas • 1511 McKeen Street, Philadelphia, PA 19145 • (631) 312-1249 twclarinet@gmail.com • Clarinet
23. Yamashita, Yuri • 364 Hoover Avenue, #124, Bloomfield, NJ 07003 • (917) 648-0190 yurimtsu@gmail.com • Percussion (general)

Reinstated

1. Aaserud, Shane
2. Amoroso, Richard
3. Anderson, Joseph

Resigned

1. Blatt, Arthur
2. McAllister, Aaron
3. Tursi, Erica

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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New Member Spotlight

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 Osasco Quintet, El Sesenta tango duo, and Abaddon Sextet. Shinjoo teaches bandoneón and directs the tango ensemble at Swarthmore College.

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.

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 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 Musicipia, an organization designed to bring music to schools in underrepresented sections of our community.

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 Baritan 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 SITI 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 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.
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 ticket holders 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.”
Local 77 Updates

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 orchesta, AFM Local 77 members, and supporters, we fought the POPS management to keep our jobs. I’m honored to let you know that we, the Philly POPS orchestra committee, who represent the wishes of the recently permanently-rostered orchestra members, most of all, I know the dedication of all of you. Our union has 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.

As a long standing member of the Philly POPS orchestra, I was incredibly saddened to hear that management announced its 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 can’t let this happen 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.

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

First Responders have
Military Personnel have
And the musicians who pay their tribute have
Working Families.

It’s been 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 music has fully recovered, and we are currently working towards making sure they are paid in full for their missed services.

So, today: We’re back on stage!

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 their 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, allowing 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 our 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. 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.

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 music has fully recovered, and we are currently working towards making sure they are paid in full for their missed services.

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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!
Executive Board Minutes

October 13, 2022

PRESENT: President Trainer, VP Goldberg, S-T Antonacci, Executive Board members Ansel, Fay and Suttmann 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 votes. 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 Suttmann 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 motioned to accept the new member applicants. VP Goldberg seconds. VOTE: 4 approve. 0 opposed. Since the previous board meeting, there have been seven new member applicants. EB Goldberg 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 musicians being members of 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. S-T Antonacci reported that as of today, there are 779 members of Local 77. Since the previous meeting, there have been three resignations. The board reported that since October of 2020, the membership has grown by 9.5%. There are seven new member applicants. EB Ansel reported that as of today, there have been three resignations. EB Goldberg reported on the Philadelphia Opera negotiations. EB Goldberg reported that the POA held a meeting from 2:11pm-2:30pm. There was no one selected. Second. 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 on November 11, 2022. EB Ansel and EB Goldberg reported on the Philadelphia Ballet negotiations. S-T Antonacci reported on the 2022 Philadelphia Jazz Summit, which will be held on November 11, 2022. EB Ansel and EB Goldberg reported on the Philadelphia Ballet negotiations. S-T Antonacci reported on the Philadelphia Ballet negotiations.

November 11, 2022

PRESENT: President Trainer, VP Goldberg, S-T Antonacci, Executive Board members Ansel, Fay and Suttmann 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. VOTE: 4 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 since the previous meeting. There are 779 members of Local 77. 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 full motion. VOTE: 5 approve. 0 opposed. S-T Antonacci reported that as of today, there have been seven 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 full motion. VOTE: 5 approve. 0 opposed.

Discussion was held on the importance of having a health and safety plan in place. EB Ansel reported on the Walnut Street Theatre has begun their run of Cinderella. EB Ansel reported that the Philadelphia Opera will begin rehearsals for an employer who was recently placed. S-T Antonacci reported that a Local 77 musician has been engaged for the upcoming AFL-CIO Washington, DC, conference. A motion was made and seconded to approve the full motion. VOTE: 5 approve. 0 opposed. Meeting adjourned at 11:43am.
Management is worried about negative news. Discussion was held on the funds received to reimburse Local 77 for the time spent on processing payroll. S-T reported that the Local 77 membership stands at 781. A motion was made and seconded to approve the new member applicants. VOTE: 5 approve. 0 opposed. Discussion held on management’s importance in the negotiations. 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 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 Suttmann 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 application for continued AFM Freelance Co-Funding for Local 77 Lead Organizer, Scott Silber. EB Ansel reported on the Walnut Street Theatre. The negotiations have been progressing in a positive manner. EB 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 the POA musicians will be meeting with Walnut St. Theatre musicians. Meeting adjourned at 12:16pm.

December 30, 2022

PRESENT: President Trainer, VP Goldberg, S-T Antonacci, Executive Board members Ansel, Fay and Suttmann 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 application for continued AFM Freelance Co-Funding for Local 77 Lead Organizer, Scott Silber. EB Ansel reported on the Walnut Street Theatre. The negotiations have been progressing in a positive manner. EB 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 the POA musicians will be meeting with Walnut St. Theatre musicians. 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 apply at philorch.org/auditions no later than Jan. 31, 2023. The Philadelphia Orchestra is an Equal Opportunity Employer. Inclusion, Diversity, Equity, and Access Strategies (ISED) is a core value of the organization, and we are committed to creating a diverse and inclusive work environment for all our employees. Please contact us at info@pmrfund.org.

*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 Musicians’ Union, Local 77 AFM is a proud member of the Philadelphia Council AFL-CIO.