

Flint Symphony Thrives Despite Lagging Economy

The city of Flint, Michigan, a rust belt town long dependent on General Motors, has been seeing hard times for several years as the US auto industry struggles to compete in a global economy. This is the last place one might expect to see one of the country's most successful community music schools, an excellent professional orchestra with good morale, sold out concerts with diverse audiences, no deficit for many years and over a thousand season tickets sold annually, and a large classroom-studio-atrium addition to the building paid for with private money before construction began.

This is the case at the Flint Institute of Music (FIM), which operates the Flint Symphony Orchestra (FSO) and the Flint School of Performing Arts (FSPA). These achievements have come with careful planning and lots of hard work and dedication from the staff, administration, and musicians. Orchestra Manager Tom Glasscock, also a bass player in the orchestra, says the FIM staff works as a cohesive unit in much the same way that the musicians, conductor and administration work together to present a product that is not only good but serves the needs of all of the people who participate at the FIM (staff, musicians and conductors, audience, FSPA instructors and administration, FSPA students, contributors, FIM volunteers, stage hands, etc.). With this type of atmosphere FIM is seen as a happy, productive and viable part of the Flint community.

The Flint Symphony is an associate member of ROPA. We play six classical concerts, *Nutcracker*, Holiday Pops, a family concert, and a pair of summer concerts each year. The School of Performing Arts offers private music lessons, band, orchestra and chorus for youth and adult amateurs, dance, preschool programs, and other

Atlanta Ballet Locks Out Orchestra

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The *Atlanta Ballet Orchestra* was born when the Atlanta Ballet approached the *Atlanta Chamber Orchestra* to perform for its 1980 *Nutcracker* production. Originally billed as "the Atlanta Chamber Orchestra performing with the Atlanta Ballet," the 56 musicians were officially christened the *Atlanta Ballet Orchestra* during the 1983-84 season. Thus began a long and rocky history.

Management responded to a budget crisis in 1989 by locking out musicians for the entire 1989-90 season. The result of that year of struggle and job actions was the first collective bargaining agreement between Atlanta Federation of Musicians Local 148-462 and the Atlanta Ballet, ratified with major concessions by orchestra musicians. As is usual, live music in the pit helped revive slumping ticket sales.

During the 1999-2000 season, the orchestra went on strike over issues of pension, job security, substandard wages and management's desire to use recorded music to replace the musicians. During that season, management did replace the orchestra with

recorded music, with local and regional scabs, and even attempted to import an orchestra from Eastern Europe. After a year-long struggle of picketing, leafleting, personal and public protesting, assistance from (then) AFM SSD Director Florence Nelson and negotiator Chris Durham, and with most-welcome support from AFM members throughout the Federation as well as from the local community, a settlement was reached prior to the 2000-01 season.

During the 2006 CBA negotiations, management claimed financial problems (which the orchestra committee concluded was caused by management's poor investment in their own development). Management refused to address economic issues for the first three bargaining sessions (other than agreeing to continue 2400 guaranteed annual services for the entire orchestra). At the fourth session, management made a regressive proposal on the number of annual services, proposing a 50% reduction to 1200 annually guaranteed services for the entire orchestra. In addition, management proposed a three-year wage freeze, three-year freezes in cartage, doubling and pension, and the elimination of parking benefits.

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ROPA

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A Message from the ROPA President

Who is Tom Fetherston?

My first act as a ROPA delegate was in July 1997 when I created our first Internet mailing list, using the address <ropa@ble.org>, and Majordomo list software. At that time, I was doing computer work for the BLE – the International Division of the Brotherhood of Locomotive Engineers. The BLE – now the Brotherhood of Locomotive Engineers and Trainmen – was my first experience working first-hand with a union. Through serving as an assistant to the Bylaws Committee for their Fifth Quinquennial Convention in 1991, and by working directly with many of their international officers, I observed the dedication and energy of the officers of that union. It's been many years, but I still owe a debt of gratitude to the man who is now the BLE General Secretary Treasurer, Bill Walpert. His work, and that of the other men and women there, inspired me to serve on my orchestra committee, which at that time was with the Cleveland Opera.

Back then, our orchestra worked for three different employers: Cleveland Opera, Cleveland Ballet, and Ohio Chamber Orchestra. We had three separate committees, and three separate collective bargaining agreements. As a member of the Cleveland Opera Committee, I was instrumental in initiating and following through with a plan to combine those committees into one, and to combine the three CBA's into a single master agreement. The musicians of those three organizations, the vast majority of whom played in all three of the groups, adopted bylaws in October 1994

As ROPA Secretary, I represented ROPA in Washington, DC, at a pre-negotiation meeting for digital downloads; at an OCSM Conference; at two Mellon Orchestra Forum workshops; and on the ASOL Collaborative Data Project Task Force. I have worked with the Executive Board towards drafting a mission statement for ROPA that will help us prepare for the future by becoming more responsive, efficient, and inclusive.

As President, I am excited about working to bring people together – with each other, as well as with information and resources. I intend to build bridges of communication where they are needed or useful. My mind will be open to guidance from all sources, including current and past officers and ROPA Delegates, Local officers, Symphonic Services Division, and the International Executive Board. My primary goal will be to build a consensus on a succinct mission for ROPA. I look forward to achieving a pragmatic, inclusive, and robust program for ROPA that continues the tradition and history of our first 22 years, with enough flexibility and creativity to adapt to changing conditions in the next 22 years.

Tom Fetherston, President, ROPA

INFORMATION CENTER

- This newsletter is online at:
<http://www.ropaweb.org/lt/xxiii/> (* see note)
- To subscribe to the ROPA Internet Mailing List, visit
<http://www.ropaweb.org/forms/elist.php>.
The list is open to musicians in ROPA member orchestras, and AFM Local officers for those orchestras.
- The 2007 ROPA Conference will be held in San Francisco, California, July 30th – August 3rd, 2007.

* There may be a delay in getting the newsletters posted onto the web site.

to unify themselves into a single association. The process took about three years, and our next step was to join ROPA.

My first ROPA Conference was in Omaha in 1997. In Las Vegas the next year, at the first Unity Conference, I was elected Editor of *The Leading Tone*, and kept that position on the Executive Board for four years, under presidents Andy Brandt and Ann Drinan. I published 12 newsletters during that time. I was appointed Secretary by President Barbara Zmich in February 2003, and have held that office since then, being re-elected in 2003 and 2005.



2006 ROPA Conference - Charleston, West Virginia

After the opening welcomes and roll call, the 2006 ROPA conference began with a full day of breakout sessions. Orchestra delegates divided up into groups with their respective Members-at-large. The breakout sessions gave delegates a chance to go into some depth regarding their orchestras' situations. Another goal of the breakout sessions was to identify common themes and issues in ROPA orchestras, so that as an organization we might work on solutions. After the breakouts, each group reported to the assembly about common themes they had discussed and they also conveyed other interesting experiences to the larger group.

The overall trend appears to be very promising. We heard during the conference from Symphonic Services Division Executive Director Laura Brownell that, during the past year, virtually all the SSD negotiated contracts contained positive outcomes, and there were no work stoppages in any ROPA orchestras, with the exception of the Pittsburgh Ballet.

As expected, there are still plenty of areas that need work. The breakout sessions identified financial concerns as a recurring motif in the musicians' relationships with orchestra management, and discovered that more than one orchestra's development plans involving new performance halls seem to have fallen short of their marketing or fund-raising goals. In some cases, "creative" solutions have had negative implications for the musicians in the long run. Opera and ballet orchestra musicians are feeling especially vulnerable about the possibility of being replaced by tape, by the virtual orchestra machine, or even by another nearby orchestra.

The conference breakout session format – successful last year in its experimental stages, and still more structured and focused this year – has enjoyed an overwhelmingly favorable response from the delegates, showing that they have been hungry for more of the networking interaction aspect of the ROPA Conference. Next year's conference will have an even further refined and expanded breakout session format.

The positive outcome of so many ROPA orchestra negotiations, and the fact that ROPA has grown from 13 orchestras in 1984 to 72 today, tells us there is hope that we are making good progress.

In addition to the breakout sessions, the Conference presented seminars and panels, including a panel discussion on orchestra committee responsibilities, new national agreements covering electronic media work, and how to effectively lobby politicians and other decision makers. Guest speakers included Hon. David Bonior, Chair, American Rights at Work, former Minority Whip for the U.S. House of Representatives; and Damone Richardson, Director of Survey Research and Strategy Development with the Cornell University School of Industrial and Labor Relations.

Negotiating committee responsibilities

Janice Galassi (*AFM Director of Organizing and Education*) moderated a discussion of negotiating committee responsibilities. The panel included Chris Durham (*SSD Negotiator*), Nathan Kahn (*SSD Negotiator*), Gordon Stump (*President, AFM Local 5-Detroit*), Kathleen Grimes (*ROPA Vice president*) and Greg Near (*ROPA Delegate, Michigan Opera Theatre*). During the discussion, the panel emphasized that the negotiating team needs to have time and energy to do its job. If there is a void in these areas it will have a direct effect on negotiations. An important question to ask when entering negotiations: "Is the rank and file sufficiently well organized, involved and willing to work toward achieving the common goals sought in the negotiations?" The orchestra and negotiation committee should use their "Power Tools." These include public relations, grievances and Unfair Labor Practice charges (when appropriate), and the cultivation and maintenance of relationships with other organized labor and activist groups, as well as audience members.

Symphonic Live Media Agreement

Debbie Newmark (*SSD Director for Symphonic Electronic Media*) and Patricia Polach (*ROPA Legal Counsel*) gave a presentation on the newly ratified live recording agreement for symphonic, opera, and ballet performances. The purpose of this agreement is to give local orchestra institutions a means of making commercial recordings in partnership with their musicians and without requiring full Sound Recording Labor Agreement (SRLA) or Limited Pressing recording rates. From the AFM perspective there were two important components: that the orchestra musicians would have project-by-project approval and that there would be revenue sharing with the musicians after the orchestra recovered its direct costs. This agreement contains both of those components. An additional critical feature of the agreement is that the ownership of the recording remains with the orchestra institution.



The agreement provides for up-front payments of 6% of weekly scale or 48% of per service performance scale, with a minimum payment of \$80 per musician in either case. After 15,000 units have been sold, each musician shall receive a tier payment of \$10 for each additional 1000 units sold. Finally, there is a revenue sharing component after the institution recovers its agreed-upon direct costs.

This is a new agreement and as of this writing, while the agreement has been ratified, the exact language of the agreement has not been finalized or executed. Additionally, the AFM is working on a new recording report form as well as an itemized list of questions to ask management in order to assist musicians in their evaluation of a particular project.

Building relationships among groups/lobbying

Patricia Polach (*ROPA Legal Counsel*) and Hal Ponder (*AFM Director of Government Relations*) gave us a plethora of practical proposals for persuading any politician or decision-maker. In order to influence, remember: it's all about relationships. It's important to be known—

continued on next page

Atlanta Ballet Lock-out, continued

After the next bargaining session, during which the musicians proposed a concessionary one-year proposal, management responded at the sixth session by reading a “statement of severance,” declaring management’s decision not to use the orchestra, to replace them with recorded music, and that they were prepared to offer a severance package to the musicians.

As management was clearly offering only regressive proposals, was not bargaining in good faith, and was attempting to lock out the orchestra, Local 148-462 filed an Unfair Labor Practice charge against the Atlanta Ballet. In addition, the Federation approved the Local’s request to place the Atlanta Ballet on the AFM Unfair List.

A supreme irony of this sordid history is that almost half the orchestra musicians have been contributing to the artistic excellence of the Atlanta Ballet for over two decades – much longer than current management, or even the current dancing staff!

AFM Negotiator Nathan Kahn has been assisting Local 148-462 and the orchestra committee in organizing various committees to function

Conference Report, continued

not just when you need something or when there’s a crisis. Additionally one must be informative—yet brief and to the point. If one doesn’t know an answer, be sure to be honest about it since integrity is the most important asset in lobbying.

Financial Workshop--“Demystifying Financial Intelligence”

Ron Bauers (*Certified Public Accountant*) gave an informative and sometimes humorous presentation on how to recognize and avoid artistic disaster areas. There are different kinds of signs of impending financial problems, including deficits, debt to fund operations and more. Generally, most warnings involve some form of “robbing Peter to pay Paul.”

Building relationships with Orchestra Board members

Laura Brownell moderated a panel on building relationships with orchestra board members. Panelists included Doug Patti (*Partner, Executive Arts Resources, LLC*), Nathan Kahn, and Sheldon Lentz (*ROPA Delegate, Harrisburg Symphony*). The panel indicated that negotiations are not the time to do relationship building with board members. Nathan recommended that we as musicians need to make an attempt to get to know our board members on a personal level. It’s not uncommon that there exists apprehension on the part of both parties—board member and musician. When approaching board members, especially new board members, begin by talking as people and we’ll often find that they will open up. For example, it’s bad etiquette for players to use a post-concert reception for a gripe session. First, we need to establish a relationship. If we have gripes, we should take them to the orchestra committee or the executive director.

Guest Speaker

Hon. David Bonior, Chair, American Rights at Work, former Minority Whip for the U.S. House of Representatives gave an enlightening speech to the conference on the activities of the American Rights at Work organization, and the general atmosphere of the labor movement in the United States today.

Industry Consolidation

Damone Richardson (*Director of Survey Research and Strategy Development with the Cornell University School of Industrial and Labor*

during the lockout, and the orchestra musicians are requesting all communications of support be sent to Atlanta Ballet Orchestra President Don Strand, 3225 Rockport Court, Cumming, GA 30041, tubadon@bellsouth.net, 404-915-1480, Cumming, GA, and to ABO ROPA Representative Tina Berman, 1080 Euclid Avenue #709, Atlanta, GA 30307-1998; cmcaterino@hotmail.com; 404-704-7359.

Andrew W. Cox, Local 148-462 Secretary-Treasurer

Relations) spoke to the conference on the topic of Industry Consolidation. The profile of our industry is evolving into a blend of arts, entertainment, media, leisure and communications – instead of just being a discrete segment of the “entertainment” industry. The industry is being controlled by fewer and fewer corporate entities over time. Mr. Richardson informed the attendees that 15 different unions have separately negotiated contracts with ClearChannel. Some strategic options proposed by other entertainment industry unionists include greater coordination among unions, and more effective use of existing political power and star power of their members.

The ROPA Delegates approved the San Francisco Bay area as the 2007 conference location and Houston, Texas for 2008, provided the ROPA Conference Committee is able to find suitable accommodations in those locations.

Voted in by acclamation for the new ROPA Executive Board were President Tom Fetherston, Vice-president Kathleen Grimes, Secretary Larry Gardner, Treasurer Dennis Danders, and Editor Amy Morris. The five new ROPA Members-at-large are Nadège Foofat, Laurien Jones, Carla Lehmeier, Nancy Nelson, and Sherill Roberts. Continuing on the board are Member-at-large Jennifer Potochnic and Delegate-at-Large to the AFM Convention Gary Lasley.

Congratulations to Barbara Zmich, ROPA President Emerita, for her strong leadership in her years of service to ROPA. We’ll miss her on the board, but you can bet we’ll still be calling her for advice. Thank you, Barbara!

**Larry Gardner, ROPA Secretary
Tom Fetherston, ROPA President**

Flint Symphony, continued

activities such as Head Start musical experiences.

FIM President Paul Torre stresses the development of relationships with all participants. Without cooperation and mutual understanding, our greatest potential cannot be achieved. Our president, orchestra manager, and conductor have all been in place for many years. This helps maintain momentum and communication. Also, since our orchestra manager is a playing member of the orchestra, he has a special perspective on our needs.

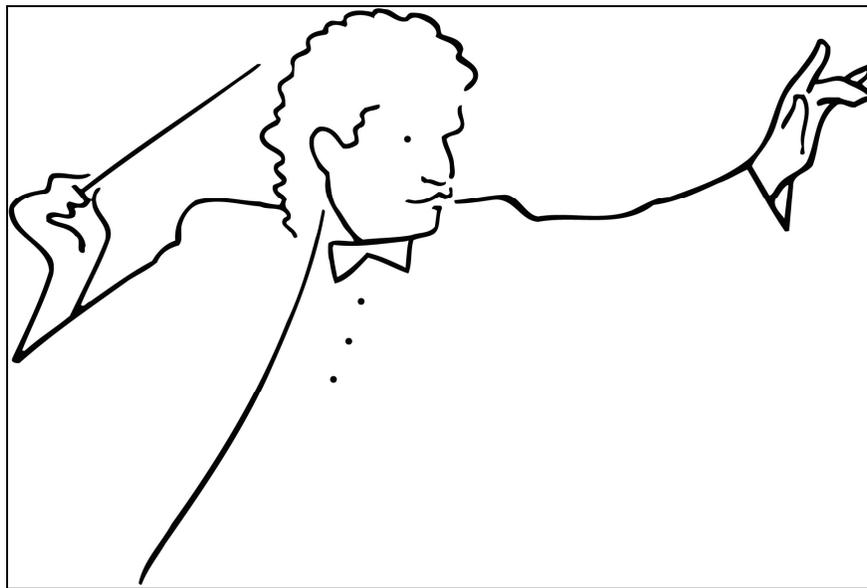
Richard D. Freed, author of our program notes for many years, is a former music critic for the New York Times and Saturday Review. FIM has paid for his travel to Flint twice over the years to attend concerts and give pre-concert talks, most recently with his wife, Louise, in January 2005. This visit prompted a thank you letter from Mr. Freed to FIM President Paul Torre, which included the following paragraph:

"My second visit was a bigger and more striking surprise, in that I somehow got more of a picture of the orchestra's impact on its community. All those people who let themselves in for my pre-concert talk looked truly interested and aware. All those in the lobby in the time that remained before the concert started seemed to us happy to be there, so filled with the most eager anticipation and at the same time the assurance that their expectations would be met. The enthusiasm of the lovely lady who introduced me turned out to represent something like the norm for the Flint audience, and the little we picked up from her about your PIT program and similarly imaginative ones for involving the community were so heartening to us. Louise remarked again and again about the truly full house, a phenomenon that would be the envy of many of our "Big-Time" orchestras--and all those people were there, not for a glamorous visiting soloist, not even for time-proven standard-repertoire warhorses, but for a very imaginative program of music mostly outside the basic rep. I was reminded of a German phrase I picked up from my friend Boris Schwarz, who himself had found it in an essay by Paul Bekker on one of Mahler's symphonies: *gesellschaftsbildende Kraft*. This is translated as "community-molding power," or the power to shape a community. For Louise and me, this meaning

was illuminated unforgettably by what we saw and heard in Flint."

Some of the things FIM has done to promote the orchestra and diversify the audience:

- The Pit: Originally conceived to occur in the orchestra pit, unused during classical concerts, this event outgrew that venue after the first try. Students are invited to come backstage at intermission of classical concerts. They can see the instruments up close, ask orchestra members questions, or even visit the soloist's dressing room if they dare get in line. Free food, drinks, and giveaways are provided. It draws about a hundred people or more every concert.
- An aggressive publicity campaign includes billboards, direct mail, TV, radio, newspaper and magazine ads, web site, fliers, posters, marquee, and banners.
 - A two-decade relationship with a local commercial television station that broadcasts two concerts live locally and replayed statewide on public television.
 - Summer concerts consistently feature soloists or groups from diverse ethnic genres.
 - *Nutcracker* performances that feature Dance Theater of Harlem soloists.
- Pre-concert dinners at area country clubs.
- Crescendo Club: volunteers promoting the orchestra in the community.



Enrique Diemecke, Conductor of the Flint Symphony
Designed by T. S. Jenkins Agency

The FIM front office staff consists of six department heads: President; Flint School of Performing Arts Director; Flint Symphony Orchestra Manager; Development Director; Marketing Director; and Director of Audience Services. Ten full and part-time office staff handle business operations, clerical, graphic design, marketing, and development. The Flint School of Performing Arts has 75 department heads and instructors. Eight more people handle public safety, maintenance, and cleaning. FIM is on the web at FlintInstituteofMusic.org.

Joe DeMarsh, Flint Symphony ROPA Delegate

2006 ROPA Conference Resolutions

The following resolutions were adopted unanimously by the Conference Delegates.

Additions are in bold and underlined

<Deletions are italicized and enclosed in brackets>

- 1 -

Whereas, considerable money is collected and distributed in ROPA's name;

Whereas, there is no provision in the ROPA Bylaws for an audit if the ROPA Treasurer resigns before the Annual Conference, therefore, be it

Resolved, that new Subsection (i) be inserted into Article IV Section 5 as follows:

- (i) **In the event that the ROPA Treasurer leaves office prior to the end of the fiscal year, the ROPA Executive Board shall conduct an audit and make a written report to the ROPA Delegates.**

Submitted by ROPA Treasurer Dennis Danders, moved by the ROPA Executive Board

- 2 -

Whereas, there is no provision in the ROPA Bylaws regarding auditing ROPA's financial records;

Whereas, ROPA's financial records have not been carefully audited;

Whereas, considerable amounts of money are collected and disbursed in ROPA's name;

Whereas, the Department of Labor is examining LM-3 Reports more thoroughly, therefore, be it

Resolved, that Article VII be amended as follows:

Section 1 Enumeration. The ROPA President shall appoint the following members to the following ROPA Standing Committees, subject to the approval of the ROPA Executive Board: Legislative Committee, Electronic Media Committee, Conference Committee, **and Auditing Committee.**

Be it Further Resolved that new Section 6 be inserted into Article VII as follows:

Section 6. Auditing Committee. The ROPA Auditing Committee shall have the purpose of conducting a financial audit and presenting a report to the ROPA Annual Conference. The Auditing Committee shall be selected by the ROPA President prior to the end of the fiscal year. It shall consist of three(3) ROPA Delegates from Full Member Orchestras who are not members of the ROPA Executive Board and who are attending the Annual Conference.

Submitted by ROPA Treasurer Dennis Danders, moved by the Executive Board

- 3 -

Whereas, Article V, Section 6 is not set up in sequential order; *Whereas*, changing the order allows the Section to flow better as it addresses the President, the Executive Board, and then the AFM Delegate(s), therefore, be it

Resolved, that Article V, Section 6 be amended as follows:

Section 6 Vacancies. In the event of a vacancy in the office of President, the Vice President shall assume that office.

In the event of a vacancy in any other office, the Executive Board shall appoint a replacement for a temporary period lasting until the next Annual Conference, where an election shall be held for a member to serve the remaining term of office, if any.

In the event that the President or Vice President is unable to attend the AFM International Convention, the next available Alternate Delegate shall fulfill the role of First or Second Delegate to the Convention. In the event of a vacancy in the office of Delegate-At-Large to the AFM Convention, the next available Alternate Delegate shall fill that office.

<In the event of a vacancy in any other office, or> In the event there are no more available Alternate Delegates to fill a vacancy in one of the three Delegates to the Convention, the Executive Board shall select a replacement. <for a temporary period lasting until the next Annual Convention, where an election shall be held for a member to serve the remainder of the term, if any.>

Submitted by ROPA Treasurer Dennis Danders, moved by the Executive Board

- 4 -

Whereas, it has been a usual practice that ROPA Conferences would pass a resolution allowing the Executive Board to change the following year's Conference location or dates, if necessary, for financial, logistical, negotiation, or other technical reasons;

Whereas, the Conference Coordinator may be empowered with greater freedom in negotiating with hotels if the Conference location is not entirely restricted, therefore, be it

Resolved, that Article VII, Section 1 be amended as follows:

Section 1. An annual Conference of ROPA shall be held at a time and place designated by the previous Conference, **except that the ROPA Executive Board shall have the power to alter or amend, as it may deem necessary, the selected location and/or date(s) of an upcoming ROPA Conference.** <The Conference shall be authorized to delegate the selection of time and/or place to the Executive Board or a special committee at its discretion.>

Submitted by the ROPA Executive Board

- 5 -

Whereas, no provision has been made in case of a tied vote in election of officers;

Whereas, no provision has been made to handle election of Members-at-Large to a one-year term to complete the term of a vacant position, therefore, be it

Resolved, that Article V Section 5 be amended as follows:

Section 5 Balloting: Elections shall be by secret ballot. In the event that only one candidate is nominated for an Office, that candidate shall be declared elected by acclamation, without the need of balloting. The President shall appoint an Election Committee of three ROPA Delegates who are from Full Membership ROPA Orchestras and who are neither Officers nor candidates for Office. Each Full Membership ROPA Orchestra Delegate may cast one ballot, on which he or she shall vote for not more than the number of positions to be filled for each Office. Any votes cast in violation of this rule shall be null and void. The Election Committee shall gather and tally the ballots. **In case of a tie, a runoff election shall be held immediately following the preliminary announcement of the election results.** The candidates receiving the largest number of votes for Member-at-Large shall be declared elected. **In years when Member-at-Large positions are open for both two-year and one-year terms, the two-year terms shall be filled by the candidates receiving the highest numbers of votes, and the one-year terms shall be filled by the candidates with the next-highest numbers of votes. In case of a tie at the point determining the winner of a two-year term, a runoff election shall be held immediately following the preliminary announcement of the election results.** A majority of votes cast shall be necessary for election to any other Office. The Chair of the Election Committee shall report the count of the tally to the body and shall declare which candidates are elected.

Submitted by the ROPA Executive Board

- 6 -

Whereas, Richard Totusek was an invaluable colleague and great friend to ROPA since the inception of our organization in 1984;

Whereas, Richard's encyclopedic knowledge of parliamentary procedure and contract language made him the ultimate authority for our questions on those subjects;

Whereas, Richard's sincerity and compassion for ROPA orchestras and our musicians was apparent to any of us who were recipients of his beneficent sagacity;

Whereas, Richard's recent death has deprived us of our greatest resource for both technical knowledge and unionist wisdom, therefore, be it

Resolved, that ROPA make a gift of \$100 dollars to the Richard Q. Totusek Memorial Fund.

Be it further Resolved that the title "ROPA Parliamentarian in aeternam" be conferred posthumously on our beloved friend and mentor Richard Totusek.

- 7 -

Whereas, Barbara Zmich has served ROPA as Member at Large and President for the past 5 years;

Whereas, Barbara Zmich has served ROPA as a fierce and compassionate advocate;

Whereas, it is self-evident that Barbara Zmich has inspired the hearts of all she works with;

Whereas, we have seen that Barbara Zmich takes courageous initiative in difficult situations;

Whereas, her strong leadership and perspicacious determination will continue to be felt in ROPA for years to come, therefore, be it

Resolved, that the 2006 Conference of ROPA extends to Barbara Zmich our sincere gratitude, and blessings on all of her future endeavors;

Be it further resolved, that the 2006 Conference of ROPA confers on Barbara Zmich the title of President Emerita.

Atlanta Ballet on AFM Unfair List

Atlanta Ballet is still planning to perform this season using taped music instead of a live orchestra. Because of their unwillingness to negotiate with the musicians, the Atlanta Ballet has been placed on the AFM's unfair list.

In addition to observing appropriate protocol for this situation, please also be on the lookout for anyone seeking musicians to record Michael Moricz's *Great Gatsby*. An *Atlanta Journal-Constitution* article dated August 31st explained that "Michael Moricz, who composed music for the ballet when it was originally presented by the Pittsburgh Ballet, will write additional music, and the Atlanta Ballet will use the set and costumes designed for the Pittsburgh production."

A recording does not currently exist of this music, and for obvious reasons, the creation of a recording would be extremely detrimental to the position of the Atlanta Ballet's musicians. **Please do not perform for such a recording** and spread the word that others also should not. Thanks to all for your support in this difficult time.

Tina Caterino
ROPA Delegate, Atlanta Ballet Orchestra

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ROPA Member Orchestras

Full Members

Akron Symphony Orchestra
Albany Symphony
Ann Arbor Symphony
Arizona Opera Orchestra
Atlanta Ballet Orchestra
Atlanta Opera Orchestra
Austin Symphony Orchestra
Boulder Philharmonic
California Symphony Orchestra
Canton Symphony Orchestra
Charleston Symphony Orchestra
Chattanooga Symphony & Opera Orchestra
Cleveland Opera Orchestra
Colorado Springs Philharmonic Orchestra
Dallas Opera Orchestra
Dayton Philharmonic
Delaware Symphony Orchestra
Elgin Symphony Orchestra
El Paso Symphony

Erie Philharmonic Orchestra
Florida West Coast Symphony
Fort Wayne Philharmonic
Fresno Philharmonic Orchestra
Grand Rapids Symphony
Harrisburg Symphony Orchestra
Hartford Symphony Orchestra
Hollywood Bowl Orchestra
Houston Ballet Orchestra
Houston Grand Opera Orchestra
Huntsville Symphony Orchestra
Kalamazoo Symphony Orchestra
Knoxville Symphony Orchestra
Las Vegas Philharmonic
Lexington Philharmonic
Long Beach Symphony Orchestra
Long Island Philharmonic
Los Angeles Chamber Orchestra
Los Angeles Opera Orchestra
Memphis Symphony Orchestra

Michigan Opera Theatre Orchestra
Minnesota Opera Orchestra
Mississippi Symphony Orchestra
Monterey Symphony
Napa Valley Symphony
New Haven Symphony Orchestra
New Mexico Symphony Orchestra
Northeastern Pennsylvania Philharmonic
Oakland East Bay Symphony
Omaha Symphony Orchestra
Pacific Symphony
Palm Beach Opera Orchestra
Pittsburgh Opera and Ballet Orchestras
Portland Opera Orchestra
Rhode Island Philharmonic
Richmond Symphony
Santa Barbara Symphony
Santa Rosa Symphony
Shreveport Symphony Orchestra
South Bend Symphony

Spokane Symphony Orchestra
Symphony Silicon Valley
Toledo Symphony Orchestra
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Allentown Symphony
Flint Symphony Orchestra
Green Bay Symphony Orchestra
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